

Photo by Dave Hughes  
Michael Melvoin and Michael Greene at NARAS event in Kansas City

November/December 1998

Volume 4, Number 2

# Foundation goes to KC for NARAS event

By Dave Hughes

The Berman Music Foundation sponsored the barbecue luncheon at a town hall-style meeting in Kansas City on Saturday, September 11 to help the National Academy of Recording Arts and Sciences, Inc. (NARAS, the people that give out the Grammys) recruit members, start a chapter and eventually maybe even open a branch office in Kansas City.

NARAS, a non-profit organization, is dedicated to looking for new ways to keep the billion dollar recording industry focused on the art of making music, not just promoting a product that will sell. NARAS programs like Grammy in the Schools would help carry on Kansas City's (and the surrounding area's) musical heritage and uplift the community's artistic vitality and the participation in the arts.

The President and CEO of NARAS, Michael Greene, was also there to encourage increased participation in the arts and determine ways in which NARAS might play a role.

Greene says that, "Kansas City has an important role in the history of the development of jazz. The partnership between the civic and cultural community to revitalize downtown can provide the necessary synergy for new activity as well as ensure recognition of this region's rich musical legacy."

The event was held at the Mutual Musician's Union at 1823 Highland in the 18th & Vine Historic District. Mutual Musician's Foundation President Ramonda Doakes said that this union was established in the 1920s because

the African American musicians in the area were not allowed to join the white musicians union (American Federation of Musicians).

Chairman of the Mutual Musician's Foundation Ahmad Alaadeen said, "the foundation is pleased to host such an event. With the renaissance of Kansas City's jazz district, having Michael Greene participate will be great for the city and entire community."

Singer/songwriter and NARAS member David Basse (a Nebraska native and long time KC resident) said, "This is the chance of a lifetime for the recording community of Kansas City. It is indeed time that we stand up and be counted, and the fact that Michael Greene is came here says a lot about the recording scene in KC."

(continued on page 8, column 1)

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# The Prez sez

Dear Readers,

Ah, fall at last. My favorite season. I usually feel revitalized, but alas - this time around has me asking the question why - can't it only be about the music?

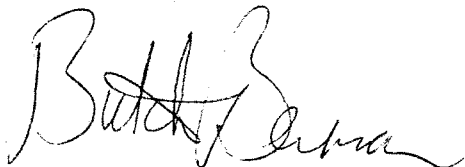
It seems on all levels of the biz as of late (and after three eclipses probably universally) it's all been a struggle - yet I feel strongly that "I got it," but I wish more honesty, integrity, and sincerity was within the game a bit more. One of our mirrors is cracked.

I enjoyed meeting some new folks in KC land in September when we hosted a barbecue at the Mutual Musicians Union in the 18th & Vine Historic District. The event was held to create a forum to bring the NARAS (the Grammy people) to our region. President Michael Greene, pianist Mike Melvoin, Alaadeen, "Fiddler" Williams, George Benson, and 11-year-old Russian piano genius Eldar Zhangara, plumb made for a festive, thought provoking day. Committees are being formed and musicians of all walks of music that are interested need to contact David Basse at 310-454-1364.

Andrienne Wilson's "She's Dangerous" on Arabesque made #42 on Gavin's top 50 jazz spin list (radio airplay) last month. The BMF, and hopefully Arabesque, will recognize the current momentum to propel AW to the stardom I feel she richly deserves - with Norman Hedman's "One Step Closer" being released in early '99, I'm hoping for good will all around.

Cutting out early this time folks. We all have to keep our eyes, ears, and hearts open to make jazz work - anywhere.

