

Photo by Rich Hoover

BMF/Palmetto/Tropique pose at Berman pad for jazz conclave/soiree

Topeka Jazz Festival most expensive and best yet

By Tom Ineck

With big-name headliners like The Ray Brown Trio, The Monty Alexander Trio, the big band Frank Capp and Juggernaut and saxophonist Scott Hamilton, plus a host of return favorites, the 4th Annual Topeka Jazz Festival may be the best one yet.

Of course, that remains to be seen and heard. But one thing is certain, according to TJF founder and Artistic Director Jim Monroe. This year's three-day Memorial Day weekend festival (May 26-28) is the most expensive one so far.

Brown, of course, may be the pre-eminent bass player on the scene today. A legendary musician with a list of recording and performing credentials that reads like a jazz who's who, Brown has recorded a string of CDs for Telarc Jazz, the most recent being a live recording at a Starbucks coffee house in Seattle. For his Topeka appearance, he will be accompanied by pianist Larry Fuller, drummer Kareem Riggins and featured artist Holly Hofmann on flute.

Alexander, an astoundingly gifted pianist and a native of Jamaica, has had

recent popular success with three reggae-influenced funk and jazz recordings on the Telarc Jazz label. Before that, he was a longtime recording artist for Concord Jazz, with such memorable releases as 1990's *The River*, 1995's *Steamin'*, and 1997's *Echoes of Jilly's*, a tribute to Frank

Sinatra. Bassist Hassan Shakur and drummer Troy Davis will accompany Alexander in Topeka.

Juggernaut is an 18-piece ensemble based on the West Coast and led by drummer Frank Capp. Juggernaut pianist Gerry Wiggins is well known on his own merits. The rest of the band will consist largely of handpicked Kansas City and Topeka musicians.

After a couple of years as a kind of novelty artist at the festival, young piano whiz Eldar Djangirov assumes his rightful role as leader of a trio also featuring Kansas City favorites Gerald Spaits on bass and Todd Strait on drums. At age 14, it appears the adolescent Russian émigré with the amazing keyboard technique has

(Topeka continued on pg. 3)

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 Summer 2001
 Vol. 6, Number 4

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Prez Sez

Norman Hedman's Tropique Triumphs at Lied

By Butch Berman



Dear Springsters,

WOW! Yup, that's the only word that can convey my feelings 'bout the knock-out week that was shared by all those who took part in Norman Hedman's Tropique blockbuster show at the Lied Center in Lincoln on March 24th.

First – a special thanx has to go out to Tony Rager and Kay Davis from the Cline, Williams law firm that coordinated all the events linking our entire foundation (minus Dan Demuth, who couldn't take time away from his new gig in Colorado Springs), the entire head staff from Palmetto Records in NYC, and of course, Norman and his superb band. Also – major kudos must go out to my main photog and driver, Rich Hoover, who made sure everyone got to their destinations on time, and to my wonderful cook – Vernah Petersen (Cookie), who fed everyone en masse through the entire week and provided smiles on everyone's faces. A TOTAL JOB WELL DONE! Even late comer Wade Wright – my architect/consultant from San Francisco – made it in time for our super bash and jam session at my pad, and to top it off our enticing and informative board meeting between my BMF staff and Palmetto's (Matt Balitsaris, Pat

Rustici, and Michael Lesser) at the new Embassy Suites in Lincoln.

Of course – the gig was sensational. Even though nearly a thousand were in attendance – All went home ecstatic from the mesmerizing sounds from Tropique/and their "dark" twin brothers – headliners Jerry Gonzales and the Fort Apache Band. If I had my way – I'd have opened with the Apache boys as after Tropique sent everyone in their minds on a summer tropical excursion into happyland and blissville – Jerry and his fab five made us change gears quite rapidly to a grittier NYC style night of musical magic – but deeper and murkier in content to absorb, yet their musicianship was excellent. See Tom Ineck for his crack-erjack review.

I also don't want to forget to credit Jeff Korbek for the great cover story in Focus and the friendly, helpful staff at the Lied Center including: Charles Bethea, Bob Vaughn, Gail McNair, Eileen Brewster, Mark Moore, and LaVonne Hanlon for making everyone feel so at home preparing for the really big show.

If we could have sold out the joint – but you know - jazz in Lincoln - that's still another story as all bases were covered – yet the percentage of jazz interest in Lincoln is still limited. Now – onward to Topeka.

I've been involved with Jim Monroe and his now famous Topeka Jazz Festival/Party since it's inception four years ago. It started out as a gas and it keeps getting groovier each year as returning talent and fans make their way back to Kansas as friends – feeling that the sum of the parts – musicians and followers hanging and eating together as well as the wonderful

non-stop (10-12 hours a day) jazz, makes for an almost exclusive club that anyone that truly appreciates the genre can hop aboard. Dig this scene.

You wake up, and as you're waiting for the elevator in the hotel, guitar legend Bucky Pizzarelli greets and joins you – the doors open as you come face to face with bassist John Clayton – now at breakfast as you wait for your order – Karrin Allyson drifts in, sitting at the next table. As you walk to the beautiful deco-esque Topeka Performing Arts Center – you may find yourself strolling with drummer Jackie Williams – and these personal interactions goes on for three and-a-half solid days.

