

Belgian pianist returns to Lincoln Sept. 12

By Tom Ineck

"The 1998 Jazz in June series ended... with the spectacular American debut of Belgian pianist Ivan Paduart."

Thus began my Lincoln Journal-Star review of Paduart's last Nebraska appearance. When he returns Sept. 12 for a 7:30 p.m. performance at P.O. Pears (one of several upcoming shows funded by the **Berman Music Foundation**), it promises to be a similarly stellar occasion—and a bit of déjà vu.

Yes, Paduart is four years older and has released three more CDs since his first visit to the States, but his lush, romantic piano style still contains echoes of his most obvious influences, from Bill Evans and Fred Hersch to classical impressionists Claude Debussy and Maurice Ravel. And, he will be accompanied by the same longtime Kansas City rhythm section of bassist Bob Bowman and drummer Todd Strait, who recently relocated to Portland, Ore.

"Bowman and Strait proved their thorough musicianship by doing justice to Paduart's often difficult pieces just hours after meeting the composer," I wrote of the trio's first concert collaboration. "The uptempo opener, 'Steps in the Snow,' was a good example of the trio's ability to lock into a groove and expand on the chord changes."

The pianist also is a composer of great range and ability, from beautiful

ballads such as "Precious Moments" and "Billet Doux" to the harmonically adventurous "Thinking of You," the 1998 performance of which I described as "reminiscent of McCoy Tyner's two-fisted keyboard style. Paduart embellished with lyrical flourishes and grand chords without sounding grandiose."

In addition to its Sept. 12 appearance at P.O. Pears in Lincoln, the trio also has booked engagements Sept. 13 at the Blue Room in Kansas City, Mo., Sept. 14 in Ottumwa, Iowa, and Sept. 15 in Topeka, Kan.

The Brussels native began classical piano training at age 10, made his first attempts at improvisation on trumpet a little later and discovered jazz at age 17. But it was a master class with Michel Herr (then pianist with harmonica virtuoso Toots Thielemans) that convinced him to pursue jazz full-time.

In 1988, after six months at Antwerp's jazz studio and a year at Rotterdam's Royal Conservatory, he worked with American guitarist John Thomas, Italian trumpet player Gino Lattuca and Belgian trombonist Phil Abraham. Paduart and friends formed the quintet *Aftertouch* to play original fusion music, releasing *Aftertouch* in 1990.

From 1990 to 1992 he toured Belgium, Germany and France with his

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Ivan Paduart

File Photo

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Prez Sez Jazz and happiness make for sweet life

By Butch Berman

I'm a fairly twisted guy—so when film critic Roger Ebert (who penned "Beyond the Valley of the Dolls") was asked what his favorite movie of all time was, it didn't surprise me when he proclaimed it to be Federico Fellini's "La Dolce Vita," my all-time fave flick, too. Ah, yes, "La Dolce Vita" ("The Sweet Life") just has to be the mood behind this latest jazz rag from me to you.



Butch Berman

Besides this summer being a very jazzy time for the BMF and our followers, I've never been happier. On June 25, my beloved Grace's birthday (my late mother's, too—go figure) we became engaged to be married May 30, 2003. I knew Grace was the one almost immediately after our first encounter last Dec. 12. So much so, I recently purchased a second home for Grace, myself and her two teenage sons, Bahji and Janom. I still maintain my first home, the BMF museum. Anyway, you read it here first, and whether you like it or not, you will be a part of it in some way. I'm a very lucky and happy fellow.

Now—oh, yeah—jazz.

First, we brought two new friends into our foundation as consultants in the last few months. Ironically, not only are they both from K.C., but are stone's-throw neighbors as well. I'm speaking of Steve Irwin and Gerald Spaits. Their jazz history through the years has been impressive.

Gerald, as one of the best and busiest bassists and arrangers around, has worked with everybody. He brought to our tables the opportunity to executive produce both *Never Let Me Go* by the Russ Long Trio and the upcoming re-

lease with his Westport Art Ensemble. Our friendship and interest in keeping the jazz torch well lit made him an obvious choice to represent K.C. and work as a valuable liaison here. The Westport Art Ensemble will do a CD release party at P.O. Pears in Lincoln Oct. 10. Don't miss it.

Steve Irwin, as mentioned many times in past issues, put on the short, very, very sweet Kansas City International Jazz Festival with his wife, Jo Boehr, and partner John Jessup, turned me onto the Coda foundation (*see the story on page 4*), got me involved in the Scamps project (*see same story*) and, like Gerald, seems to be the perfect, logical choice, making the sum of the parts even richer. Welcome, guys.

Norman Hedman, another dear friend, composer and one of the best percussionists in the biz—with or without his band Tropicque—visited the BMF recently. We plan to help put out his new work-in-progress entitled *Because I Can*. New label info is still under wraps, but expect more vocals and a different array of top-flight musicians on tap. One song, "Angel in the Night," was inspired by Grace and my relationship, hence the song was born. Stay tuned for the rest of this story.

Not wanting to waste space and step on Tom's fine piece on this year's Jazz in June series, I'll be brief. Musically, I'm as proud as a new papa being able to pull off a coast-to-coast, first-class trio of my choice of artists who performed and, most importantly, my friends. Paul Mehling's Hot Club of San Francisco, Stan Kessler with the Sons of Brasil from Kansas City, and without a doubt the main event, the George Cables Trio, with longtime associate Victor Lewis and new acquaintance Cameron Brown.

Hopefully, meetings with the Ne-

braska Art Association and the media will straighten out some of this year's glitches. Nonetheless, the weather and the crowd were great and the music was sensational. Special kudos go out to the sound crew, led by Steve Watts (we may need larger gear next year, guys, if the turnout continues to swell), Doris Abbott of Travel and Transport—who handled all the travel arrangements—and Martha Florence for really working her ass off in the trenches.

We're hoping to find a venue to bring in the marvelous duo of Cameron Brown and jazz songstress extraordinaire Sheila Jordan. Keep your fingers crossed on this one.

Also, don't miss our three ultra-cool shows at P.O. Pears to round out the 2002 season (*See Tom's preview on page 1*). Watch for Belgian jazz pianist Ivan Paduart on Sept. 12, backed by Karrin Allyson's first-call rhythm section of Bob Bowman and Todd Strait. Drummer Strait is moving to Portland, Ore., so catch him while you can. The aforementioned Westport Art Ensemble performs Oct 10 and, lastly, we're bringing back K.C.'s Doug Talley Quartet, who may augment music from his last CD, "Kansas City Suite," with a slide show reviewing K.C.'s history on Dec. 5.

Gotta split. I am so glad I heard Rosie Clooney at the now-defunct Rainbow Room in New York City a few years ago and heard and met Ray Brown at Topeka last year. Time is precious, so to quote Richard Alpert (Baba Ram Dass), "Be Here Now" rings more true today than ever before. Peace.

The Butch Meister,

Butch Berman

Paduart continued from pg. 1

own group and accompanied saxophonist Bill Evans, violinist Didier Lockwood, Brazilian composer Hermeto Pascoal and guitarist Mike Stern. The recordings *Turquoise* and *Illusions Sensorielles* followed.

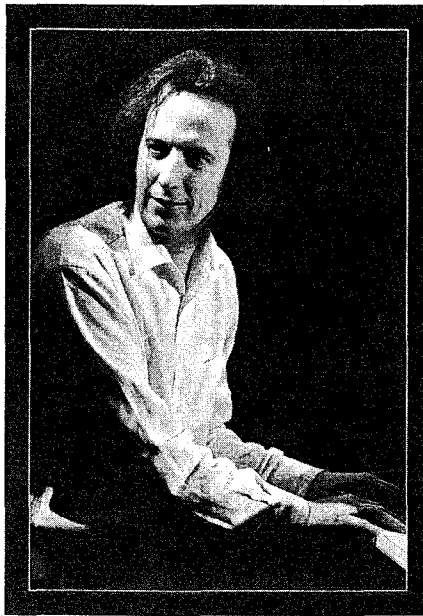
In 1993, he won the Nicolas Dor prize for composition at the International Jazz Festival of Liège, toured France with singer Claude Nougaro and recorded a fourth album, *Time Gone By*, featuring trumpeter Tom Harrell. *Folies Douces* was a return to a special project with jazz accordionist Richard Galliano.

In 1995 the pianist began a two-year international stint with Thielemans. Paduart's CD *White Nights* features Thielemans, saxophonist Bob Malach and guitarist Philip Catherine as special guests.

Since 1996, Paduart's focus has been almost exclusively on the trio format, resulting in the CD *Clair Obscur*, his tribute to pianist and composer Fred Hersch. His 1998 recording *Belgian Suites* features Malach, and the following recording, *True Stories*, features saxophonist Charlie Mariano. Last year, he returned to the trio format for *Trio Live* and toured Sweden, Denmark, Norway, Switzerland, France, Italy, Netherlands, Luxembourg, and Belgium with guest saxophonist Rick Margitza.

On Oct. 10, the **Westport Art Ensemble** of Kansas City appears at P.O. Pears with its unique and progressive jazz sound. Its regular members are bassist Gerald Spaits, saxophonist Josh Sclar, guitarist Jake Blanton, keyboardist Roger Wilder and drummer Ian Sikora.

As Butch Berman wrote in the last edition of *Jazz*, after catching the ensemble at the Blue Room in Kansas City: "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."



File Photo

'Nuff said.

On Dec. 5, Kansas City's **Doug Talley Quartet** will take the stage at P.O. Pears, performing selections from saxophonist Talley's latest release, *Kansas City Suite*, an ambitious project that takes the listener on an historic tour of the Midwest "City of Fountains."

The recording primarily pays tribute to the fabulous era of the 1920s and 1930s, when Kansas City was making music history and political boss Tom Pendergast was peddling influence with a vengeance.

Kansas City Suite begins with a geography lesson called "1600 E. 18th St.," where the Blue Room jazz club now occupies the famous corner of 18th and Vine. "City of Fountains" has a more pastoral mood, like a stroll through one of Kansas City's many parks on a warm, sunny afternoon. The beautiful ballad "The Sleeping Child" refers to one of the many sculptures in the Country Club Plaza, while the frantic-paced "The Buck Stops Here" refers to the famous pledge by favorite son Harry S. Truman.

The other members of Talley's working quartet are pianist Wayne Hawkins, bassist Tim Brewer and drummer Keith Kavanaugh.

Look for more details on the Talley concert in the next issue of *Jazz*.

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Trustee: Butch Berman

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

K.C. scores another hit on latest visit south

By Butch Berman

Grace's and my last trip to K.C. was a blast. Eatin' and hangin' with Steve Irwin and Jo Boehr at Zin, takin' in Bobby Watson and Horizon at the fab Blue Room, groovin' on the new sounds of the Westport Art Ensemble and marveling at the continuing evolution of the 18th and Vine Jazz Museum and the Negro Baseball Museum.

Outside of being disappointed at the current rundown condition of my old fave, the Savoy Hotel (hey, the Grille's still cool, especially if the legendary waiter Bob is waitin' on you), I wondered if our next trip south would be as fun.

Well, it was another gasser indeed. The music did not have the same intensity of Bobby's amazing performance, but emotionally it couldn't top our second Missouri adventure.

For starters, we opted to stay at the Historic Suites, about a block from the Savoy but a whole different story. For not much more dough, you get a beautiful New York loft-style apartment with off-street parking and better security, plus a great free breakfast buffet.

I'd visited the Majestic at 931 Broadway to hear Russ Long several years ago, but never truly caught the whole package until this trip. We enjoyed great service, incredible food with a superb wine selection and great sight lines for the jazz lover, whether you're dining alone just to hear the music or with a large group.