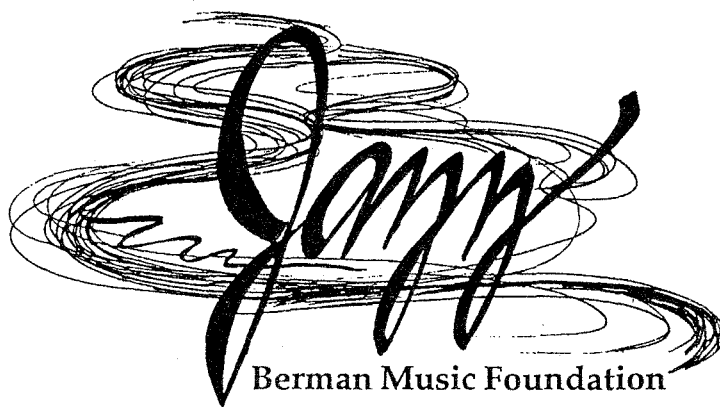
Sincerely,



Butch Berman



Photo by Dave Hughes  
*Claude Williams, Blanche Williams, and Butch Berman in KC*



**Jazz** is published 6 times a year by **The Berman Music Foundation**, at 719 P St., Studio G, Lincoln, NE, 68508.

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For advertising information, contact Butch Berman at 402-488-1398. A business card sized ad for one issue is \$25, a half page ad for one issue is \$50, and a full sized page ad for one issue is \$100. Discounts apply for six month or one year rates.

If you would like to be added to our mailing list, please contact us 402-476-3112, and leave us your mailing address.

**Jazz** is printed by **Sir Speedy** at 4211 S. 33rd St. in Lincoln, 402-483-7575; and sorted and mailed by **All Needs Computer** at 5606 S. 48th St., also in Lincoln, 402-421-1083.

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

**Trustee:** Butch Berman

**Consultants:** Dave Hughes, Nancy Marshall, Wade Wright, Andrienne Wilson, and Russ Dantzler



Photo by Rich Hoover

Ahmad Alaadeen playing with group 21 at last June's KCIJF

## Ahmad Alaadeen to come to Lincoln

By Dave Hughes

Kansas City tenor/soprano saxophonist Ahmad Alaadeen is slated to come to Lincoln to do some lecture/demonstrations during Tom Larson's jazz history classes at the University of Nebraska-Lincoln's School of Music and to appear on one of KZUM Radio's jazz programs.

The three lecture/demonstrations are to be held on the morning and afternoon of Friday, December 4 in Westbrook Recital Hall (Room 119) at 11th and R Streets. Tom Larson will accompany Alaadeen on piano for all three of the lecture/demonstrations at 8:30 a.m., 11:30 a.m., and 12:30 p.m. and Rusty White will also play bass during the 11:30 and 12:30 classes.

You will also be able to hear the words and music of Alaadeen as he is slated to appear on Butch Berman's "Reboppin'" jazz show on Thursday, December 3 from 1 p.m. until 2:30 p.m.

Lauded by fellow Kansas Citians Jay McShann and Kevin Mahogany, Alaadeen and his current jazz ensemble, group 21, are also a recent recipient of Musician magazine's Best Unsigned Band.

Jay McShann calls Alaadeen, "a soloist of dynamic force and originality...one of Kansas City's most conscientious musicians, so much so that I call him 'The Master Prof.," and Kevin Mahogany says Alaadeen is "a great educator as well as a performer."

A Kansas City native, Alaadeen was a student of Leo H. Davis, Charlie Parker's teacher, and later studied at the Kansas City Conservatory of Music, St. Mary's College, and Chicago's DePaul University. Alaadeen spent periods of time living in New York, Chicago, Denver, St. Louis, and San Antonio, but eventually settled back in Kansas City.

Since 1950, he has played his sax with all the music greats, starting with jazz and blues legends Billie Holiday, Miles Davis, Jay McShann, Ella Fitzgerald, The Count Basie Orchestra, Eddie "Cleanhead" Vinson, right up through Motown stars Gladys Knight, Smokey Robinson, The Temptations, and Sam Cooke. Along the way, he has become a legend in his own right, winning a bevy of awards including "Missouri Artist of the Year," and the Jazz Heritage Award. He won songwriting competitions sponsored by Billboard in 1990, 1991, and 1995 for his songs "Big Six," "Blues for RC," and "Wayne Himself." In 1996, his Deans of Swing group was picked from over 3,000 bands to be Musician Magazine's Best Unsigned Band. In addition to performing with his jazz ensemble, Alaadeen currently is Chairman of the Board of the historic Mutual Musicians Foundation and continues to work as an important jazz educator.