This year the festivities move to a different hotel (Capitol Plaza Hotel), and the cast of characters is impressive as always (see ad in this issue). Believe me, just to hear the marvelous Monty Alexander Trio do three or four separate shows is almost worth the price of admission; not to mention the gorgeous, languid vibrations emitting from the golden horn of Bob Kindred; and to experience the jazz icon of bass – in the flesh himself - Ray Brown...the list goes on and on. Take a good hard look at the ad and do yourself a favor to check it out. Truly a jazz phenomenon – especially for the Midwest.

Now – enjoy our fine newsletter for...the rest of the story.

See ya in Topeka,

Butch Berman

Butch Berman

(**Topeka** continued from pg. 1)

finally arrived. The trio recently performed a fundraising concert to help finance a recording.

"The house was packed, and they raised more than enough money to do the CD," Monroe said. "He walked out on stage as a young man. The other times he walked out on stage, he was a little boy to me. Now, he's composing. He's arranging for the trio."

Djangirov's trio, by the way, will perform in Lincoln the evening of June 12 as part of the Jazz in June concert series in the Sheldon Memorial Art Gallery sculpture garden, thanks to financial support from the **Berman Music Foundation**.

Beyond these working groups, the 4th Annual Topeka Jazz Festival will be chockfull of top-notch jazz artists who Monroe will mix and match on stage, a format that has proved immensely fruitful since the event was launched in 1998.

New to the festival are several artists of the first rank, most notably tenor saxophonist Scott Hamilton, a longtime Concord Jazz recording artist known for his full-bodied tone and brawny, swinging style. Hamilton's current release is *Jazz Signatures*, a marvelous collection of tunes composed by jazz musicians and featuring pianist John Bunch, who performed at the first Topeka festival.

Hamilton will join festival favorites Ken Peplowski and Bob Kindred in a three-tenor showcase, in addition to several other prominent festival performances.

London-based saxophonist Alan Barnes also makes his first festival appearance.

"He's the most respected reed player in the U.K.," Monroe said. "He's absolutely wonderful. I met him once in Kansas City when he was traveling with Warren Vache's swing band." Along with Peplowski and Kindred, Barnes will be featured in a three-clarinet set.

Trombonist David Steinmeyer led the Airmen of Note for many years, making

it the top military big band in the nation. According to Monroe, Steinmeyer is capable of hitting a sustained high C that could "blow the lid off of that auditorium," referring to the art deco-style Topeka Performing Arts Center, the festival's comfortable home base.

Trumpeter Stacy Rowles is the daughter of the late, legendary pianist and singer Jimmy Rowles, who accompanied Billie Holiday late in her career.

"I've seen her a couple of times recently, and her flugelhorn work is wonderful," Monroe said. "She'll probably sing half the tunes. She sings all of Jimmy's songs, and she growls just like Jimmy."

The only other singer on the bill this year is return favorite Karrin Allyson, who has a new Concord Jazz release reprising John Coltrane's popular "Ballads" recording of the early 1960s.

Other return artists include pianists Joe Cartwright and Russ Long, bassists Jay Leonhart, John Clayton and Bob Bowman, drummers Jeff Hamilton and Tommy Ruskin and guitarists Danny Embrey and Dan Faehnle.

With three dozen artists and more than 30 hours of music, the 4th Annual Topeka Jazz Festival again promises to be one of the great jazz experiences of this year or any year. Despite the event's growing popularity, it is only with individual, corporate and foundation support (such as that by the **Berman Music Foundation**) that it continues to be one of the best festivals in the United States.

And 2002 should up the ante again, with the Clayton Brothers Quintet, the Bill Charlap Trio, singer Rebecca Parris and pianist Ted Rosenthal already booked.

Tickets for this year's festival are \$195 for a reserved seat at all sessions, \$90 for a day pass on May 26 and May 27 and \$70 for a day pass May 28. A single session is \$25 with a choice of early afternoon, late afternoon, early evening and late evening sessions. To order, call the Topeka Performing Arts Center at (785) 297-9000.

Jazz is usually published six times a year by **The Berman Music Foundation**, 719 P St., Studio G, Lincoln, NE 68508.

Editor: Dave Hughes
Newsletter and computer consultant: Rebecca Kaiser

Contributing writers: Butch Berman, Rich Hoover, Dave Hughes, Tom Ineck, & Bill Wimmer.

Photographers: Butch Berman, Rich Hoover, and Tom Ineck.

For inclusion of any jazz or blues related events, letters to the editor, or suggested articles, you can either mail them to the office, phone us at 402-476-3112, fax us at 402-475-3136, or e-mail us at: [<bermanmf@inetnebr.com>](mailto:bermanmf@inetnebr.com). Our website address is:

www.bermanmusicfoundation.org

For advertising information, contact Butch Berman at 402-488-1398. A business card sized ad for one issue is \$25, a half-page ad for one issue is \$100. Discounts apply for six month or one year rates.

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[<bermanmf@inetnebr.com>](mailto:bermanmf@inetnebr.com).

Jazz is printed by **PIP Printing** at 237 South 70th St. in Lincoln, 402-483-4166; and sorted and mailed by **All Needs Computer** at 5606 S. 48th St., also in Lincoln, 402-421-1083.

The Butch Berman Charitable Music Foundation

is a non-profit, tax exempt, 501(c)(3) private foundation recognized by the Internal Revenue Service and the Nebraska Department of Revenue. It was established in the spring of 1995 in order to protect and promote unique forms of jazz music.