One of the best duos in town, my friend pianist Joe Cartwright and new BMF consultant Gerald Spaits on bass, were gigging that evening, sounding fab as always with a new grand piano. In all, it's a hot spot not to be missed. Call for information and reservations at (816) 471-8484. There's live jazz nightly.

You can also catch Joe and Gerald with either percussionist Gary Helm or trumpet master and old pal Stan

Kessler at the Fairmont Hotel, among other venues. You get the story. K.C. has lots of grand options, but the main event is yet to come.

The Scamps are a K.C. tradition, originating in the '40s with most members still alive and kicking. It's a true people's band, always out to please their multitude of loyal fans, yet never sacrificing their musical integrity. No matter what groove they're in—jazz, blues, swing, a little rock 'n' roll—it will all be performed with style and pizzazz. The original Scamps included bassist and vocalist Oscar "Lucky" Wesley; drummer, trumpeter and vocalist Orestie "Rusty" Tucker; the late Jimmy "Coots" Dye on keyboards; sax legend Arthur Jackson; and leader and lead vocalist Earl Robinson. Later Scamps included pianist Rudy Massingale and guitarist Wyatt Griffin, among others.

They cut an LP in the '60s entitled *Earl Robinson and the Scamps Live at the Sni-Blue Lounge, Vol. 1*. I'm proud to say I own a sealed copy of this historic piece of vinyl. However, in the mid-'80s the Scamps cut another LP that, for a variety of reasons, stayed on the shelf. Then last year my friend and new consultant Steve Irwin decided that, because the original tape was in danger of deteriorating, he would formulate a plan involving his new position at Marillac, a nonprofit medical center for mentally challenged



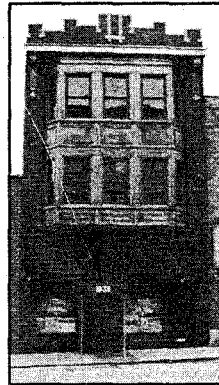
Grace Gandu gets bassist Lucky Wesley's autograph.

Photo by Butch Berman

children. He would raise funds to produce this lost record and in turn bring revenue to this important cause.

Thus, the BMF helped make this a reality. A CD release party was held at the Phoenix, and a street out front was named Scamps Alley. What a night, what a band and what a great cause! The emotional charge of seeing these great old guys still blowin', so proud and happy to be alive and appreciated so much, caused more than a few to shed a tear or two, but your feet could never stop tapping. Check out my review of the new CD, *Timeless*, in this issue and dig our pictorial of this fab night. When in K.C., and the Scamps are playing, it's a must to check them out, pay tribute to these fine gentlemen and be enchanted by their timeless charm.

I couldn't end this story without mentioning a new project the **Berman Music Foundation** recently became involved with, thanks to the urging of my consultants Gerald Spaits and Steve Irwin, who referred me to Kansas City Star writer Steve Penn. Penn just formed Coda, an organization to help cover the funeral expenses of Kansas City musicians who have fallen on hard times. The BMF was moved by the unfortunate situations that befall so many and agreed to offer an endowment fund of \$1,000 annually for the indefinite future, depending on the success of this noble effort. If interested, contact Steve Penn at the K.C. Star. It's a good thing.



The Majestic

Photo by Butch Berman

Woman combines jazz, photography

By Tom Ineck

Bev Rehkop envisions the drama and excitement of a live jazz performance as moments magically frozen in time.

Combining her love of jazz and photography, she has realized her vision, becoming one of Kansas City's most familiar and well-respected jazz photographers.

"I've always loved jazz, even when I was in high school, and I'm not a young person. I was back in the days when Dave Brubeck was beginning. Everybody else was listening to Elvis, and I was listening to Dave Brubeck."



Bev Rehkop

Rehkop has what you might call a "photographic mind."

"When I look at something, I see it stopping the action," she said in a phone interview from her home in Prairie Village, Kan. "With blues and jazz, I always thought it would be so much fun to stop the action and capture the emotion of the moment. I didn't know exactly how to do it, but I've been interested in photography for about the last 20 years."

She hadn't done much action photography, however, until a film processor told her about the high-speed, black-and-white film that would allow her to freeze on-stage action, even under the low-light conditions prevalent in jazz clubs.

In 1993, a jazz vespers service at a local church provided Rehkop her first opportunity to shoot musicians in performance. The photos turned out

so well that she peddled them to The Phoenix Bar and Grill downtown. Her photographs also hang in Jardine's and The Phoenix at Ameristar Casino, where more than 40 of her framed photos are displayed.

With her camera and equipment in tow, Rehkop began frequenting K.C. clubs on weekends, even though most of her suburban friends and family thought that was a bit odd. Her stops included venues past and present, such as The Tuba, The Drum Room, Jardine's, The Blue Room and The Phoenix.

"I just started photographing jazz musicians as they were performing," she said.

She gradually got acquainted with the performers, and they began to accept her almost as one of the band. Her respect for the artists helped her enter that inner circle. If a musician does not know her, she asks permission to shoot the performance, and she uses a flash only when necessary.

Rehkop has a fulltime job, so photography still is a part-time pursuit and a labor of love.

"I've never wanted to make money at it," she said. "When you're photographing action, you have to photograph a lot to get one good picture, especially in a lighting environment. I shoot a lot, and if I get three or four good shots out of a roll, that's really good."

Her photos grace the liner notes of CDs by such jazz artists as Karrin Allyson, Mike Metheny, Gary Sivils, Gerald Spaits, Pete Eye and Interstring, and some also use her images in their promotional materials. Many of her photos also have ap-



Gerald Dunn at The Tuba, 1994

peared in the K.C. Jazz Ambassadors JAM magazine.

Rehkop especially enjoys shooting the K.C. musicians that most intrigue her as a listener, including trumpeter Metheny, pianists Paul Smith, bassist Bob Bowman, drummer Todd Strait, the group Interstring and Gerald Spaits' progressive Westport Art Ensemble.

Incidentally, for you camera buffs, Rehkop uses a 20-year-old manual Nikon with a 35-105 zoom lens. She has a few tips on shooting live performances without being intrusive.

"I sit on the floor a lot. I try to get below the line of vision or off to the side. Or, I will only shoot for a moment, and then get out of the way. Sometimes, I will wait until the last set, when a lot of people are gone, or I'll go on an off-night."

Cables concert is 2002 live jazz highlight

By Tom Ineck

There never was any doubt that the June 11 performance by the George Cables Trio would be Lincoln's live jazz highlight of the year, and the year wasn't even half over.

Accompanied by bassist Cameron Brown and drummer Victor Lewis, Cables appearance for the Jazz in June outdoor concert series was highly anticipated and lived up to the high expectations. The **Berman Music Foundation** sponsored the concert.

The trio mixed standards with originals, straight-ahead jazz with Latin numbers, and ballads with uptempo barnburners for a totally satisfying evening of music.

Cables gave the Latin tinge to an uptempo "All or Nothing at All," spinning off endless variations on the familiar theme. Lewis' drum breaks were sheer artistry in rhythm. "Spookarella," a Cables original, floated along at a mid-tempo, modified waltz time before lurching into a lumbering gait that indicated the composer's quirky sense of humor. Brown displayed his original voice on a powerful bass solo, and Lewis delivered a patented drum barrage.

Next up was Cables' most familiar composition, the bright, affectionate and



George Cables

Photo by Glenda Wagner

loving "Helen's Song," which the composer modestly claimed was "written out of guilt." Embellishing the guilt theme, he introduced "Helen's Mother's Song" with a solo piano introduction, followed by complex changed and intricate harmonies.

Instead of its usual ballad tempo, "Autumn in New York" was given an uptempo treatment with an Afro-Cuban underpinning. Brown's solo was virtuosic – simultaneously daring, aggressive and lyrical. The soulful gospel-tinged ballad "Will You Still Love Me Tomorrow" received a gorgeous, sensitive reading by Cables and company.

Halfway through a mid-tempo version of "I Thought About You," Cables cleverly inserted a quote from Monk's "Little Rootie Tootie." His take on "I Should Care" was a contrapuntal tour de force.

For his solo piano interpretation of Monk's "Round Midnight," Cables displayed his broad knowledge and grasp of jazz piano history, even including an extended stride passage. His "Senorita de Aranjuez" was a lovely tribute with



Victor Lewis

Photo by Glenda Wagner

a Spanish flair.

"Doxy," a familiar jazz melody penned by Sonny Rollins, was followed by the capper, a very fast rendition of Freddie Hubbard's "Intrepid Fox," with a surging drum solo by Lewis.

With his self-effacing comments, gracious demeanor and astounding keyboard technique, Cables dazzled the audience of nearly 4,000 who turned out to fill the sculpture garden at the Sheldon Memorial Art Gallery.

For a pianist of such stature, accompanists of equal ability are hard to find, but Brown and Lewis more than fit the bill. Together, the trio operates as a unit and forms one of the great collaborations in jazz today.



Cameron Brown

Photo by Rich Hoover

Sons of Brasil brought exotic sounds from K.C.

By Tom Ineck

Lincoln's 2002 Jazz in June series, sponsored in part by the **Berman Music Foundation**, began June 4 with a high-spirited performance by the six-piece Sons of Brasil, who brought the exotic rhythms of Brazil via Kansas City, Mo., the group's hometown.



Stan Kessler

Trumpeter and leader Stan Kessler also is the band's most technically proficient and imaginative instrumentalist. Beginning on flugelhorn, he dominated the breezy opener, "Amazonas," from the Sons' CD of the same name. "Aquarela do Brasil (Watercolors of Brazil)," by Ary Barroso, is a melody familiar to fans of Brazilian music and was expertly handled by Kessler on trumpet.

Again switching to flugelhorn, Kessler caressed the samba "Home Alone," which also featured a nice guitar solo by Jake Blanton, sitting in for regular band member Danny Embrey. Kessler's wonderful technique was perhaps best displayed on Caetano Veloso's "Partido Alto," a rhythmically challenging piece on which he flawlessly negotiated a bravura trumpet solo with rapid fingering and excursions into the horn's upper range.

Hermeto Pascoal's "Cha de Panela" had a punchy, driving beat shared by percussionists Gary Helm and Doug Auwarter and punctuated with solos by Kessler on trumpet, Roger Wilder on piano and Blanton on

guitar. "It Is," a samba with a political message about human rights, was beautifully stated by Kessler on flugelhorn and Wilder on piano, who recently joined the Sons of Brasil as a permanent member replacing keyboardist Wayne Hawkins.

Kessler's own "Demons" was written about the area known as Bahia. After Kessler stated the melody on trumpet, Wilder elaborated with some exotic synthesizer effects on the electronic keys. The trumpet solo that followed was hard-charging and strongly imbued with the blues.

The flugelhorn, guitar and piano all got solo statements on "Know It All." Kessler again shone on trumpet throughout "Casa Forte," an uptempo bossa nova composed by Edu Lobo and named for a Brazilian beach resort. Kessler swings with confidence at any speed.

The Sons revived the evergreen Jorge Ben composition "Mas Que Nada," best known for the '60s hit by Sergio Mendes and, more recently, the retro Austin Powers movie. This version was true to the original while avoiding the ever-present parody. Likewise with Jobim's overdone "The Girl



Roger Wilder

From Ipanema." Kessler's imaginative arrangement created stark, contrasting harmonies between the guitar and flugelhorn in a unique approach.

Kessler added brassy, virtuosic flourishes to the catchy "Done Deal" before the band finished with the trumpeter's composition "Mountain Vista," an upbeat samba with a wonderful percussion section and, again, notable trumpet melody.