Alaadeen has released two CDs on his own ASR label. First there was Alaadeen and the Deans of Swing "Plays Blues for RC and Josephine, too," in 1995 then there was Alaadeen's "Time Through the Ages" from 1997.

Jazz musician Gary Foster says about the first release, "While listening to 'Blues for RC and Josephine, too,' I had a feeling that the traditions of real Kansas City jazz have been brought forward and are beautifully expressed in today's language by Alaadeen and his friends. It is music that strikes me as the 'real thing.'" Also, Scott Yanow from LA Jazz Scene says, "Alaadeen is an excellent tenor and soprano saxophonist."

Check out Alaadeen on the radio and in person to see for yourself.

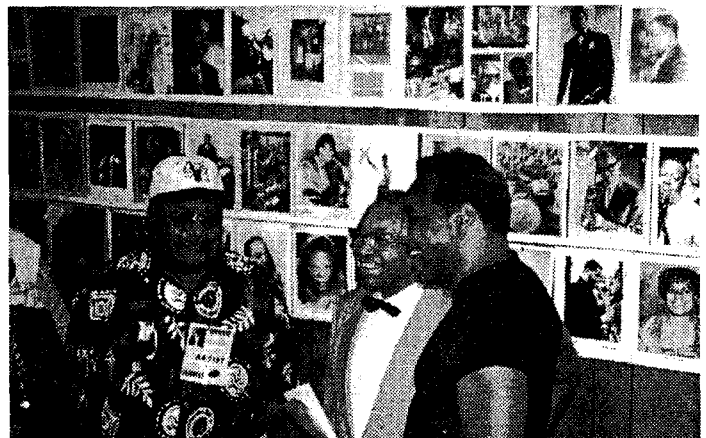


Photo by Dave Hughes

Alaadeen, "Fiddler" Williams, and George Benson in KC

# Maureen McGovern jazzes up Gershwin

By Tom Ineck

Only the music of George Gershwin could inspire the kind of genre-bending performance that 1,900 people witnessed Sept. 19 at the Lied Center for Performing Arts.

For the centenary celebration of the composer's birth, the Lincoln Symphony Orchestra and sophisticated chanteuse Maureen McGovern teamed up for a brilliant evening of jazz, classical music and pop balladry.

Along with McGovern's pianist-conductor Lee Musiker, guest percussionist Steve Houghton and Lincoln's own Rusty White on bass, they skillfully surveyed Gershwin's vast musical terrain, moving easily from show tunes to a formal tone poem to swing to cabaret.

The first half of the concert was devoted to Gershwin's instrumental works, beginning with the orchestral overture to "Girl Crazy," the 1930 Broadway musical. That historical show alone produced such timeless Gershwin tunes as "Embraceable You," "But Not For Me" and "I Got Rhythm."

"Promenade (Walking the Dog)" was taken from the movie "Shall We Dance" and featured Musiker on celeste. The melody, indeed, evokes the image of someone walking a small canine companion.

Anchoring the first half was the 1928 orchestral tone poem "An American in Paris." Gershwin himself acknowledged his debt to French impressionists Claude Debussy and Maurice Ravel. The 20-minute work begins with a rhythmic pulse that echoes the hectic streetscape of Paris. Eventually, it segues into a gorgeous main theme.

The Lincoln Symphony acquitted itself well, infusing "Paris" with the requisite sense of urgency, despite an occasional lack of rhythmic snap in the percussion section.

Musiker, White and Houghton took center stage for a series of three trio pieces beginning with "Rialto Ripples," a ragtime piano tune that Gershwin wrote at age 19. That was followed by a bluesy mid-tempo rendition of "It Ain't Necessarily So" from 1934, which featured a powerful bass solo by White. Musiker showed his stride piano chops on "Swanee," the 1919 tune that became Gershwin's first hit.

A 1933 recording of Gershwin's own voice was heard introducing his "I Got Rhythm Variations" for piano and orchestra. His apparent sense of humor implies that it's OK for musicians to embroider his compositions with their own individual ideas and emotions.