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

Tomfoolery:

P.O. Pears becomes Lincoln's jazz haven

By Tom Ineck

Suddenly, almost by default, the downtown burger bar P.O. Pears has become this city's jazz oasis, where visitors can quench their thirst for jazz by listening to some of the area's best musicians perform not just once a week, but twice a week.

Like most of Lincoln's live jazz success stories, this one was written by a handful of deeply committed musicians who stubbornly badgered hotel chains, restaurant owners and bar proprietors for a place to play. Knowing jazz would never be a big draw for the general public, they chose traditionally slow nights and venues where even a small improvement in business would be appreciated by the management.

It all started with the Monday Night Big Band, a concept that began several years ago at the Ramada Downtown, then moved a few blocks east to the upper level of the Rock 'n' Roll Runza diner before finding what feels like a permanent home at P.O. Pears, 322 S. Ninth St. The big-band setting affords an opportunity for a lot of musicians to get together for a few hours each week and practice their chops and sight-reading skills.

But for those of us who still yearned for the intimate musical exchange of a small combo, there was something lacking until recently, when P.O. Pears initiated the Thursday Night Jazz Series with small groups booked from 7:30 p.m. to 10 p.m.

So far, the small stage in the bar's back room has played host to groups led by saxophonist Scott Vicroy, pianist Tom Larson, singer Annette Murrell, saxophonist Ed Love, bass-



Musicians (from left) Tom Larson, Rusty White, Scott Vicroy and Bob Krueger.

ist Cory Biggerstaff, trumpeter Bob Krueger and saxophone quartet Group Sax.

I visited the pub for the appearances by Larson and Krueger and was pleasantly surprised by the warm cordiality of the room and the audience, many of whom are students in Larson's jazz history class at the University of Nebraska-Lincoln. The raised stage is well lit, and the rustic wood décor conveys a feeling of comfortable informality.

I only hope that the regularity of P.O. Pears' small-group jazz format will eventually inspire local musicians to be more adventurous, to experiment with new compositions and arrangements that don't always follow the predictable formula of playing the melody, taking a round of solos, trading four-bar phrases with the drummer and returning to the melody. Long years without a regular venue in which to flex their creative muscles has made some of them understandably lazy.

Both Larson and Krueger showed encouraging attempts to break the mold by including a few non-standards in their repertoire. In fact, Krueger was still working on the

charts for Ray Brown's bossa nova "When You Go" while the rest of his band was setting up. By the way, the lineup that night was one of the strongest in recent memory, with Krueger sidemen Scott Vicroy on tenor and baritone saxes, Larson on piano, Rusty White on bass and Adam Reimnitz on drums.

Fans of big band jazz still can expect the same high quality of music every Monday night from 7:30 p.m. to 10 p.m., with ensembles led by trumpeters Bob Krueger, Dean Haist and Brad Obbink, saxophonists Mark Benson and Vicroy, guitarist Peter Bouffard and trombonist Terry Rush booked well into the summer months. For these informal affairs, audience members are encouraged to bring their own instruments and sit in with the band during the second and third sets.

Admission Mondays is \$4 for adults and \$3 for students ages 14 and older. Admission Thursdays is \$5 for adults and \$4 for students. P.O. Pears also offers a wide range of beverages and some of the best pub food in Lincoln.

With a faithful audience of young and old, the twice-weekly jazz format may even survive through the summer, a rare and precious commodity in Lincoln, Nebraska. Like the Nebraska Jazz Orchestra, it also has received valuable financial and in-kind support from individual and corporate donors.

If P.O. Pears permanently establishes itself as Lincoln's prime jazz venue it will not be a result of pure luck, but rather of dedication and support by musicians and fans alike.

Photo by Tom Ineck

NJO goes Latin in 25th season finale

By Tom Ineck

W.C. Handy's "St. Louis Blues" contains a section with a distinct *habanera* rhythm. Jelly Roll Morton wrote music with what he called *the Spanish tinge*. When Dizzy Gillespie adapted the polyrhythmic percussion of legendary conguero Chano Pozo to his own 1940s big band sound, it was dubbed *Afro-Cuban jazz*.

Call it what you will, the Latin influence on jazz continues down to the present day. Beginning in the 1960s, the music and beautiful Portuguese language of Brazil achieved great popular appeal when jazz artists put their own unique spin on the samba and the bossa nova. Since then, Latin jazz has expanded to include styles from all over Latin America, South America and Spain.

As if to recognize the rich vein of Latin tradition in modern jazz, the Nebraska Jazz Orchestra focused on that heritage at the season finale April 17 at The Cornhusker hotel.

Dizzy Gillespie's "Manteca" was a fitting opener, marking that historic occasion when Gillespie's big band forever wedded African-American and Cuban rhythms to create the Afro-Cuban hybrid still evident in jazz today. Bolstering the NJO's regular rhythm section for the evening was multi-percussionist Doug Hinrichs, a former Lincolnite now living and performing in New York City.

Paquito de Rivera's "Gdansk" contained a powerful, funky bass line by Cory Biggerstaff that undergirded the tune's unmistakable Afro-Cuban motif. Pianist Tom Harvill contributed a brilliant solo building in intensity. Trom-



Percussionist Doug Hinrichs (left) adds rhythmic spice to Ed Love's tenor sax work.