Jazz in June's 11th season opening concert drew a large and diverse audience, estimated at more than 2,000 in the large green spaces near Sheldon Memorial Art Gallery on the University of Nebraska-Lincoln city campus.



Jake Blanton (left) and Greg Whitfield

Photo by Rich Hoover

Photo by Rich Hoover

Photo by Rich Hoover

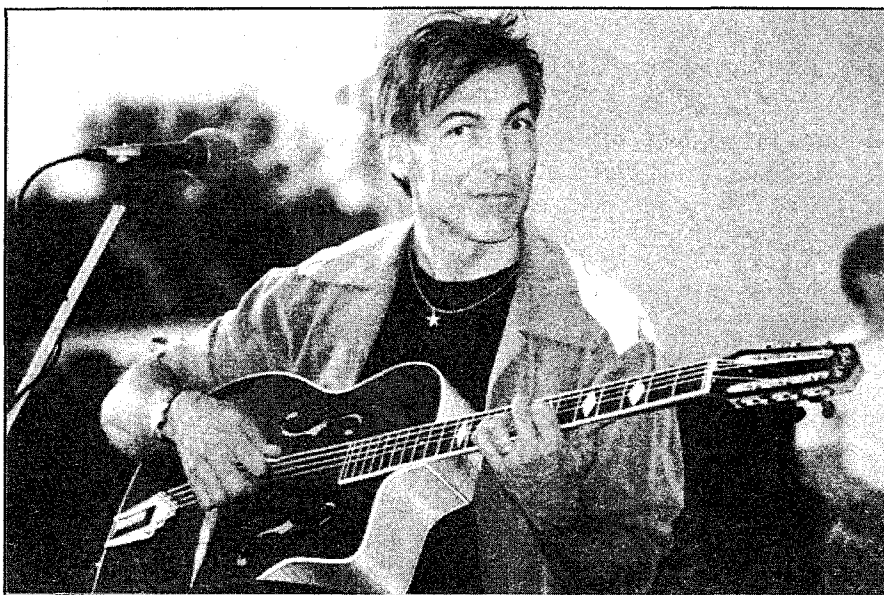
Paris and San Francisco meet in Lincoln

By Butch Berman

It seemed like Paris in Lincoln via San Francisco June 18 at the third in a series of acts that the **Berman Music Foundation** brought in for the Jazz in June series this season.

We booked the sensational Hot Club of San Francisco at the Zoo Bar back in October 1995, when we had a few collaborations with Lincoln's famed blues bar. Paul Mehling, originator of these talented cats, made an indelible impression on a lot of folks, including me, back then—so it was a thrill for me to have the Jazz in June committee's approval for this group.

After more than a decade in the biz, Paul's concept of putting together a revolving band of players who dig Django Reinhardt, Stephane Grappelli



Paul Mehling

Photo by Rich Hoover



Hot Club fans kick up their heels.

Photo by Rich Hoover

to recreate the mammoth rhythm sound behind Django and with violinist Thompson hanging in all the way with Paul. Stephane Grappelli would have been proud.

You never miss drums as the rhythm section churns behind the two soloists, swinging like crazy.

They performed nearly 20 tunes within two sets that gorgeous night, including their takes on "The Man I

Love," "Djangology," Gerry Mulligan's "Limelight," Chick Corea's "Armando's Rhumba," and several originals. Their new CD, *Claire de Lune*, is a gas, so check it out. (For a review of the CD, visit the BMF website.)

It was truly another night to remember. To Django Reinhardt and Stephane Grappelli, rest in peace.

and the premier Hot Club of France of the '40s has succeeded wildly with every configuration that I've caught between here and California. All the performances and CDs are A+ #1.

This year's participants were Paul Mehling, leader, guitar and vocals; Robert Thompson, violin; Ari Munkres and David Ricketts, rhythm guitars; and Louis Matthee, bass.

Paul, as always, was on top of his game with his off-center quips directed toward the bemused throng of folks, beautiful articulated vocalizing and of course, his outstanding chops on the guitar. The entire group smokes behind him, with all members doing their best



Hot Club members (from left) Ari Munkres, Louis Matthee and David Ricketts

Photo by Rich Hoover

Dave Pietro band delivers Wonderful concert

By Bill Wimmer

Saxophonist Dave Pietro brought his group to Lincoln for the Jazz in June series June 25. Pietro, a very talented musician, composer and arranger, came with an excellent group featuring David Berkman on piano; Pete McCann, guitar; John Hebert, bass; and Nasheet Waits on drums. Most of the music was from Pietro's latest recording, *Standard Wonder: The Music of Stevie Wonder*, and the music benefited from McCann and Berkman's presence from the recording and their comfort with Pietro's often tricky arrangements.

Opening with Wonder's "Another Star," the group fell into a "Nardis"-style vamp that set up a swinging and refreshing take on the tune. Pietro displayed complete authority on the horn with a fat tone, interesting lines and rhythmic intensity. He will be one to watch in the next couple of years. Berkman took off with a two-fisted keyboard foray and there was a nice exchange with drummer Waits at the end of the tune. "Smile, Please" was next, highlighted by McCann's interplay on the melody with Pietro and a very tasteful guitar solo for McCann, who was an excellent foil for Pietro all night long.

The group then launched into Wonder's "Go Home," replacing the original throbbing funk with a relaxed shuffle feel. The melody again featured McCann playing with Pietro, this time exploring the harmonies of the song and finding new textures in it. "The Seen between Two Unseens," a Pietro original, followed, featuring a hot groove from Waits and a very solid bass solo from Hebert.

"The Secret Life of Plants" opened with an intense, chordal rhythmic solo by Berkman, fueled by drummer Waits. Pietro followed with one of his best



Photo by Rich Hoover

Saxophonist Dave Pietro and bassist John Hebert play the music of Stevie Wonder.

solos of the evening—a probing, searching ride with a lot of turbulence. The song ended with an incredible fade-out vamp with great group interplay that prompted Pietro's comment, "Miles Davis used to say that sometimes the best music is in the vamp." The band finished with "Happier than the Morning Sun," another Wonder song given a very interesting treatment, and a nice ending to a wonderful show, in spite of the less than ideal conditions of Jazz In June.

Without trying to sound like I have a complaint with the crowd in every review I do, I must say that a group like this that plays such intricate arrangements with such skill as these guys deserves a lot better than the very casual listeners at these concerts. Jazz In June has become more of a social event than a music event, where it seems more important to speak above the rest of the crowd than it does to pay attention to

the music on stage. A group like Pietro's or George Cables', playing really demanding music at these shows, needs to be heard by more than the 100 people directly in front of the stage, but at these shows it's hard to hear what's going on in the back with all of the crowd noise. There were even boomboxes spotted in the back this year!

That being said, there is so little major-league jazz at the Lied Center or anywhere else in Lincoln this year that any exposure to a group like Dave Pietro's is a special treat. I want to thank the Jazz in June committee for a strong series this year and a note of thanks to University of Nebraska-Lincoln trumpet instructor Darryl White for bringing in Dave Pietro's band, a very fine group featuring some of the best young players on the scene today.

Topeka Jazz Fest was a piano-lover's dream

By Tom Ineck

The 2002 Topeka Jazz Festival was a piano-lover's dream come true, with half a dozen world-class keyboard players on the bill. Much of the remainder of the 5th annual event, however, felt like déjà vu – many of the same predictable tunes and many of the same artists from years past.

That doesn't necessarily mean the May 25-27 festival was a disappointment. But, with few exceptions, this year's edition didn't generate the level of excitement to which festival veterans had become accustomed.

Among the exceptions was the Bill Charlap Trio, which generated enough electricity in the crowd to power all of Topeka for the next year. Charlap clearly established himself as a pianist apart from all others, in a league of his own, despite the festival's overall strength in that area. Joined by his long-time bandmates – bassist Peter Washington and drummer Kenny Washington – Charlap turned the standards on



Ted Rosenthal

their heads, executing them with precision and improvisational skill while remaining true to their mood and melody.

Other festival debuts worthy of note were those of trumpeter Terell Stafford, trombonist Wycliffe Gordon and bassist Jennifer Leitham. What fol-



Photo by Tom Ineck

Ken Peplowski (from left), Jeff Clayton and Rebecca Parris clown around.

lows are some of the highlights of the 2002 Topeka Jazz Festival, which was partially funded by the **Berman Music Foundation**.

It all began with an impressive set fronted by returning artist Ken Peplowski on tenor sax and clarinet, joined by trumpeter Mike Bennett, trombonist Dan Barrett, pianist Joe Cartwright, bassist Gerald Spaits and drummer Todd Strait. In his Topeka debut, Bennett demonstrated an expressive and brassy style and a rapid-fire fingering technique on "Moten Swing" and an uptempo version of "My Buddy." He switched to flugelhorn for "In My Solitude."

Leitham was making one of her first appearances since she switched from John to Jennifer, but the flamboyantly dressed bassist soon dispelled any possible tension in the audience with her astounding technique and ingratiating good humor. Accompanied by pianist Russ Long and drummer Joe Ascione, she played a highly articulated lead on "I Thought About You," followed by a wonderful version of "Manha da Carnaval (A Day in the Life of a Fool)," from "Black Orpheus." Her bass solo was profound and virtuosic.

Thanking festival organizers, Leitham said she was "flattered to be asked to come even after my life changes." On posters for the festival that were printed last year, she was billed as John Leitham, a name familiar to fans of Mel Torme, with whom the bassist played and recorded extensively over the last decade of the singer's towering career.

But the nicest touch of all was Leitham's introduction to the next tune, a solo bass medley of "Out of This World" and the Joni Mitchell song "All I Want." Declaring herself a big Mitchell fan, she said, "I could do 'Both Sides Now,' but that would be a little too obvious." Her performance combined a free, lyrical improvisation with dark harmonies, powerful chords and percussive hand slapping.

After establishing her own abundant talents, Leitham allowed more space for her accompanists on "What Is This Thing Called Love" and "Isn't It Romantic?" on which she expertly stated the melody on bowed bass.

In her second visit to the Topeka fest, singer Rebecca Parris again proved herself an extraordinary vocal stylist and consummate show woman. She soared on "Autumn Leaves," delivered the ballad "Crazy He Calls Me" with dramatic flair

and rified hilariously on "When Sunny Gets Blue." Scolding the song's protagonist for her negative attitude, she inserted her own pointed commentary: "I'm bored with her blues. Change your



Photo by Tom Ineck

Bill Cunliffe

name or get a life. Revoltingly blue. Boringly blue." She introduced "Don't Go to Strangers" as "a co-dependent's theme song," and exhibited an impressive vocal range on "Do Nothing 'Til You Hear From Me."

This listener never tires of drummer Jeff Hamilton's festival spots. This time, he led a trio with pianist Tamir Hendelman and bassist Christoph Luty, but there never was any doubt who powers this threesome. Hamilton put

them through the paces on "I Love Being Here With You," "Lullaby of the Leaves" and "Too Close For Comfort." His brushes sizzled like rattlesnakes on Luty's arrangement of "C Jam Blues," and on "Felicidad" he ranged from hand drumming to wire brushes to sticks to knuckle raps and back to hands for a polyrhythmic effect.

Festival veterans John Clayton on bass and brother Jeff Clayton on sax led their quintet through a stunning set dedicated to Duke Ellington, including "Don't Get Around Much Anymore," "Love You Madly," "Caravan," "Take the 'A' Train" and "Perdido." The rest of this stellar group consists of trumpeter Terell Stafford, pianist Bill Cunliffe and drummer Jeff Hamilton, assuring that the unit runs with the precision of a well-oiled machine.