An accomplished pianist, Musiker injected just the right sparkle, flair and rhythmic attack to the "I Got Rhythm" variations.

Wearing a casual black dress and sequined belt, McGovern took the stage for the second half, launching into "How Long Has This Been Going On?"

Like the best cabaret singers, McGovern has a deft sense of taste and dynamics and a beguiling style that

combines vocal technique, a dramatic flair and an emotional commitment to her material. She inserted knowing inflections in a powerful, clear tone, as though she had personally experienced every situation described in the lyrics of Ira Gershwin.

On the mid-tempo swinger "Stiff Upper Lip," McGovern scatted confidently in the upper registers, in unison with the soprano sax of the symphony's newest member, Gene Smith. Unlike many jazz singers who throw in everything but the kitchen sink, she sang as though she always held something in reserve.

With a nod and a wink, McGovern had the audience in stitches with her coy rendition of "I Never Kissed a Man Before," which she introduced as Monica Lewinsky's theme song.

McGovern revealed an astounding set of pipes, swooping freely across a four-octave range with equal power and perfect intonation. She also knew when to back off the pyrotechnics and simply caress a lyric, as on "Love Walked In" (with piano accompaniment only), "Embraceable You" and "The Man I Love," another piano-voice duet.

She wisely alternated more familiar tunes with rarities like "Things Are Looking Up," "Beginner's Luck" and "Little Jazzbird," which featured McGovern's whistling intro and a scat-singing interlude trading licks with John Bailey's flitting flute statements.

Calling Ira Gershwin the "unsung hero" of the famous songwriting duo, McGovern paid him tribute with an a cappella rendition of the Jerome Kern-Ira Gershwin classic "Long Ago and Far Away" and an exquisite reading of "My Ship," which the lyricist co-wrote with Kurt Weill after his brother's death.

Showing off her range, McGovern sent her voice soaring upwards, mimicking the famous clarinet glissando that opens "Rhapsody in Blue." From "Porgy and Bess," she chose "Bess, You Is My Woman" and "Summertime." Following a snippet of "Strike Up the Band," she launched into "Fascinatin' Rhythm" with the jazz trio and the string section in hot pursuit.

McGovern, Musiker and the symphony performed several more Gershwin favorites, including "Our Love is Here to Stay," ironically Gershwin's last composition before his death. The well-paced concert came to a close almost three hours after it began.

George Gershwin's greatest accomplishment is not that he was born 100 years ago or even that he produced so much memorable music in his 38 years, but that his melodies continue to inspire new and exciting interpretations in jazz, pop and classical styles.

Gershwin himself encouraged variations, even jazz improvisations, on his melodies. Brother Ira's brilliant and witty lyrics have always encouraged playfulness among vocalists. And, musicians have always made the most of Gershwin's jazzy tendencies.

That combination easily makes the Gershwins the greatest songwriting team of the 20th century. And, you can safely wager that we will never see their like again.

# Monday swing moves to Runza

By Tom Ineck

So, what's so new about "New Swing?"

Nothing that couldn't be promulgated by any relatively imaginative publicity agent and foisted on the public in the guise of "the next big thing."

Most of what I've heard of the "New Swing" bands is about 90 percent attitude and fashion and about 10 percent talent, but that can be said of most flash-in-the-pan pop-music trends.

The most promising thing about the current swing music craze is the possibility that young listeners may turn — out of curiosity — to the authentic swing music of the past and to the dedicated and accomplished musicians who are carrying on the swing and Big Band tradition.

Musicians like those who meet every Monday night from 7:30 to 10 p.m. at the Top of the Rock on the upper level of the Rock 'n' Roll Runza at 14th and P streets.

Until recently, the Monday Night Big Band had been meeting in the Riverside Room at the Ramada Plaza Hotel. The informal sight-reading and rehearsal band was formed about a year ago to allow younger players a regular opportunity to perform in the Big Band format.