Photo by Tom Ineck

came "The Peanut Vendor," with a trombone intro by Todd Thatcher and a trumpet section showcase in the upper registers. A new Randy Snyder arrangement of Sun Ra's jazz



NJO Young Jazz Artist of the Year Derek Molacek shows talent on trombone.

Photo by Tom Ineck

mambo "A Call for All Demons" pitted Love on tenor sax with Brian Grasmick on trumpet for the most aptly outlandish solos of the evening.

Trombonist Derek Molacek, a student at Omaha Northwest High School and the NJO Young Jazz Artist of the Year, showed his considerable talents by negotiating the difficult stop time on Duke Ellington's "Blue Cellophane" and by leading a seven-piece combo in a performance of his own composition, the engaging and tricky "Capistrano." Later in the program, he returned to the spotlight for Ellington's "In a Sentimental Mood" and Thelonious Monk's "Blue Monk," proving his versatility on ballads and blues.

The NJO capped the evening and the silver anniversary season with a rousing rendition of Chick Corea's Latin standard "Spain."

Looking ahead, the NJO's 26th season opens Oct. 5 with the ensemble's debut at the Lied Center for Performing Arts, a concert featuring guitarist Dave Stryker, an Omaha native with a long and successful music career in the New York City area.

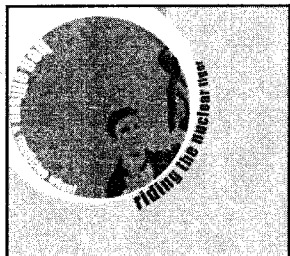
bonist Bryant Scott's arrangement of "Sambop" from the Cannonball Adderley songbook provided some difficult section playing for the trumpets and the saxophones. With his rapid, high-note flourishes, trumpeter Bob Krueger tapped the spirit of Dizzy on Gillespie's "Tanga," which also featured a spirited tenor sax solo by Ed Love.

From the Stan Kenton book

Jazz on Disc

Palmetto Records rides the jazz tiger

By Tom Ineck



BEN ALLISON
Riding the Nuclear Tiger
Palmetto Records

With song titles calculated to evoke quizzical smiles and music guaranteed to inspire serious contemplation, bassist Ben Allison continues to intrigue listeners as he fronts a versatile septet on *Riding the Nuclear Tiger*.

“Jazz Scene Voyeur” is a ruminative exploration that conjures smoky lounges and curious observers fascinated by the musicians’ quest. Allison’s fellow travelers are saxophonists Michael Blake and Ted Nash, trumpeter Ron Horton, pianist Frank Kimbrough, cellist Tomas Ulrich and drummer Jeff Ballard.

“Swiss Cheese D” is riddled with holes, gaps that suddenly appear in the middle of a line, only to be filled by Allison’s beefy bass punctuation. “Weazy” captures Blake’s breathtaking two-horn technique (tenor and soprano saxes simultaneously!). “Charlie Brown’s Psychedelic Christmas” is a lush ballad in the colliding keys of C major and E flat major, giving it an Monkishly off-kilter beauty exploited in passages by Ulrich, then by Nash and Horton in tandem and finally by Kimbrough.

Riding the Nuclear Tiger is both challenging and accessible, an exhilarating daredevil plunge into the heart of the jazz beast. Hold on tight!



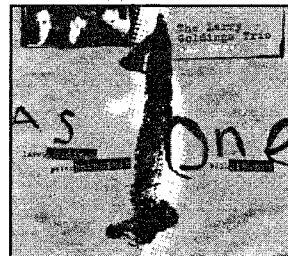
MATT WILSON
Arts and Crafts
Palmetto Records

A light touch and a buoyant spirit put the punch in drummer Matt Wilson’s latest project, a collection largely comprised of cover tunes performed in a quartet setting also featuring Terell Stafford on trumpet, Larry Goldings on piano and Dennis Irwin on bass.

Roland Kirk’s swinger “Stompin’ Grounds” gets the proceedings off to a dynamic start with a bouncing, irresistible swing. Wilson’s tune “Lester” pays tribute to the late trumpeter Lester Bowie, with Stafford effectively mimicking Bowie’s eccentric, plunger-muted blues style.

Hard bop gets the nod with Bud Powell’s “Webb City,” but the mood shifts to Latin romance on the gorgeous Nelson Cavaquinho composition “Beija Flor.” Goldings, usually heard on organ, demonstrates his pianistic skills on the easy swinging “There’s No You,” and Stafford stands out on the lumbering, bluesy title track. The quartet even ventures into the quirky world of Ornette Coleman’s with his celebratory “Old Gospel.”

Even when Wilson and company dig deep into the past – for Gershwin’s “Love Walked In” and the traditional Welsh melody “All Through the Night,” they have a way of bringing new life to the old chestnuts.



THE LARRY GOLDINGS TRIO
As One
Palmetto Records

This may be a conventional organ trio – Hammond B-3, guitar and drums – but there is nothing predictable about the playing of organist Larry Goldings, guitarist Peter Bernstein and drummer Bill Stewart.

The three musical iconoclasts work well together, blending their individual sensibilities into a cohesive harmony. Goldings creates a kinetic keyboard canvas on which Bernstein paints broad chordal swashes and distinctive single-note lines, while Stewart dabs pointillist dots of rhythmic color.