Trombonists Dan Barrett and Wycliffe



Photo by Tom Ineck

Bob Kindred takes a solo as guitarist Rod Fleeman and bassist Jennifer Leitham accompany.

BMF funds first Topeka Jazz Festival academy

By Tom Ineck

TOPEKA, Kan. — Young musicians from four area high schools participated in the first TJF All-Star Academy, sponsored by the **Berman Music Foundation**.

Directed by renowned drummer and clinician Joe Ascione, the academy was conducted May 24, the day before the start of the 2002 Topeka Jazz Festival. The elite six member faculty was comprised of festival artists Ken Peplowski on clarinet and tenor sax, Dan Barrett on trombone and horns, Rod Fleeman on guitar, Ted Rosenthal on piano, Jay Leonhart on bass and Ascione on drums. Trumpeter Mike Bennett also sat in on some of the master classes.

Students from Topeka High School, Hayden High School, Seaman High School and Washburn Rural High School attended the daylong academy and performed at a free evening concert also featuring the faculty players. Students were grouped with faculty members according to the instruments they play and were put through the paces in an intensive series of workshops.

Participating students included Brandon Holloman, alto sax; Matt Leonard, tenor sax; Justin Gomez and James Henry, trumpets; Mike Ruckert and Alan Schmidt, trombones; Brandon Cummins, guitar; Matt Williams, piano; Timothy Patterson and Kyle

Peterson, bass; and Matt Leifer, drums. At the evening concert, attended by about 375 people, the young musicians performed "Cherokee," "Kansas City," "Misty," "Song for My Father" and "Take the 'A' Train."

With its financial support of the academy, the BMF acknowledged the organizers' stated goal "to cultivate the preservation of jazz and to enrich its cultural value in our community by reaching out to the next generation of jazz players and listeners through youth education programs."

The 2002 TJF All-Star Academy was a good start to a worthwhile cause.

Through the Night" was an uptempo showcase for Charlap's powerful arpeggios, filigreed, lyrical lines and astonishing facility. On "Roundabout," he phrased the piano melody and dynamics like a first-class vocalist.

The trio proved itself a real band on "The Lady is a Tramp," stopping on a dime and restarting with flawless ease at a hot tempo. Charlap delivered an incredible impressionistic and explorative solo on "Where or When," and the fast-shifting keys and notes seemed to fall naturally – and magically – beneath his fingers on "My Shining Hour." The Charlap nightcap left the audience stunned, but supremely satisfied.

Charlap and pianist Ted Rosenthal paired up Sunday morning for a set that included Monk's "Let's Cool One" and Parker's "Au Privave," with help from Charlap's rhythm section. It was obvious that the two pianists have played piano duos before, and they are especially compatible in this challenging format.

Trumpeter Terrell Stafford stole the show in a set led by drummer Joe Ascione and also featuring trumpeter Mike Bennett, pianist Joe Cartwright, guitarist Bucky Pizzarelli and bassist Jay Leonhart. Cartwright was nicely showcased on a Latin-tinged "Body and Soul," but it was Stafford's bravura style on "Sweet Georgia Brown" and powerful, growling solo on "In A Mellotone" that set him apart from Bennett's stiffer, more academic approach.

In a Sunday evening set, Parris and a rhythm section of K.C. stalwarts put some nice spins on the familiar standards "If You Could See Me Now," "Day In, Day Out" and "Angel Eyes," which was taken at a very fast tempo after the singer explained that the mood is different today than when the ballad of lost love was written in 1940. "In 2002, I'm pissed off," she bellowed.

Parris has near-perfect intonation, as she proved on "You Don't Know What Love Is," done with a samba beat. For the ballad "What Can I Say?" she

invited pianist Bill Charlap to join her in a duet that perfectly married their sense of confidence, their care in enunciating every note and word and their flair for dramatic effect. Scatting from the get-go, Parris finished with a full-tilt take on "Billie's Bounce."

The Clayton Brothers Quintet returned with a set leaning heavily on original tunes, including the funky John Clayton composition "Choose Me," and Jeff Clayton's uptempo "Runway" and his lovely ballad "Entre Vous." They also did justice to a couple of standards, "I've Never Been in Love Before" and Johnny Mandel's ballad "Emily." Pianist Bill Cunliffe's playing was espe-



Bassist Jay Leonhart strums guitar as Gerald Spaits accompanies on bass.

cially tasteful on the slower tunes.

Pianist Eldar Djangirov's appearance on the final day of the festival has become a much-anticipated tradition, since he first performed a short solo set at age 11 in 1998. At 15, joined by bassist Gerald Spaits and drummer Todd Strait, he continues to amaze with his



Trumpeter Mike Bennett uses plunger mute, accompanied by Rod Fleeman, Gerald Spaits and drummer Tom Morgan.

fluency in a variety of styles and tempos.

A very slow version of "You Don't Know What Love Is" was followed by a wildly uptempo "Lester Leaps In." Mulgrew Miller's "Song For Darnell" seemed an unusual choice for a set that was otherwise filled with jazz evergreens, but it was a beautiful take on the mid-tempo waltz. The trio finished with "You and the Night and the Music" and Dizzy Gillespie's "Con Alma," featuring Strait moving from sticks to brushes, adding all the right rhythmic colors to the musical canvas.

Strait's move from Kansas City to the Northwest was announced during the festival, a loss that will certainly be felt throughout the K.C. area and in booking next year's Topeka fest. Strait's power and versatility have been incalculable assets in the event's five-year history.

One of the chief disappointments of the 2002 festival was the dated, sappy Monday afternoon performance by vocalist Lynn Roberts. In a flashy, showbiz style that has more in common with vaudeville and Vegas than with jazz, she belted out "Til the Sun Comes Out," "Let's Get Away From It All," "East of the Sun (West of the Moon)," "Sunny Side of the Street" and the Mickey Mouse tune "Music Is My Best Friend."

Roberts may be a symptom of a festival in artistic decline. Event organizers bemoan the absence of local resi-

dents, yet they ignore booking options that might entice them. There is plenty of fertile ground for growth without pandering to an aging audience or surrendering to artless pop trends.

After the Roberts fiasco, the Jeff Hamilton Trio restored our faith with a strong dose of straight-ahead jazz. Milt Jackson's bluesy "Yano" was followed by Hamilton's arrangement of the medley "Isn't It Romantic"/"Serenade for Strings," on which the drummer phrased the melody with brushes. His dancing hands, effortless timekeeping and strategically placed kicks to the bass drum created a rhythmic minefield



Photo by Tom Ineck

Eldar Djangirov attracts the attention of his peers.

on "I Didn't Know What Time It Was."

Luty recreated the droning sound of a Scottish bagpipe while Hamilton's fingers rapped out a tattoo on the snare drum to lend authenticity to "Hamilton House," a Scottish folk tune. The trio took a fast-paced, convoluted path through Monk's difficult "Rhythm-n-ning." Tamir Hendelman hammered out single-note piano runs and deftly shifted directions, then Hamilton abruptly changed tempos during a furious solo on brushes.

In a moving tribute to the tragic events of Sept. 11, 2001, the trio played an original, unnamed ballad that quoted the melody to "we are poor little sheep who have lost our way."

The Clayton Brothers Quintet again highlighted its own compositions and arrangements, in contrast to the festival's unwritten policy that artists play familiar tunes. It's too bad that John Clayton felt it necessary to explain the importance of continuing the jazz tradition with new music for a new millennium. Music that is as good as the Claytons' music justifies itself.

Jeff Clayton contributed "Back in the Swing of Things" and a wonderful arrangement of Horace Silver's "Song For My Father," while John Clayton penned the impressionistic ballad "Next Time" and the uptempo trumpet feature "Blow Your Horn."

In a novelty set that often sounded like a swarm of killer bees, seven bass players gathered on stage. The specially selected music ranged from Gerald Spait's arrangement of "Don't Get Around Much Anymore" to the Andy Simpkins tribute "Walkin'" to Bob Bowman's "Basses in the Belfry" to John Clayton's moving arrangement of a Chopin prelude.

For the final appearance by the Bill Charlap Trio, most of the other pianists were in attendance, aware that it was a set not to be missed. Charlap began with George Wallington's "Godchild," then segued into "In the Still of the Night," showing incredible dexterity at the super-fast tempo.

His rendition of "Blues Skies" displayed an advanced concept that was – at the same time – accessible, lyrical and imaginative. "Blue Room" was taken at a caressingly slow tempo. On the other hand, "Slow Boat to China" was anything but slow. In Charlap's hands, it was a hydrofoil skimming across the water and taking listeners on an exhilarating ride.

Pianist Bill Cunliffe followed Charlap in a final solo piano set, not an enviable position to be in. Cunliffe handled it with humor and class, playing "If I Only Had a Brain," Jobim's "How Insensitive" and a movement from a piano concerto he wrote for his



Photo by Tom Ineck

Trumpeter Terell Stafford, guitarist Rod Fleeman and bassist John Clayton

mother, which contained echoes of Copland and folk melodies like "Shenandoah." He then combined "Satin Doll," "Eleanor Rigby" and "The 1812 Overture" for a hilarious fusion of vastly different styles.

While sponsorships for the fifth annual festival were up, the number of people in the audience did not grow as much as organizers had hoped. Also, next year's lineup is weak by comparison, with only a few new notables such as pianist Joanne Brackeen, vibraphonist Peter Appleyard, baritone saxophonist Claire Daly and singers Tierney Sutton and Banu Gibson.



Photo by Tom Ineck

Trombonist Dan Barrett takes a scat chorus as Ken Peplowski eggs him on.

Young bassist sets sights on DePaul University

By Tom Ineck

Bassist Cory Biggerstaff became a member of the Lincoln Symphony while still a junior at Southeast High School. He plays regularly with the Nebraska Jazz Orchestra and with small combos at several venues, occasionally leading his own outfits.

He made it through the undergraduate music education program at the University of Nebraska-Lincoln in just four years, instead of the usual five. He then taught instrumental music at Calvert and Maxey elementary schools in Lincoln.

At 23, his impressive growth and maturity as a musician has not gone unnoticed, either in his hometown or beyond. He has been a first-call jazz bassist in the Lincoln-Omaha area for several years, and this fall he will attend DePaul University in Chicago on a scholarship, pursuing a master's degree in jazz performance with bassist Kelly Sill.

Biggerstaff points to a long line of mentors who got him to this point in his young life. Educated in the Lincoln Public Schools, he began his association with the bass in the fifth grade.

"It was either going to be the bass or the bassoon," he recalled in a recent interview. "They said I didn't have large enough hands for the bassoon, so they put me on violin because they didn't have a bass there to try. So I had to play violin for a couple weeks before they could get a bass. I gravitated to the low (range) instruments."

As luck would have it, bassist Mike Swartz taught at Holmes Elementary School, where the young student attended. Biggerstaff soon began taking private lessons with Swartz, the first of several important influences on his development as a bassist and all-around musician. He



Photo by Tom Ineck

John Carlini and Cory Biggerstaff have a dialogue.

continued with Swartz through high school, getting important lessons in fundamentals, in musicality and playing in all registers.

The first few years were spent learning the rudiments and playing in school bands and orchestras.

"I didn't even play jazz until I was in the eighth grade. Jazz band was kind of the cool thing to do, and a lot of my friends were in it. But the parts were all written out."

Like most young jazz hopefuls, he would learn about improvisation in heat-of-the-moment jam sessions that occasionally were staged at local bars. When he was a freshman at Leffler Junior High, the place was Huey's in downtown Lincoln. The **Berman Music Foundation** hosted a weekly jam there, and that's where Biggerstaff started hanging out with some of his elders.