The Riverside is a low-ceilinged, intimate room whose wind-tunnel effect allows the music to be felt as well as heard. What it lacks is ambiance and easy access for UNL students and downtown pedestrians.

Ambiance and access are abundant at the new location. The acoustics are very good, the lighting is subdued and there is an excellent dance floor and cushy carpeting.

You can avoid the retro, roller-skating Runza service staff by taking the street-level elevator directly to the third floor. There you are greeted by a friendly volunteer asking for the cover fee (\$4 adults, \$3 students).



Photo by Tom Ineck

*The Monday Night Big Band in their new digs at Runza*



Photo by Tom Ineck

*Someone takes a sax solo during the jam session*

Belly up to the bar for a beverage of your choice, and choose a good vantage point to see and hear the band. It sets up on the east end of the room, and there usually are plenty of good seats available.

Trumpeter Dean Haist was directing the band during a recent visit. What surprised me was the number of young, fresh faces in the ranks.

Among the veterans were Haist, trumpeters Bob Krueger and Mike Brownson and trombonist Dutch Ode. Representing the next generation were guitarist James Valentine, pianist Broc Hempel, bassist Cory Biggerstaff and saxophonists Brian Morrow and Chris Steinke.

The Monday Night Big Band is a cooperative affair, with different music directors alternating every week. Each director chooses his own charts and instructs the musicians in the finer points of each tune.

Haist was in an adventurous mood on this particular Monday night. After a pretty straight-forward rendition of "I Remember Clifford," he called a quirky little tune called "His Name Was Norman."

That was followed by a bouncy Latin number called "Mira, Mira," featuring an outstanding solo by Krueger. After instructions from Haist about the double-time passage, the band launched into Miles Davis' "Nardis." Biggerstaff bowed the melody line and did a fine solo.

Brownson and Hempel figured prominently in a samba version of the standard "Darn That Dream," while Steinke and Krueger soloed on Kenny Burrell's "Bass Face." Valentine rocked out on "Dare to Be Lazy."

Some of the younger musicians, many of them drawn from the UNL and Nebraska Wesleyan University student swing bands, were a little ragged and tentative in their playing, but always spirited.

The most amazing thing about the Monday Night Big Band is that it continues to survive largely on the kindness — and dollars — of a few dedicated fans.

Among others, support comes from Bob and Jane Bueth, Dietze Music House, the Nebraska Jazz Orchestra, Rock 'n' Roll Runza, UNICO Financial Services Inc., Dean Haist Enterprises, Rich Hill, The Printer, Star Music, Stefan Gaspar-Chateau Development and real estate agent Robert Valentine.



# Tomfoolery

By Tom Ineck

The term "Czech jazz" sounds like a bad Bohunk joke, but it's no joke to the thousands of serious jazz fans in Prague and elsewhere in the Czech Republic who turn out to hear local artists at clubs, concert halls and festivals.

In a country recently freed from the social and economic strictures of Communism, jazz is a palpable expression of that liberation. It is a musical metaphor for the breaking of bonds that once prevented artists from exercising their creativity.

The result is a plethora of Czech jazz artists of varying ability and styles, from neo-bop to funk and fusion and into the avant-garde.

One of the most popular artists to emerge in recent years is guitarist Lubos Andrst, who performs frequently at the many jazz venues in Prague. I was fortunate to catch his quartet at a midweek gig at the tiny Agharta Jazz Centrum.

The group was in a funk-fusion mood that night, with an electric bassist and a rather bombastic drummer driving the music. But Andrst is capable of playing both electric and acoustic guitars in a mainstream style as well. A good example of this versatility is "Acoustic Set," a 1996 release on the ARTA Records label.

Here, Andrst's fusion tendencies are offset by the superb vibraphonist Radek Krampl and by Petr Dvorsky, whose moody playing on acoustic bass undergirds everything with a warm soulfulness.

Incidentally, soulfulness is hard to come by in most of the European jazz that I heard on my recent month long vacation there. Andrst's quartet is an exception, coming as close as any to jazz's traditional roots in the blues.