Goldings always manages to extract some previously unimagined sounds from his instrument. Here he imaginatively delves into the intricate changes of his opening composition, “Mixed Message,” skips lightly over the keys on “Going to Meet the Man,” waxes melodically nostalgic on “Back in the Day,” reinterprets Rod Argent’s late 1960s hit “Time of the Season” to good effect and ingeniously creates shimmering shards of “Glass.”

No one is better at creating a sense of rhythmic excitement than Stewart. On Carla Bley’s quirky, galloping “Calls,” he sets the pace and never lets up, injecting cymbal flourishes, an insistent, crackling snare beat and a short solo that simply sums up the fine art of jazz drumming.

Watson performance jewel in NJO's 25th season

By Tom Ineck

As expected, alto saxophonist Bobby Watson's guest appearance March 1 with the Nebraska Jazz Orchestra was the sparkling jewel in the NJO's silver anniversary crown.

Back in his native Kansas City, Mo., after 25 years in New York City and the world at large, Watson is a force with which to reckon—a gifted composer, arranger and instrumentalist of the first order. His experience in small group, big band and saxophone quartet settings made him a logical choice as NJO collaborator.

The big band warmed up with a fast blues number by Mark Benson called "One More Time," featuring brisk and bright solo passages by trombonist Todd Thatcher, trumpeter Bob Krueger and alto saxophonist Dave Sharp. "Phil Not Bill," a jazz waltz from the Rob McConnell songbook, combined trombonist Bryant Scott with Mike Brownson on flugelhorn and a rapidly articulated bass solo by Andy Hall.

Watson began his set with rhythm section only on an uptempo rendition of the standard "There Is No Greater

Love." Pianist Tom Harvill and Hall urged on Watson's alto sax playing with sensitive solos.

From the songbook of Watson's 29th Street Saxophone Quartet came "Curious Child," with Watson and Dave Sharp on alto saxes, Ed Love on tenor sax and Scott Vicroy holding down the essential bass line on baritone sax. Mark Benson replaced Sharp for "Conservation," a lilting melody that Watson enhanced with an opening reference to "Sleighride."

Victor Lewis' "Hey, It's Me You're Talking To" got the full big band treatment. Watson delivered a lyrical bop solo that soared through the chord changes and effortlessly quoted Leonard Bernstein's "Maria" from "West Side Story."

The NJO opened the second half with the samba "La Parguera" and the bluesy "Booke Ends" before inviting Watson back for a series of tunes he arranged for large ensemble. "Old Time Ways" is a marvelous melding of traditional and contemporary big band elements, in which Watson on alto slyly interpolated "Over the Rainbow" and

"I'm an Old Cowhand." "Karita," a melodic, mid-tempo tune dedicated to Watson's sister-in-law, featured a typically adventurous and satisfying solo by Harvill.

From the Ellington library came the perennial big band favorite, "Things Ain't What They Used to Be." Watson began the bluesy trade-offs, leading to equally satisfying statements by Vicroy on baritone sax, Scott on trombone and returning to Watson.

Closing the concert was "Ms. B.C.," written by Watson's wife, Pamela Watson, as a tribute to the great jazz singer Betty Carter. Its leaping, lyrical lines inspired Watson to new heights on the alto sax. Though capable of virtuosic flights, his solos never sound like mere showboating finger exercises but are always an integral part of the tune.

All members of the NJO seemed to rise to the occasion when playing in Watson's inspiring presence. Smiles all around confirmed a sense of playfulness and mutual respect.

The audience at The Cornhusker hotel was estimated at 350.

Blues Corner

By Rich Hoover

The outdoor season is upon us and there is plenty to do and see, and to go and be. So why not take a trip to a blues fest, or at least, go to one in an area where you're already trippin'?

5/18-19 Ozarks Blues Fest
W. Plains MO, 417-926-5991
Blues divas meet!

5/25-27 Silver City Blues Fest
Silver City NM, 1-888-758-7289
Sample the local brews!

6/7-10 Chicago Blues Fest
Chicago IL, no # available

Everything for blues lovers!

6/8-8/3 Blues on the Mississippi
St. Louis MO, 314-894-3089
Family friendly Friday nights!

6/15-16 Fox Valley Blues Fest
Kaukauna WI, 715-849-8433
Plenty of hot acts!

6/22-24 Monterey Bay Blues Fest
Seaside CA, 831-394-2652
One of the pioneer fests!

6/29-30 Port Townsend Blues Fest
Port Townsend, WA, 360-385-3102

Big lineup of big stars!

7/1-3 Alleyfest
Longview TX, 903-237-4040
John Mayall and much more!

7/7-8 Hayward-Russell City Blues
Hayward CA, 510-836-2227
Great blues & antique cars!

For more info check out:
www.bluesfestivals.com. Don't forget - party responsibly and drive carefully, because I'll probably be out there as well.

Discorama

By Butch Berman



MARIUS NORDAL
Ways of the Hand
Origin Records



HANS TEUBER
Lucky
Origin Records

It's getting hard to keep up with the breadth of material - and most of it, in my opinion, is very good - from Origin Records. Another group of great talented guys (as with Don Lamphere) - still never met face-to-face but have been musically acquainted since both (BMF and Origin) of our inception. Their current Seattle catalog is growing and is of superb quality and variety.

Such are two entrees I for some reason checked out back-to-back and feel they both deserve contendership for my fave ten releases for 2001. I'm speaking of *Ways of the Hand* by Marius Nordal and *Lucky* by Hans Teuber. Both were compelling and formidable.