"It was Nancy Marshall who was leading it. She was playing piano, and that's the first time that I ever played jazz. She taught me how to read changes. I would kind of fake my way through it. She dragged me through

the songs, then I got a little more confidence."

Biggerstaff also is quick to credit his parents. His mom is a registered nurse and his father is co-owner of Biggerstaff Plumbing, Heating and Air Conditioning Inc. His father was especially helpful, offering encouragement, support and an occasional bad review to prod him toward excellence in those early, formative years.

"He was my worst critic," Cory said. "He'd let me know if it was wrong. He was a musician when he was younger. He was in a pretty famous local band called The Prior Associates. He and his older brother were the trumpet players in that band. He was the first one to tell me about the form of the tune and to listen to the bridge."

At Lincoln Southeast High School, Biggerstaff met band director R.J. Metteer.

"His forte is in jazz, but he's definitely studied a lot. We had some great players in the band, and he would force us to do things that we didn't

force us to do things that we didn't want to, that we weren't comfortable with. I'm not a comfortable with playing bass guitar, so he would always make me solo, even in the concerts."

Metteer also gave the best players some leadership responsibility by splitting the band into smaller combos. Along the way, Biggerstaff also picked up pointers from bassist Will Clifton of the Omaha Symphony and Rusty White, longtime bass instructor at UNL.

"Will Clifton is by far the most intense musician I've ever studied with," he said. "He kind of took my playing apart and said exactly what I needed to fix to get better. Rusty was my first jazz teacher. Before that, it had been just kind of trial and error. He was the first one to actually make me write out bass lines and transcribe solos, and we would talk about improvisation and theory."

As he became more confident, he began getting calls for gigs with area musicians many years his senior, including pianist Tom Larson, saxophonist Bill Wimmer, pianist John Carlini and saxophonist Scott Vicroy.

"It's such a close, small group," he said. "Everyone knows everyone and everyone's really cool, really good

friends." When he graduated from UNL last year, Biggerstaff was undecided about his future in music.

"I wanted to go to grad school, but not right away," he said. "I taught for a year at the public schools." Playing jazz only at occasional night gigs, he began to consider a jazz performance degree. After he and a friend caught a concert by the DePaul Jazz Orchestra at the Jazz Showcase in Chicago, he decided to audition.

When he heads to DePaul University, Biggerstaff follows in the footsteps of other former Lincolmites, including trumpeter Nate Wolcott and drummer Chris Varga.

Four years working at Homer's record stores in Lincoln gave Biggerstaff plenty of opportunities to check out music. His favorite recording by a bassist is Ray Brown's "Live in Montreal," but he also lists Charles Mingus, Eddie Gomez, Jaco Pastorius and Victor Wooten among his favorite players. He also cites the Brad Mehldau Trio for its tight interaction and its unique "broken swing" style.

At the rate he's developing, it shouldn't be too long before Biggerstaff has a recording of his own to talk about.



Nancy Marshall releases new CD

By Tom Ineck

Lincoln singer Nancy Marshall performs in a variety of settings around town, including her work with the cappella vocal trio Baby Need Shoes. Most frequently, however, you can catch her during Sunday evening appearances with guitarist Steve Hanson at The Oven restaurant.

Nancy Marshall Sings is a new collection of 11 familiar standards performed in the intimate style of those Oven gigs. Hanson produced the CD and appears on seven tracks, including the Marshall favorites "Makin' Whoopee," "Save the Bones for Henry Jones," "Fine and Mellow" and "Frim Fram Sauce." Lincoln pianist Tom Larson sits in on three selections, contributing solo piano work on "Blame it On My Youth" and "My Romance."

Most impressive is the duo of guitarist Gene Bertoncini and bassist Rusty White accompanying Marshall on two seasonal tunes, "Spring Can Really Hang You Up the Most" and "You Must Believe in Spring."



Photo by Tom Ineck

Lincoln locals (from left) John Carlini, Cory Biggerstaff, Bill Wimmer and John Scofield play a Thursday night session at P.O. Pears.

Teen Djangirov continues to improve with "age"

By Tom Ineck

Eldar Djangirov, the 15-year-old jazz piano marvel from Kyrgyzstan, is aging with a combination of youthful grace and prodigious talent.

His appearance May 16 in Lincoln as guest soloist with the Nebraska Jazz Orchestra was sponsored in part by the **Berman Music Foundation** and marked the sixth Djangirov performance I've witnessed in the last five years (*number seven was at the Topeka Jazz Festival, reviewed on page 10*). He continues to impress this listener with his growing knowledge of jazz history and his astounding keyboard technique.

Before the young prodigy took the stage, the NJO blew the cobwebs out of the horns with a shot of "Double Barrel Blues," a Bob Florence tune with an odd blues pattern modulating between two keys. "Tip-toe," composed by Thad Jones, is another in the endless list of tunes based on the changes of Gershwin's "I Got Rhythm." Bob Krueger delivered a flawless solo on muted trumpet, and the trombone section and bassist Andy Hall expertly negotiated the difficult changes of a unison solo.

Mark Benson's nostalgic ballad "Sauk Valley Memories" featured the composer on soprano sax, pianist Tom Harvill and a lush brass arrangement that utilized four flutes. "Courage" is the second part of a three-part suite by longtime NJO contributor Rex Cadwallader. Krueger took off on some nice flights of fancy in the groove-heavy tune revolving around a trumpet-bass dialogue. The first set ended with "There's the Rub," a funky number with ample solo spots

for Ed Love on alto sax, Darren Pettit on tenor sax and Hall on a rapid-fire electric bass excursion.

As if to sneak up on his listeners, Djangirov began with an understated solo ballad rendition of the classic "All the Things You Are." Lush arpeggios segued to a very rhythmic section, which accelerated to bop tempo before returning to ballad time with classical flourishes. Hall on bass and Greg Ahl on drums joined Djangirov for another familiar ballad, "Body and Soul." It was with "Lester Leaps In," however, that the pianist finally took off on a blazing keyboard showpiece, with echoes of Errol Garner, Oscar Peterson and, especially, the godlike Art Tatum – pretty heady company for a teenager from the former Soviet Union.

In the final set, Djangirov showed his familiarity with big-band blues on Neil Hefti's "The Kid From Red Bank," dedicated to Hefti's employer at the time, Count Basie. For a change of pace, the NJO launched into "Upa Neguinho," a breezy mid-tempo Brazilian tune by Edu Lobo. Djangirov contributed some amazing flourishes perfect for the lighthearted beat.

Another Thad Jones favorite, "A Child Is Born," received a lush treatment, building from solo piano, with Hall adding bass and Ahl adding brushes before the full band entered with a breathy, five-flute arrangement. "Swingin' For the Fences," based on "Sweet Georgia Brown," offered solo opportunities for trombonist Bryan Scott, tenor saxophonist Rich Burrows, guitarist Peter Bouffard and Djangirov, who took it out swinging furiously for his audience of 500 adoring fans.

Blues Fests

By Rich Hoover

The festivals are growing in rows and offering many good times. Some of the upcoming blues festivals:

Sept. 13-15, Telluride Blues and Brews Fest at Telluride Town Park in Telluride, Colo. Call (866) 515-6166.

Sept. 21-22, Oktoberfest in the Haymarket at Seventh and P streets in Lincoln.

Sept. 28, Riverside Blues & Arts Fest at Murphysboro Riverside Park in Murphysboro, Ill. Call (618) 457-5990.

Oct. 4-13, International Blues Fest of Cerdanyola in Barcelona, Spain.

Oct. 19-20, Betty & Larry's Ultimate Event Special at the East Greenville Fore Co. Social Hall in East Greenville, Penn. Call (610) 775-7717.

Nov 2-4, International Blues Fest of Guadalajara in Guadalajara, Mexico.

If none of these suits ya, there are hundreds more everywhere. Travel safe and enjoy. Check out www.bluesfestivals.com.

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

*World Music on Disc***Afrobeat group's CD shows Fela influence**

By Carter Van Pelt

ANTIBALAS**Talkatif****Ninja Tune**

If you're not familiar with the work and legacy of the late Nigerian icon Fela Anikulapo-Kuti and his Afrika 70 ensemble, the music of Antibalas might come across as an Africanized combination of Santana and James Brown.

Antibalas' primary inspiration is Fela, and the group rightly considers itself an Afrobeat orchestra. Afrobeat was Fela's neo-African invention that combined dense West African polyrhythms, Afro-Latin jazz, American funk and black power politics.

Antibalas' second studio album, *Talkatif*, was released in March, and the first question to be answered was whether the group's identity would develop from its Afrobeat revival debut, *Liberation Afrobeat*.

Talkatif substantiates the argument that Antibalas can embrace Fela as a primary inspiration without pandering to nostalgia. There's a little harmless pandering to Fela (the deliberately rough-edged squawks on the sax that he loved), but to characterize Antibalas as derivative would be patently ignorant, considering the

group's sizable body of original compositions.

Antibalas' sound varies from the storming grooves of longer tracks like "Talkatif" and "Nyash" to more intricate and subtle statements in "Gabe's New Joint" or "N.E.S.T.A. 75." The longer, more intense tracks hearken to Fela compositions like "Zombie" and "Opposite People," but the band defines itself with compositions that barely exceed three minutes. The whole album is trim at 41 minutes.

Talkatif showcases several outstanding soloists, particularly keyboardist Victor Axelrod, who has a noticeably Fela-influenced style on the ivory, but also gifted melodic skill. There are also notable solos by trumpeter Jordan McClean, trombonist Aaron Johnson and group co-founder and baritone sax player Martin Perna.

Percussionist Phil Ballman, who plays trap drums behind six of the album's seven cuts, has in many ways the biggest shoes to fill for an ostensibly Afrobeat ensemble. Tony Allen not only defined the territory in Fela's Afrika 70, he co-created the Afrobeat style. Ballman and percussionist Dylan Fusillo, who plays trap drums on "Talkatif," rise to the challenge in every aspect. Their percussive backbone

fits perfectly with Del Stribling's octave-hopping bass lines, which are simultaneously percussive and beautifully melodic.

The album is a giant step forward for the group in concept and content—from logical track sequencing to a great album package. Ghariokwu Lemi's cover art—Lemi did most of Fela's album covers—expressively depicts the album's contents, and Pat Hamou's design embraces the group's strong connection to Brooklyn.

Talkatif actually speeds past a sizable portion of Fela's work. Keeping in mind that Fela wasn't an album-maker in the traditional sense—his releases often featured only one or two songs, which is almost a different paradigm of music presentation. With *Talkatif*, Antibalas has put forth a work that, alongside Femi Kuti's *Shoki Shoki* and Tony Allen's *Black Voices*, is a benchmark not only for the modern revival of the genre but the whole history of Afrobeat.

Antibalas recently played jazz festivals in Newport, R.I., and Montreux, Switzerland. The group's fall tour is being arranged, and a stop in Lincoln is tentatively set for Oct. 15. Visit www.antibalas.com for details and free music samples.

Jazz in the venues*Compiled by Tom Ineck***Monday Night Big Band**

The Monday Night Big Band plays 7:30 p.m. to 10 p.m. Mondays at P.O. Pears, 322 S. Ninth St. in Lincoln. The cover is \$4 for adults, \$3 for students.

Thursday Night Jazz Series

The Thursday Night Jazz Series, featuring small groups plays 7:30 p.m. to 10 p.m. Thursdays at P.O. Pears. The cover is \$5 for adults, \$4 for students. For more information, call Arts Incorporated at (402) 477-8008.

Jazz at The Oven

Jazz duos continue on Sunday and Thursday evenings at The Oven, 201 N. Eighth St. in Lincoln. For more information, call (402) 475-6118.