"Acoustic Set" is a misnomer, since the electric guitar dominates the recording, but it has a subtle ambiance that is closer to the acoustic mainstream than to the world of jazz-rock-funk fusion.

For example, the opener "Follow Your Heart" is a beautiful tune taken at a near-ballad tempo and featuring Andrst's subdued, melodic electric guitar phrasing. On "Ikebana," another ballad, he switches to nylon-stringed acoustic guitar, giving the piece a gently Latin touch.

The 11-minute "Wide Open Door," on the other hand, is Andrst in his funkiest fusion mode. "Raven" swoops from mid-tempo to up-tempo with some deft fretting by Andrst and some tasteful vibes by Krampl.

As soulful as it is, "Europe Blues" does not actually employ a blues pattern, but it certainly draws on the blues for its depth of feeling, and Andrst uses string-bending techniques and phrasing closely akin to the blues.

Drummers Michal Hejna and Jaromir Helesic share time-keeping duties, largely staying in the background and allowing guitar, vibes and bass to interact in a very hip-sounding front line.

Andrst also is a capable composer, penning all six tunes on "Acoustic Set." Another Andrst recording on the ARTA label is "Imprints," a totally unplugged venture. Here's hoping that more Czech jazz is on the way.

# Jazz on disc

by Tom Ineck

## BOBBY SHEW

Salsa Caliente

MAMA Foundation

This is good-time music, but "Salsa Caliente" also contains some serious playing by trumpeter Bobby Shew and his Latin-tinged colleagues.

Ray Bryant's lively "Cubano Chant" has always been one of my favorite Afro-Cuban workouts, and Shew makes the most of it. With the exception of Cal Tjader's "Paunetto's Point," the rest of the tunes are lesser-known compositions, three of them by pianist Mark Levine. His roiling "Serengeti" is a winner.

Levine is also among the outstanding soloists who give this session its hot-jazz credentials. The others include Justo Almaro on tenor sax and flute, Arturo Velasco on trombone and Sal Cracchiolo on trumpet and flugelhorn. With percussionists Jose Rodriguez, Ricardo Pasillas and Michito Sanchez and bassist Eddie Resto, the Latin syncopation runs like clockwork.

An native of New Mexico, Shew himself fronts this outfit with stylish, bravura trumpet and flugelhorn playing. Usually found in a post-swing setting, Shew certainly displays an affinity for music from south of the border.

There is a driving urgency to this music. Only "Paloma" could qualify as a ballad. This is spicy music for listeners who like their salsa straight up.

## BEN ALLISON

Medicine Wheel

Palmetto Records

Bassist Ben Allison is another one of those daring young composers and instrumentalists who are pushing the boundaries of jazz in the late 20th century.

The opener, "Spy," is a glimpse of one tune inside another tune inside another tune, a kaleidoscopic prism throwing fascinating tonal colors in all directions. Sharp-edged saxophonists Michael Blake and Ted Nash add to the suspense and exotic imagery with their Pharoahic feel.

"Spy" may also be the most radio-friendly piece on "Medicine Wheel." Much of what follows is probably too far outside the mainstream for most listeners, although "Apostles of the Ugly" is a lovely ballad. Its boldness and refusal to compromise make this CD all the more enticing.

Allison's sextet is a well-oiled machine, from the trumpet and flugelhorn of Ron Horton to the cello of Tomas Ulrich and the rhythm section of Frank Kimbrough on keyboards and Jeff Ballard on drums. They constantly challenge and support each other and the listener in the grand tradition of jazz improvisation.

Allison wrote all eight pieces, positively proving his prowess with a pen. By the way, a medicine wheel is a Plains Indian symbol for the universe. All things are points on the wheel and change in relationship to each other as life spins around.

# Jazz in Europe is worth search

By Tom Ineck

CENTRAL EUROPE -- My month long vacation here was never meant to be a tour of European jazz clubs, but how could I resist the urge for live, improvised music even in this exotic locale?

Let me start by saying that October is not the best time for jazz in Europe. The festival season has passed and the rainy season is in full swing. But, seek the venues and ye shall find some surprisingly good music in some pretty unexpected places, even in this dreary month.