In pianist Nordal - hearing his hip yet lush touch and amazing chops reminded me of first hearing such heavyweights as Erroll Garner, Phineas Newborn, and of course...Oscar, he's that deep - you have a musician that possesses a signature style that draws you in close and virtually takes you away. In *Ways of the Hand* - his own tribute to the piano legends - Marius swings soulfully and his ode to another virtual newcomer Henry Butler shows off a superior knowledge of the blues. Never before has an old chestnut like "All the Things You Are" literally galloped robustly into your nervous system from the get-go first track.

Guest vocalist Floyd Standifer blends his imitable pipes with Nordal's rapturous accompaniment on "Long Ago and Far Away" and "I Concentrate on You." Standifer's inclusion was a clever choice to elevate both him and Nordal in expanding their slightly obscure careers. KC veteran Bob Bowman rules as usual on bass working with Origin session drummer John Bishop effortlessly. Origin bassman Doug Miller steps in admirably on Marius's dreamy sendoff to Bill Evans' "Emily." Beautifully recorded and truly a well-crafted musical adventure.

Highly recommended...and on equal par with Hans Teuber's new release.

I first heard Hans Teuber with his sly, sweet, and swell sax work backing Kendra Shank, and his new release *Lucky* - is a rare gem. If there is a "third-stream" - Hans is the leader of the pack, and with a Brazilian twist that gets under your skin, ever so nicely. Best use of guitar (Paul Meyers) and sax together since

the jazz Samba Getz/Gilberto. You really can't get enuff of it. Nouveau bass wonder Santi Debriano is again a perfect choice on this rich musical effort.

I don't know much about Hans Teuber - but his majestic Websteresque tone and Prez-like rides should propel him to the top rung of today's jazz cats. I was lucky to come across *Lucky* (thanks, Origin). Add this to your collection and you'll be lucky, too...dancing the night away.



MIKE FREEMAN
Wiggle Stomp
VOF Recordings

As a nouveau viewer/reviewer/critic (I hate that word) receiving, listening, and reporting the multitudes of hopeful CD entries stuffed into my mailboxes almost daily, I've discovered I needed to rethink my methods of just plain...enjoying music.

Now, when you meet someone on the street - a firm eye-to-eye handshake usually produces a first time "feel" of whomever I just encountered. That gut-feeling, initial instinct approval or not, just doesn't cut it, when measuring someone's life work encased in a 60 minute disc. A perfect example was my first experience with Omaha, Nebraska-born Mike Freeman's VOF release of *Wiggle Stomp*.

(Discorama continued on pg. 9)

(Discorama continued from pg. 8)

Sometimes...when you listen counts most, or who you're with (or not with), and most certainly *no matter what* you may think you just heard or felt – give the artist a second chance and maybe a more truer opinion.

Upon first listening to the Latinesque *Wiggle Stomp* and its opening two tracks (“Wiggle Stomp” and “Floating”) all original comps throughout, it seemed to reach me on a too much cerebral level and I couldn't sense an “ownership” of the CD – however, later hanging with my friend Norman Hedman, also a musician/composer/producer – we took in *Wiggle Stomp* in tandem and a different vibe prevailed as melodies unfolded, touching my heart at times (“Rain” is truly lovely) – and in all I really enjoyed Mr. Freeman's solid rhythmic effort – and I think you will, too.

Only premiere bassist Harvey Schwartz's name rang a bell with me, so sometimes not having previous recognition of the players gave *Wiggle Stomp* a refreshing new feel with no pretensions – and yes, it delivered mightily.

For more info on getting *Wiggle Stomp* delivered to your door and more stuff on Mike Freeman, check out – info@jazzvibe.com and www.jazzvibe.com.

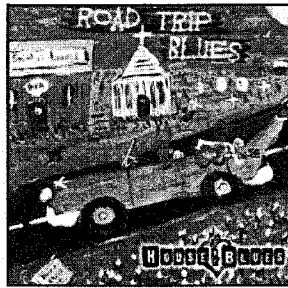
DO THE WIGGLE STOMP!

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

www.bermanmusicfoundation.org

Blues on disc

By Rich Hoover



VARIOUS ARTISTS

Road Trip Blues
House of Blues

'Tis the travel-time season, and unless your travel grip only includes a washrag that you sometimes use for a towel, you can feel good about adding this CD to your musical travel tote. There are 15 great selections from 15 artists or groups - all of them of the highest caliber. I'll just list them so you can tell how good this is:

- Coco Montoya – “Can't Get My Ass in Gear;”
- Webb Wilder – “Stay Out of Automobiles;”
- Jimmy Thackery – “Drive to Survive;”
- Johnnie Bassett – “Cadillac Blues;”
- Big Jack Johnson – “Too Many Drivers;”
- Billy “The Kid” Emerson – “Every Woman I Know;”
- Otis Rush – “Any Place I'm Going;”
- Muddy Waters – “13 Highway;”
- Long John Hunter – “Ride with Me;”
- Junior Parker – “Pretty Baby;”
- James Harman – “Motel King;”
- Omar Dykes – “Highway 49;”
- Sonny Boy Williamson – “Pontiac Blues;”
- Mike Morgan – “The Road;”
- Canned Heat – “On the Road Again.”

So whadoya think?
For more information,
www.hob.com.