Tomfoolery

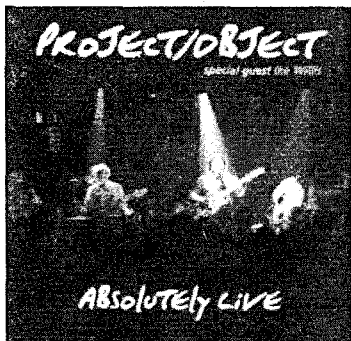
Project Object carries on Zappa tradition

By Tom Ineck

PETALUMA, Calif. – It is no surprise that there is great music happening in classic, restored movie theaters all over America.

Boulder, Colo., has the Fox Theater and the Boulder Theater. Even in Lincoln, Neb., the recent reopening of the former Stuart Theater as The Rocooco already has yielded hopeful signs for a music demographic that usually gets short shrift. I mean the audiences with more discerning tastes, audiences too small for the stadium shows and too big for the average club.

I mean those folks with a more adventurous spirit, willing and anxious to mix their rock with rhythm 'n' blues, folk, classical and even jazz music, perhaps all in the same evening.



Project Object CD

Such was the case at the quaint and beautiful Mystic Theater in this northern California town of 52,000 when Project Object came to play the evening of June 23. I was half a continent from home, and the prospect of hearing a Frank Zappa cover band was intriguing. So, I headed north from San Francisco as two dear friends headed south from their home in Occidental to meet me at the Mystic.

My expectations rose to unrealistic heights as I imagined a group of accomplished musicians who could do justice to the complex, hilarious, sleazy,

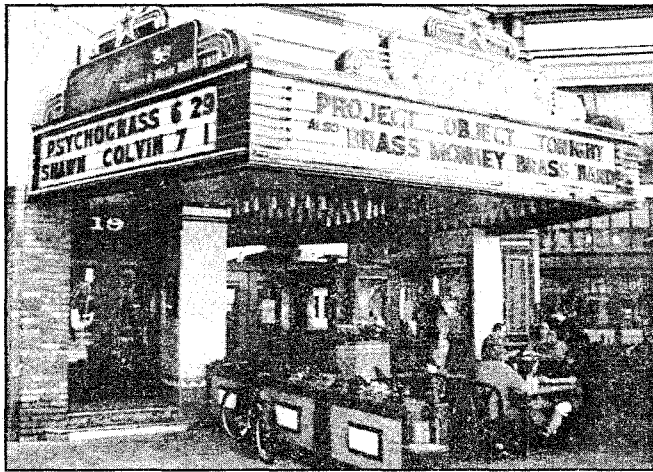
profound, political, exasperating, dark, puzzling, challenging, lyrical music of the master. Zappa (1940-1993) was somewhat of a human conundrum, and it was difficult to imagine anyone capable of capturing his many moods and contradictions.

I hoped for the best and feared the worst. What we got was the best imaginable.

No mere cover band, Project Object captured the man, the myth and the music without taking itself too seriously. There was never any doubt that the seven band members were having a blast playing and singing this confounded music, and the mood was contagious. The time signature changes alone would have stymied most musicians, but their execution was flawless.

I didn't take written notes that night, but I did purchase the band's CD "Absolutely Live" as a near-document of the performance. Recorded live at Wetlands Preserve in New York City on Aug. 5, 2000, it includes nearly all the same players and many of the same tunes we heard. For more information, visit www.projectobject.com or www.radiophoenix.com.

First, let's talk guitars. Zappa's fuzzy, wah wah-drenched, rock-style noodling was idiosyncratic in the extreme. Project Object's three crack guitarists – Andre Cholmondeley, Robbie "Seahag" Mangano and Ike Willis – managed to echo his quirky approach without copping his licks. When you get the CD, check out Cholmondeley



The Mystic Theatre in Petaluma, Calif.

on "More Trouble Every Day," Willis on "Filthy Habits" and Mangano on "The Evil Prince."

Jordan Shapiro added Zappa-like touches on Fender Rhodes piano and synthesizers, while electric bassist Rick Bartow held down the constantly shifting foundation and inserted occasionally solo statements. Drummer Wes Paich did the impossible – keeping the devilishly difficult time changes while adding his own polyrhythmic flourishes.

In Project Object, singing is a group activity with everyone joining in along the way. But it was guitarist Ike Willis and the great Napoleon Murphy Brock – doubling on saxophone – who carried most of the considerable vocal burden. Zappa's lyrics are dense, cascading in outrageous riffs and keeping pace with changing tempos. Willis and Brock were downright playful as they met the vocal challenge, whether singing about raising dental floss in "Montana," the crazy world of Washington politics or that old "Cosmik Debris."

Photo by Tom Ineck

Discorama

K.C. group and its music are *Timeless*

By Butch Berman



THE SCAMPS

Timeless

Music For Marillac Productions

If the Scamps had been able to release their newest CD, *Timeless*, when it was recorded nearly 20 years, the title might have been different.

However, the listening audience's reaction would have been the same, and that would be, "This shit is great, man!" *Timeless* might have been the original title, cuz it certainly fits these multitasking cats' resumes.

These K.C. stalwarts formed around leader-singer Earl Robinson in the mid-'40s and still rock steady for their longtime fans to this day, putting their unique, jazzy stamp on the material, well-chosen and crafted arrangements of our American standards, telling their tales of love found, love lost, and life in general, interwoven by that swinging, bluesy Scamps signature sound.

Now, thanks to K.C.'s purveyor of the arts, Steve Irwin, and his association with Marillac Center for Children, a wonderful nonprofit health-care center, *Timeless* is finally available for us all, with the proceeds going to Marillac, while the CD, like a revered, treasured book, will live for-

ever.

Hey, good cause or not, on its own merit this gem cooks and warms your heart at the same time. It's a must for any music lover who digs Nat "King" Cole, the Mills Brothers, da blues or good ole rock 'n' roll. *Timeless* covers all bases for all ages.

If you can make it to Missouri some day, catch Lucky Wesley, Art Jackson, Rusty Tucker, Earl Robinson and Rudy Massengale (original pianist Cootie Dye passed in the late '70s) in some joint or another. You can't visit Kansas City without tasting the famed barbecue and soakin' up that Scamps experience. Nearly 400 years of combined musical magic can't go wrong.

To buy the CD, call Marillac Center at (816) 508-3311 or order it through their website at www.marillac.org.



SHEILA JORDAN AND CAMERON BROWN

I've Grown Accustomed to the Bass
HighNote Records

When I booked the George Cables Trio for Lincoln's annual Jazz in June this year, they were a resounding success. I never guessed it was

going to be a double jackpot—besides the well-credentialed George Cables and Victor Lewis, I got to meet bassist Cameron Brown.

From the Betty Carter "school" to great moments with Don Pullen and George Adams, among others, Cameron is a major player. Then, when he handed me his latest release with renowned vocalist Sheila Jordan, I was impressed.

Shelia Jordan's recording career showcases great work with former bass partner Harvie Schwartz, stints with Steve Kuhn's quartet and her memorable duos with Mark Murphy. This CD, recorded live in Belgium about five years ago, was her first duo gig with a bass, but what a treat. Thus, a musical marriage made in jazz heaven.

You're only hearing two voices, but it might as well be a symphony, as they tease and probe and edge each other to sheer magic.

I was so entertained by their brilliant effort that I'm now attempting to negotiate a gig with them early next year.

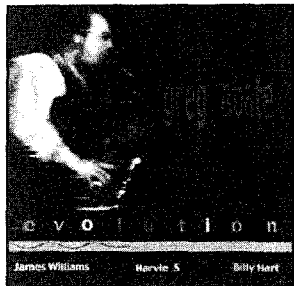
Their chops were way up that super night, even if you only dig full jazz ensembles. These two express total virtuosity in their jazz improvisations. If you truly love jazz for what it stands for, you must add this to your collection.

"Dat Dere," Irene Kral's famed chestnut, "Better Than Anything," as well as their incredible ability to stretch out on "Sheila's Blues" got me off the most. There are no throwaway tracks on this clever, sparkling and honest work. Bravo!

Jazz on Disc

Abate refines the hard-bop evolution

By Tom Ineck


GREG ABATE
Evolution
 1201 Music Inc.

With *Evolution*, multi-reed virtuoso Greg Abate breaks the hard-bop mold by performing an entire set of his own compositions, without reference to the familiar standards that most jazz musicians rely on for audience awareness.

That's a bold move for Abate, but it works simply on the strength of his writing and arranging and on the musicianship and compatibility of his colleagues—pianist James Williams, bassist Harvie Swartz and drummer Billy Hart. This quartet is seamless.

From the opening title track, the Abate fan is in familiar territory, a hard-bop anthem that builds with extraordinary intensity, mainly due to the lead alto and overdubbed tenor sax charging side-by-side. "Dreaming in Color" is a lovely waltz inspired by a dream Abate had of a walk in Manhattan on a sunny, snowy day.

Abate doubles the horns again on "Kerry's Bossa," with the soprano sax soaring in the lead voice. Like so many artists, Abate was deeply moved by the events of Sept. 11. For all those who lost their lives in the violent events of that fateful

day, and for his recently deceased parents, he penned "Dearly Departed (September 11)," a tune of inner strength and resolve.

The flute blends playfully in an overdub with the lead alto on "Angelic," written for Abate's daughter, Jessica. The alto saxophonist returns to hard bop with a vengeance on "Living the—Dash." The whole band swings soulfully on "K.T. Blues."

Abate's confident playing and strong writing make *Evolution* a significant entry in the continuing evolution of hard-bop.


CHARLES GATSCHET
Reflections
 Barnstorm Productions

Guitarist Charles Gatschet has that rare ability to compose and arrange tunes with the whole sound in mind. Certainly, his instrument is an important component in the mix, but the overall effect has more to do with group voicings and colors than with solo excursions.

Because their contributions are so essential to the success of *Reflections*, let's start by recognizing the sidemen, all with long histories on the Kansas City jazz scene: Danny Embrey, guitar; Bob Bowman, bass; Joe Cartwright, piano;

Todd Strait, drums; Steve Dekker, trombone; Kim Park, flute; and Gary Helm, serdu drum. They blend seamlessly on "Little Smiles," "Debra Lee" and "Las Sombras."

All 11 compositions are Gatschet originals. They tend to be breezy, relaxing, take-your-time tunes that invite repeated listening, especially on a lazy afternoon or an early evening, that time for reflection. "Chumba Dues," however, is a mid-tempo blues and "Contradiction" is an uptempo bopper. Gatschet also takes the vocal on "Sorrisinhos."

Bits of the Blues
Bonnie Raitt is
AARP cover girl

By Rich Hoover

Bonnie Raitt is the cover gal for the current issue of *My Generation*, the mag for A.A.R.P. It is an informative article with highlights and photos from childhood to her current position of blues diva and music education champion for the children.

Henry Townsend, one of the great elders of the blues, has a new CD release that showcases the fact he has had popular record releases in every decade since the '20s.

Lincoln's own popular "old guys," the **Heartmurmurs**, have released a live-from-the-Zoo Bar, two-CD package of most of their favorite hits.

Another recall of the ole days; the **Tablerockers**, featuring Madison Slim, and the **Morells** are playing at the Oktoberfest in the Haymarket Sept 20-21.

Friends of Jazz

Nigerian Umbrella offers shelter in the storm

By Butch Berman

“Friends of Jazz” is an occasional column paying tribute to non-jazz organizations that in some way benefit the **Berman Music Foundation**.