VARIOUS ARTISTS

Hellhound on my Trail: Songs of Robert Johnson
Telarc

I will start by quoting from the liner notes, by blues collector, writer, and producer, Lawrence Cohn:

“This anthology is a collection of diverse approaches to Johnson's material. Some are straight interpretations; others have more of an individual spin. The performers range from a Johnson traveling companion, David “Honeyboy” Edwards, to long-time interpreter Taj Mahal to the only femme featured here, Susan Tedeschi. And although the voices may be different, what is present throughout is the majestic quality of the music of Robert Johnson.”

There are 16 tunes on the CD featuring the blues artistry of Chris Thomas King, Robert Lockwood Jr., Carey Bell, Eric Gales, Keith Brown, Clarence “Gatemouth” Brown, Bob Margolin, Pinetop Perkins, Joe Louis Walker, James Cotton, Lucky Peterson, Alvin “Youngblood” Hart, Carl Weathersby, and Robert Palmer.

I don't know, how many times can you listen to the same tunes and continue to enjoy what is heard? A dozen, a dozen dozen, or maybe that times ten. I guess that is why they are called classics. Every blues fan will listen to this CD over and over.

The Week That Was



Photo by Rich Hoover

Butch's "A" Team – Tony Rager, Kay Davis, and Ruthann Nahorny help propel Norman Hedman's career



Photo by Rich Hoover

Butch Berman's personal chef, Vernah Petersen



Photo by Rich Hoover

Butch Berman and the Lied's Bob Vaughn



Photo by Butch Berman

Palmetto Records execs Michael Lesser, Matt Balitsaris, and Pat Rustici ham it up

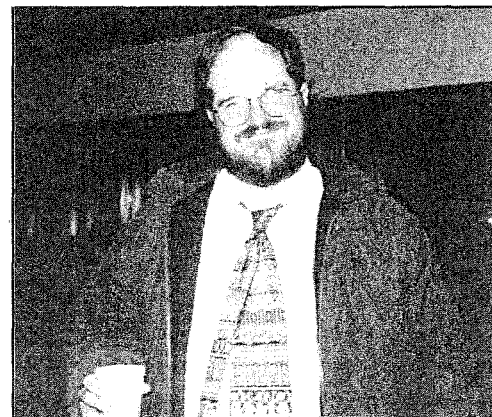


Photo by Butch Berman

KIOS-FM (in Omaha) deejay Chris Cooke, a total fan of the genre



Tropique bassist Ron Monroe

Photo by Rich Hoover



Butch and Palmetto owner Matt Balitsaris share a moment together

Photo by Rich Hoover



Matt and Pat chill after the show at the BMF reception

Photo by Butch Berman



BMF writer/saxman Bill Wimmer hangs with Tropique's Willie Martinez and Craig Rivers

Photo by Butch Berman



Lied's main man, Charles Bethea

Photo by Butch Berman

Unsung Heroes Kenny Dorham

By Bill Wimmer

This month I want to feature one of my favorite trumpet players, Kenny Dorham. Kenny is no longer with us, having passed away in 1972 from kidney failure, but there's no better time to honor this important figure in jazz. Except for Don Sickler, none of today's jazz trumpeters seem to look to Dorham as an inspiration in the post-Miles, post-Wynton era.

McKinley Howard Dorham was born in Fairfield, Texas on August 30, 1924. He studied piano at the age of 7 and went to high school in Austin. After showing great interest in boxing and bringing home numerous battle scars, bumps and bruises, Dorham's mother bought him a trumpet in hopes of inspiring him in a more peaceful direction. Kenny had many interests and went on to study chemistry in college for two years. At this time he also was playing in the college dance band that also included Wild Bill Davis and trying his hand at writing and arranging.

In 1943, WWII interrupted Dorham's studies, but by the time he was released in 1945 he'd gone from Russell Jacquet's big band to those of Dizzy Gillespie, Lionel Hampton, Billy Eckstine and Mercer Ellington. In 1948, Kenny really came into his own as a soloist with the groundbreaking Charlie Parker Quintet, where he stayed for two years, replacing Miles Davis.

Parker was one of the true geniuses and his was also some of the most challenging music ever



played.

After leaving Parker, Dorham continued to work with many of the best groups in jazz, being an original Jazz Messenger with Art Blakey, Horace Silver and Hank Mobley, and later replacing Clifford Brown in Max Roach's group. He was also leading his own groups at this time and recording under his own name. Early recordings like *The Kenny Dorham Quintet* on Debut, *Quiet Kenny*, on New Jazz and the classic *Round About Midnight At The Café Bohemia* on Blue Note were some of the better mid-50s records that are still available on reissue.

By the late 50s, Kenny's association with Max Roach and Sonny Rollins resulted in such recordings as Roach's *Max Roach + 4* and *Jazz Contrasts*, featuring Rollins, Roach and a string quar-

ter and harp on a few songs. The other real classic from this time was *Blue Spring*, featuring Cannonball Adderley in a larger group that used the theme of spring as the inspiration for some excellent writing, playing, and arranging. All of these dates are out of the Riverside catalogue and available through Original Jazz Classics.

In 1961, Dorham recorded the Blue Note gem *Whistle Stop*, which featured Hank Mobley, Kenny Drew, Paul Chambers, and "Philly" Joe Jones. This great record is a feature for Kenny's composing skills and Jones' fiery percussion. The early 60s were a particularly creative time for Dorham, marked by his association with Joe Henderson, one of the most individual saxophonists to come out of this period. Together they would create a series of classics on the Blue Note label. *Trompeta Toccata* and *Una Mas* are excellent examples of the Dorham-Henderson magic, with the former featuring Tommy Flanagan, and with Herbie Hancock and Tony Williams gracing the latter.

The Henderson-led dates, which also showcase Dorham's writing and playing, remain some of the best of his career and are Blue Note classics. *Page One* is Henderson's debut as a leader, and it remains one of the finest records in jazz, one that every
(Heros continued on pg. 13)

(Heros continued from pg. 12)

jazz fan ought to own. It contains Kenny's most famous and overplayed song, "Blue Bossa," as well as "Jinrikisha" and "RecordaMe," two great Henderson lines. The entire record has such an incredible feel to every different song, and this album also contains some of the finest McCoy Tyner work of the period, eclipsing even a lot of his work with Coltrane. Another fine Henderson-led date from this time is *Our Thing*, which includes Kenny's brilliant tune "Escapade." It is hard to go wrong with any recordings by or featuring Kenny Dorham.

The thing that makes Kenny Dorham so special is his sound and the feeling he gets on his instrument. Dorham's sound is influenced by both the brassy, fat-toned attack of Fats Navarro or Dizzy Gillespie, and that of a lighter, softer Miles-like attack. He was able to call on both contrasts as the mood or song fit him. He really carved out his own niche in the pantheon of modern jazz trumpeters and always had his own personal way of phrasing

with a beautiful tone. His lines are often very lyrical flowing and bluesy, with the ability to really evoke a plaintive, wistful cry that touches the heart like few trumpeters before or since.

Many of modern jazz's finest sought out Dorham for playing and recording. Although his health was failing by the late 60s, Kenny Dorham's relatively short career covered some incredible stylistic ground. Very few musicians could fit in with not only Lionel Hampton or Mercer Ellington, but with Charlie Parker, Art Blakey, Max Roach, Joe Henderson, Andrew Hill, and yes, even Cecil Taylor.

Dorham had a good jazz career and was involved in teaching and writing as well, doing reviews for *Down Beat* and writing some liner notes. He became involved in the 60s in anti-poverty and hunger-fighting programs in the inner city, and was appointed to the Board of the Neophonic Orchestra in New York. Throughout his life, Kenny Dorham was much more than just a good trumpet

player, as he added compositions and arrangements along with his own musical personality to many different situations.

Also evident throughout his life, Dorham had many varied interests outside of jazz that reflected the caring and the humanity that came out whenever he played his horn.

All this makes Kenny Dorham an integral part of the history of modern jazz, and if you feel more curious, by all means check out some of Kenny's music yourself. You won't be sorry you did, and it will become very clear why he's one of my Unsung Heroes.

* * * * *

I would like to also mention that I received a warm "Thank You" card from Mona Hinton, thanking me for the article on her husband, Milt, the jazz giant who passed away this year. I want to thank you, Mona, for the warm thoughts and the kind of class and dignity that both you and Milt gave us all these years.

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.

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 8 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.

Brazilian Music Jam

The Brazilian Music Jam at 4 Friends has been cancelled until further notice according to the coordinator, Randy Morse.

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, two hours on Friday and three-plus hours on Saturday.

At 11 p.m. on Fridays 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, a new host, Robbin Cihal, has taken

over for Butch Berman, with her show "Jammin' Jazz/Boarderline Blues."

There are other jazz programs scattered throughout the schedule. On Mondays, "Dance Bands: When Melody was King" with Con Good airs from 8 to 10 a.m.; "Jazz Journey," hosted by jazz musician Bill Wimmer, runs from 10 a.m. to 12 noon; and "Hotter Than That" with Warren "Rude Dog" Rudolph goes from 8:30 to 10 p.m.

"NightTown," with Tom Ineck, continues to run from 8:30-10 p.m. on Thursdays.

On Friday mornings, Ed Rumbaugh starts off your day with "Plug in the Sun" from 6 to 8 a.m. This program features Ed's eclectic tastes in jazz and assorted world music. Then on Friday evenings, tune in for some western swing on the "KZUM Heyride" from 7:30 to 9 p.m. with long time host John Schmitz.

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 402-474-5086.

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 continues to have locally programmed jazz on Friday and Saturday evenings.

Jazz runs from 7 p.m. to 2 a.m. on Fridays, and from 6 p.m. to 2 am on Saturdays, with hosts Jim Celer and Tom Besse. For more information about jazz programming on KVNO, call 402-559-5866.

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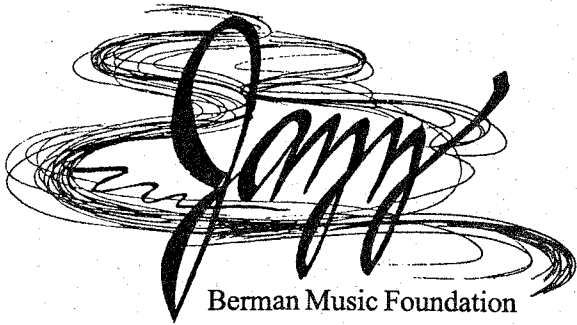
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Photo by Rich Hoover

Butch Berman and his assistant Ruthann Nahorny with consultant/archivist Wade Wright (from San Francisco) at Lincoln's Lied Center for Performing Arts.

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