Since I plan to marry a gorgeous Nigerian woman, Grace Gandu, I am proud to mention the nonprofit organization the Nigerian Umbrella. Founded by Edward Blagooee, Clement Anginah, Joseph Akpan, Hamilton Green and Grace Gandu to bring together the ever-growing Nigerian population in Lincoln, the group gives their people a voice and revolving meeting places to share, eat, dance and drum and celebrate their African-Nigerian heritage and lend support to each other. New arrivals later become hosts themselves, helping to establish a tight network connection between them, our community and their native homeland.

Among the special guests who attended a recent celebration were Nigerian dignitary, civil engineer



Photo by Butch Berman

Grace (center) welcomes the Sambo family to Butch's home.

and new friend Ephraim Sambo, his wife, Laraba, and daughter, K.C.; my “brother,” New York consultant and ace percussionist Norman Hedman and a new arrival to Lincoln from Ghana, Michael Opoku, who played drums with Norman at the party. Michael has his own group, Ashanti, which works in Lincoln and surrounding areas, and he recently released a CD, *Soca Viruso*.

The celebration was given at Grace's and my new home. Enjoy

the pix from that memorable occasion.

For more information on the Umbrella, contact the BMF office at 476-3112 and leave a message.



Photo by Butch Berman

Drummer Michael Opoku



Photo by Butch Berman

Joseph Akpan (left) and Grace Gandu welcome Norman Hedman to Umbrella celebration.

The Fabulous Boogie Kings: Part 3

By Ned Theall

This is the final installment of Ned Theall's story of the Boogie Kings.

The Comeback

The reunions were beginning to happen every year or two, but no one ever dreamed what was about to happen. Our 1991 reunion was held in a small town named Cade, La., population about 500. This was a very good reunion. The club was small, the crowd was good and the band, as usual, was outstanding. We made some good money, did our fellowship thing, and once again everyone went home happy. We figured we'd see each other in about a year or two. I had my own music store at this time and was beginning to get very secure. I was in my 50s now, and the fleeting dreams of being a rock 'n roll hero had long since vanished. This is not to say that I didn't want to make it with the band, but at a certain time in one's life, he must read the handwriting on the wall. Only a fool would dare to begin a musical venture at the age of 55.

On Aug. 8, 1991, I was awakened abruptly by a phone call from a club owner in Baton Rouge. He said that he would like to book the band. I told him that I would rustle up some players and go and do a gig for him. This was followed by another phone call from a booking agent in New Orleans. The agent said he had a ton of work for a band like the Boogie Kings in the New Orleans area. So I told him that I would throw something together with the old guys and we would play his gigs. Not two hours later, the phone rang for a third time and it was Marsh Edelstein from Minnesota. Marsh was the booking agent

for seven of the Grand Casinos in our area, and he asked if I would be interested in a year's worth of gigs at different casinos.

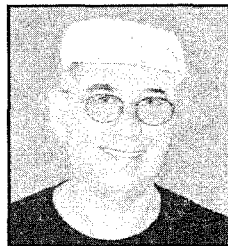
Well, that was it. That totally freaked my shit! I had booked about \$125,000 worth of gigs in that one day, and the phone was still ringing. I can't explain it unless it was God ringing that phone. After a tremendous amount of soul searching about whether I should sell my business or pursue my dream – this lasted about 10 seconds – I decided to go for it. What the hell; you only live once and who cares how long it would last, I simply had not finished my mission. I figured it would last a year or two. I mean, how could it possibly last any longer than that? I was sure that everyone had forgotten who we were or they had died of old age. You have to be realistic, you know.

We began to play our gigs one by one. I was very lucky in the beginning of the comeback that I was able to use the three strongest lead singers that the band ever had. GG Shinn, Jerry Lacroix and Duane Yates. They were getting older and had quite a bit of mileage on them, but any one of those three guys could destroy a crowd at the drop of a hat. As we did our performances in the early part of the comeback, I could feel myself being filled with an emotional fulfillment that I had never had before. I figured that this time I would just relax and enjoy and thank God for giving me this honor one more time. By all rights, it really was a miracle. I will always remember the

gigs that we played in the early '90s because we were still able to burn all other bands in our path. We still had the respect of other musicians and others in the business. They knew that they were witnessing a miracle. It was evident.

GG was the first one to go. He had always had his own aspirations and dreams, and I knew that he wouldn't be there forever. But he had helped me to launch the comeback and I will forever be grateful to this man. I am proud to say that I have played many hundreds of shows with this man, and I have never seen him do a bad performance. GG Shinn will be remembered as one of the finest entertainers that South Louisiana ever produced. GG owns two nightclubs in Louisiana now, and he entertains occasionally at both of them, still performing at the top of his game. GG's old and new recordings are available at boogiekings.com.

Jerry stayed with the band for a couple of years after GG left, and he and Duane carried the show as well as two entertainers could ever do. Jerry was having problems with alcohol, but it never affected his show. Jerry is one of the most gifted Caucasian rhythm-and-blues vocalists ever. He is sort of like a white Ray Charles. Some of the most emotionally filled performances that I have ever had the privilege to witness have been by this man. He is still performing today with his own group in Texas. Jerry, like the rest of us, never did get that hit record that we all strived for. Jerry Lacroix is in everyone's Hall of Fame. Many of his soul-stirring performances are available at boogiekings.com. This man was great when he was 17 years old, and he has gotten better with age.



Ned Theall

and I were adversaries for our whole Boogie Kings life, but I am happy to say that today we have buried the hatchet and have the utmost respect for each other.

Duane remained with the band until a couple of years ago. We could always count on Duane Yates to save the day for the band. As long as we had one of the major vocalists, we always seemed to pull it off. Duane has finally retired, although he has a home studio and is still recording tracks in his spare time. I can remember days in the '60s when Duane always had the crowd in the palm of his hand. The emotion that came from Duane's soul really could not be matched by anyone. He was heavily influenced by Otis Redding, and if ever there was a white Otis, it was Duane Yates.

I am happy to say that today, we have preserved 13 CDs, which are for sale at our website. I am amazed to receive orders for our music from all over the globe. I would not trade my life and experiences for anything on this earth. I will close with an excerpt from my book, "Living Like A King."

"To all of the thousands of Boogie Kings fans throughout the world who have supported us through the historic Boogie Kings era, you have my unconditional love forever. It was because of you that we were able to maintain a standard of excellence that will never be equaled by anyone, anytime, anyplace. Without your total support and dedication, there would be no Boogie Kings.

"To the aspiring young musicians, I have only this to say. If we have inspired you, we have served you well. Pursue your goals with vigor and enthusiasm. If you stumble and fall along the way, pick yourself up, brush yourself off and get back in the race. Believe in yourself and you will find that dreams really do come true.

"You see...God planned it that way."

Boogie King Theall responds to Demuth

I feel compelled to respond to Mr. Dan Demuth's letter to the editor in the Spring/Summer issue of *Jazz*.

Mr. Demuth: "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.'"

I apologize for prompting your knee-jerk reaction by that statement. I should have specified Abbeville, La., kids. Add to that most of the name black groups were playing black venues in the '50s. My statement was not intended to be racial, but factual.

Mr. Demuth: "Where was he (Theall) in the mid-'50s when one of the greatest rock originators, Louisiana bad boy Bobby Charles, was performing?"

I went to Abbeville High School with Bobby Charles (Guidry) for many years as we both grew up. I was in a band in my youth with Larry Guidry, Bobby's first guitar player. The band later evolved into Bobby Charles and the Clippers and recorded the original song "See You Later, Alligator." I admire and respect Bobby, and we are great friends.

Mr. Demuth: "Were Frogman Henry, Fats and Smiley Lewis some of the black dog shits he had to listen to?"

My first influences in rock music were Fats Domino, Smiley Lewis, Joe Turner, Lloyd Price, Earl King, Huey Smith, Guitar Slim, Clyde McPhatter.

Mr. Demuth: "If Mr. Theall wants to know about a real dearth of original rock music, he should ask someone who grew up in the Midwest."

I don't think talent is geographical. I have jammed with great players from the East Coast to the West Coast, and I was tutored by an outstanding black musician from Kansas City named Ralph Divers. I respect players for their efforts, no matter where they reside.

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

We tuned in to Randy's Record Shop on KLAC. I think it was in Gallatin, Tenn. The Boogie Kings recorded for Stan Lewis, the owner of Stan's Record Shop, in the '60s and recently sold him some additional recordings.

Mr. Demuth: "May have been he was inhaling too much in the '60s and the '50s became a very dim memory."

No need to get offensive, Mr. Demuth. I would be happy to match my memory against anyone as far back as the '30s.

Mr. Demuth: "Perhaps you should listen to another Orleans-influenced artist, Jimmy Beasley's recording of 'Don't Feel Sorry for Me.'"

First, we are not an Orleans-influenced group. Our influence includes James Brown, Otis Redding, Bobby "Blue" Bland, Sam Cooke, Wilson Pickett and B.B. King. Sorry you think we are looking for sympathy. The Boogie Kings have performed more than 12,000 shows and are in our 47th year of performing. We have blazed a trail that very few groups can match. The only sympathy I have is for those musicians that have not been blessed as we have.

Ned Theall

My Story: The Beginning of the Boogie Kings

By Doug Ardoin

In response to the story of the Boogie Kings as presented here by Ned Theall, the BMF received this version of the story by another member of the band, Doug Ardoin.

It was a hot summer afternoon in Eunice, La., in 1955 when I first set up a guitar, amplifier, bass drum, hi-hat, microphone and harmonica in my parent's outdoor kitchen ("Mama Ardoin's Kitchen").

I had been listening to music by Jimmy Reed, Fats Domino, Ray Charles, Chuck Berry, B.B. King, and others, and had decided I was gonna learn to play that kind of music and start a band. I practiced every day during that summer. That's the one and only time the Boogie Kings were a one-man band.

I'm not sure what the neighbors thought about my musicianship, but I know the dogs in the neighborhood loved it. We sang duets every day. I finally moved from the outdoor kitchen into the house. It was a lot cooler in the house. I think that's when the neighbors quit calling the cops.

After testing the water with my own singing, I realized that if I was going to start a band, I needed a singer big time. Friends of mine told me about this guy, Harris Miller, who played guitar and sang. I met with Harris, and he and I started learning songs and developing arrangements. Harris would sing and strum, and I'd do the picking (we were both grinning).

After a few months of this, Bert Miller approached us. He told us he was a drummer and wanted to play in our band. Harris and I said "WHAT, who is this kid?" Bert turned out to be one of the best drummers and singers the Boogie



Doug Ardoin's current band is called Louisiana Boogie.

Kings ever had. Now we were off and running – playing youth center gigs and a nightclub once in a while. It wasn't long after that we added saxophonist Byron Launey and bassist Skip Stewart.

By the time I was 16 in 1956, I had organized the Boogie Kings and we were playing gigs in nightclubs on a regular basis. We played weekends during the school year and every night we could during the summer. By 1960, Norris Badeaux, Brian Leger and Mike Pollard made up the horn section.

I put myself through college playing music, and got a B.S. degree in physics from the University of Southwestern Louisiana in the summer of '63. That summer, the guys in the band wanted to play full time. That wasn't what I wanted, and since I had my degree and was going to go to work in my field, I handed over leadership of the band to Harris Miller.

I quit the band, as did Bert Miller. He and I took over a band called the Swing Kings. We played

weekends. It wasn't long after that I quit the Swing Kings and went to work as a physicist in New Orleans. During my stay in New Orleans, I played with a band called The Milestones and had a lot of fun. In 1967 I finally landed a job with NASA in Houston, and have been with NASA ever since. When I came to Houston, I put my guitar up and figured that was the end of my musical career.

At some point in time, and I think it was the mid-'60s, Ned Theall took over leadership of the band, and with some new personnel, he took the band to another level. My hat's off to Ned Theall, G. G. Shinn, Jerry LaCroix, Duane Yates, and all those guys that really contributed to the success of the mid-'60 and '70s Boogie Kings. The band was awesome!

In the early '90s, the Boogie Kings (led by Ned Theall) asked me to play a few gigs with them. What a great thrill! I played those gigs, as a back-up to Tommy Richard, their regular guitar player, and

couldn't believe how much fun I was having. Needless to say, I had to learn how to play all over again. The basics were still there, but the coordination was all but gone.

During the next few years, I played with the band every chance I got. The guys were so gracious to put up with me while I got my chops back. I know I made a lot of mistakes, but they never said a word. Thank you Ned Theall, Jon Smith and the rest of the Boogie Kings at that time. You guys will always have a special place in my heart.

In 1994, along with other Boogie Kings, I was inducted into the Louisiana Hall of Fame. Another great thrill!

In 1997, I received a call from Jim Darnell, representing a band in the Houston/Clear Lake area, want-

ing me to sub one weekend for their regular guitar player. I was scared to death. I'd been playing with the Boogie Kings as a second guitar - no pressure - but this gig meant that I'd really have to perform. I played the gig and had a blast--surprised myself.

In November of 1999, Bob Thomas and I started a new band that we named Louisiana Boogie. Bob was born and raised in Lafayette, La., and had played with the Boogie Kings from time to time. We had the same feel for music, and wanted to play the same songs. Bob played with Louisiana Boogie until June of 2001. Sadly, he lost his battle with cancer on Nov. 15, 2001.

On Jan. 20, 2001, I was inducted (along with the Boogie Kings) into the Music Hall of Fame

Division of the Museum of the Gulf Coast. Another great thrill!

Well, that's it for now. I plan to keep playing as long as my fingers let me. I will keep my new band, Louisiana Boogie, and will try to sit in with the Boogie Kings every chance I get. When I retire from NASA on Jan. 3, 2003, every day will be Saturday. I intend to get deeper into my music.

Now, if I don't mention my wife in this article, I'm a dead man. Carol Sue, my wife of 42 years, has stuck by my side through all the ups and downs of being a musician, rocket scientist and raising five children. I'm into music again with her approval, and I can't tell you how much that means to me. We paid our dues, and now it's time to play again.

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., "Djust DJazz" with Doc Davidson; 10 p.m.-midnight,

"Variations on Jazz" with Ed Rumbaugh

WEDNESDAY: midnight-2 a.m., "Spindle" with James, Joseph and Jonathan; 1-3 p.m., "Som do Brasil" with Randy Morse

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

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., "JazzSource" with Jim Celer and Terrance Hill

SATURDAY: 6 p.m.-2 a.m., "JazzSource" with Jim Celer and Terrance Hill

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

Letters to the editor

BMF keeping jazz alive

I just wanted to tell you guys that the newsletter gets better and better. You're doing a splendid job of keeping jazz alive in the Midwest. And you're bringing life back into the Jazz in June series.

Nancy Marshall
Lincoln

"Jazz addict" praises BMF

It was a pleasure meeting you. The concert was great and Eldar was fabulous. Thanks for sponsoring. I've taken a part of this morning to read through the newsletter and materials you handed me as we were all getting ready to depart. Our interests certainly run along parallel lines. I've been a jazz addict since my late teens and it's still an active and gratifying interest today as I approach my 53rd anniversary on the planet (which I note you've also just reached).

I'd like to be added to your contact list if I may. It would be a pleasure to get to know you a little bit. I'm not a mover and shaker in the jazz world, but I've been around it for some time as for many years I made my living in the music industry... on the manufacturing side of it, however, rather than the a&r side.

I was somewhat stunned when I first read in the Journal Star that Monty Alexander was coming to Lincoln to do a show. Of course your name and the foundation were mentioned and I've been somewhat familiar with BMF as a result of other stuff you've sponsored, including, of course, some of the Jazz in June programs. Monty Alexander has been a favorite of mine for more than 20 years. I am constantly amazed at the number of people I know who are knowledgeable about jazz who've never heard of him, and I cannot understand it.

Nevertheless, it was nice to meet you and I hope our paths cross from time to time.

Brad Harse
Lincoln

Pianist enjoys BMF newsletter

Thank you for this informative and enjoyable newsletter. Keep Jazz Alive!
Bill Cunliffe
Studio City, Calif.

KVNO makes change in hosts

Thank you so much for including KVNO's "JazzSource" in your radio listings. I have one change to pass along to you. The hosts are now Jim Celer and Terrance Hill. Tom Besse is no longer with the program. Thank you for the support and for your fine work in the newsletter!

Mike Hagstrom
Program Director
KVNO Classical 90.7
Omaha

from *The Kansas City Star*

Bassist defends new jazz

As a jazz musician, I must respond to Eugene Kane, who suggests that we exclude from local jazz performances what he calls "contemporary" or "progressive" jazz.

When he mentioned "dissonance" and "cacophony," I assumed he was referring to free-jazz artists like Ornette Coleman or modern players like John Zorn. But, no, Kane is talking about Charlie Parker and Thelonious Monk, artists who have been accepted in the jazz mainstream for the last 40-plus years. I had to check the date on my paper—was this 2002 or 1949?

Citing tunes like "Satin Doll" and "Mood Indigo" as classic jazz, is apt; however, if you know anything about the composer of these tunes, Duke Ellington, you should know he used dis-

sonance in much of his work and could be categorized as "contemporary" still today.

Kane's suggestion that we preserve classical jazz the way we've preserved the classical music of Beethoven is, to say the very least, restrictive. In addition, Kane would undoubtedly eliminate the works of find modern composers like Stravinsky and Ives for their dissonance and cacophony.

I would be happy to see more jazz presented in concert halls, but I would never ask the musicians to play a piece only as it had been written decades ago. Improvisation is what makes jazz unique.

Mr. Kane only wants music that calms and reassures. I've always thought music, and art in general, should reflect the full spectrum of life, not just put us to sleep.

Gerald Spaits
Kansas City, Mo.

Corrections

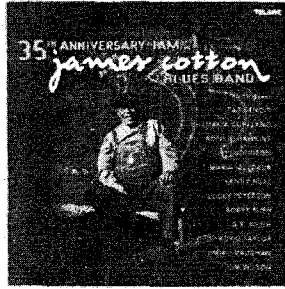
No amount of proofreading can eliminate all typographical errors and misspelled names. But, sometimes there is more than the normal and acceptable number of mistakes. For that we humbly apologize and vow to be more vigilant in the future.

For the record, the following names have appeared in *Jazz* in something other than their correct form. The correct spellings are: Don Lanphere, Stan Kessler and Caterina Zapponi.

Blues on Disc

Blues harp legend parties down

By Rich Hoover



THE JAMES COTTON BLUES BAND

35th Anniversary Jam Telarc Records

There's a party goin' on in here!!!

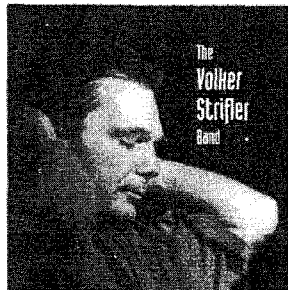
A dozen tunes, 10 penned by Mr. Cotton over the years, pour out for almost an hour. It's a tribute to the 35 years since James Cotton left the Muddy Waters band to try to make it on his own, and he has been playin' and travelin' ever since.

He first came onto the blues scene in the early '50's thru Memphis. He was a Sam Phillips (Sun Records) artist when, in '55, he was asked to take the harmonica seat in Muddy Waters band, he played with Muddy for 10 years. In '66 he signed with Buddha records and formed the James Cotton Band and he has been a top-tier player ever since.

This CD is jam-packed with guest artists playing and showing their appre-

ciation for the impact Mr. Cotton has had on them and the blues genre. The regular band members include Mike Williams, guitar; Dave Maxwell, piano; Noel Neal, bass; and Per Hansen, drums. The guest list includes Kenny Neal, Koko Taylor, Bobby Rush, Shemekia Copeland, Syl Johnson, Maria Muldaur, and Ronnie Hawkins on vocals; Lucky Peterson and Kim Wilson on vocals and guitars; and Jimmie Vaughan, Tab Benoit, G.E. Smith and Derek O'Brien on guitars.

If you can't tell how much fun this CD might be, think again. It'll come to ya.



THE VOLKER STRIFLER BAND

The Volker Strifler Band Bluerockit Records

Bluesy, jazzy sounds surrounding smooth contemporary lyrics are what Volker Strifler is offering as he steps

up to the front lines of the blues. The trio includes Claus Bubik on bass and vocal on one tune and Stefan Bollack on drums.

Special guests include a nice B3 organ sound from Tony Lufrano, David Shrader on sax and Garth Webber, percussion.

A native of Germany, Volker got into the blues and guitar as a child. His interest and abilities got him to the United States, where he settled in northern California under the tutelage of Lowell Fulson, Robben Ford and Chris Cain. Volker has played, recorded and toured with Robben Ford and the Ford Blues Band, Chris Cain, Michael Osborn, and is the front guest artist with Bluezone in their *Full Moon* CD.

Volker tastefully penned 11 of the 13 tunes here. Some come from the agony, others from the love of the blues, some are tough and raw, others syrupy sweet. The guy's got talent and is a pleasure to hear. I want to see his show as soon as possible.

For more information visit:

www.bluerockit.com

www.volkerstrifler.com.

Blues Corner

Oktoberfest brings musical variety to Haymarket

By Rich Hoover

Empyrean Brewing Co. and the Zoo Bar host to Lincoln's last outdoor music festival before winter Sept. 20-21 when they sponsor Oktoberfest in the Haymarket, a benefit for the American Cancer Society.

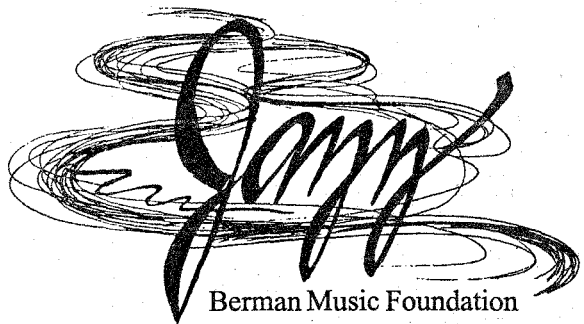
The festival will mix local, regional and national acts ranging from blues, jazz, zydeco and roots country to rockabilly, soul, R&B and polka.

Friday's lineup features The Morells, Chubby Carrier & the Bayou Swamp Band, and Curtis Salgado. Saturday's line-up includes Annette Murrell, The Domino Kings, The Tablerockers w/Madison Slim, The Bel-Airs, Youngblood Brass Band, Jimmy Thackery & the Drivers and Terrance Simien & the Mallet Playboys.

Oktoberfest in the Haymarket will

feature the hometown flavor of Lazlo's Brewery and Grill's famous burgers, fries and barbeque and handcrafted beer from Empyrean Ales. The event will also showcase the Farmer's Market, Empyrean Brewery tours, children's rides and games, face painting, arts and crafts and other activities.

For info visit www.oktoberfest.com or call Tony Young at (402) 434-5964.



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Berman Foundation team



Photo by Glenda Wagner

Berman team gathers while percussionist and BMF consultant Norman Hedman (second from left) is in Lincoln. The others (from left) are Rich Hoover, Butch Berman, Tony Rager and Tom Ineck.

How can you help the foundation?
 The Berman Music Foundation is a non-profit, tax exempt, 501(c)(3) private foundation, and your tax deductible donation is needed to help offset the costs of this newsletter and its programs.

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