My first stop was the Jazz Keller in Frankfurt, Germany, a cave-like underground club that is very popular with the college-age crowd. I narrowly missed appearances there by the Klaus Ignatzek Quintet featuring trumpeter Claudio Roditi, the Tony Lakatos Quartet featuring pianist Kirk Lightsey and the Gregory Tardy Quartet.

Oddly, the club schedules no live music on Fridays, but I got to observe the wildlife in its natural habitat, to the sound of a deejay spinning American funk, jazz and soul music.

Warsaw's only jazz club is the Akwarium, which has been offering live music for more than 20 years. It has hosted saxophonist Eric Marienthal, guitarist Mike Stern, saxophonist Steve Coleman, bassist John Patitucci and many other international jazz artists, but on the Monday night my travel companion and I visited the upper-level club, a group of about six people listened to a local pianist endlessly noodling (on a beautiful, white baby grand) over repetitive phrases that quickly became tiresome.

Cracow, Poland, is a gold mine of jazz activity, but our Wednesday night club hopping yielded only one live performance. The first stop was U Muniaka, owned and operated by tenor saxophonist and recording artist Janusz Muniak. The club offers live music only on Thursdays, Fridays and Saturdays (frequently Muniak's quartet), but the superb sound system and the excellent choice of recorded mainstream jazz were adequate substitutes.

Our second stop was Klub U Louisa, where two guitarists were battling it out head-to-head over familiar tunes that included "Sunny," "Softly, As In a Morning Sunrise" and a Jobim samba. It was a compatible coupling that yielded many fine moments in this underground grotto club.

By the way, jazz has a growing presence on Polish radio, with stations devoted exclusively to jazz in Cracow and Warsaw.

The English-language Budapest Nightlife Guide lists four clubs under "Jazz and Blues Places," but we opted for a Hungarian folk music and dance ensemble during our short stay in that cosmopolitan city.

Prague, in the Czech Republic, is bursting with cultural opportunities. One can choose from dozens of live performances every evening in the city's Renaissance



Photo by Tom Ineck

## *The Lubos Andrst Group*

cathedrals, Art Nouveau concert halls and some jazz clubs.

The Lubos Andrst Group, a fusion jazz quartet featuring guitarist Andrst and vibraphonist Radek Krampfl, was performing on this Tuesday night at the Agharta Jazz Centrum, where David Sanborn and Maceo Parker were booked for November appearances.

A tiny venue perhaps seating 80, the Agharta is a non-profit foundation that also produces jazz recordings on its ARTA Records label, including those of Lubos Andrst (*Andrst's "Acoustic Set"* is reviewed on page 6).

Even the relatively small city of Heidelberg, Germany, has more than one venue for live jazz. It was a Friday night when we attended a performance at the Kultur Fenster by the Heidi Aydtt Trio.

This somewhat pretentious group of musicians (Aydtt, piano; Jutta Glaser, vocals; and Erwin Ditzner, drums) were at their best when interpreting the standards. The piano-vocal duet on "Like Someone in Love" revealed the expressiveness in Glaser's thin, fragile voice, which she used to great effect on some Middle Eastern-influenced vocalizing.

Glaser and Ditzner duoded nicely on "Yardbird Suite," complete with a clever quote from "When the Saints Go Marching In." The trio also excelled on a quirky rendition of "Spring Is Here."

Like singer Nancy King, Glaser is playful, even wacky, with a predilection for the avant garde. But Glaser is less well grounded in tradition jazz vocalizing, making her "outside" excursions more troublesome.

My greatest regret is that we were a week too early for the Lausanne Jazz Festival (Oct. 27-Nov. 1), with scheduled performances by the Abbey Lincoln Quartet, the Chico Freeman Quintet (featuring Gary Bartz), Jerry Gonzalez and the Fort Apache Band and the David Sanchez Quintet, among others.

The festival also included jazz documentary films like "A Great Day in Harlem" and "Straight, No Chaser." Just down the road from Montreaux, Switzerland, Lausanne is an opulent resort town on Lake Geneva. It would have been a wonderful place to hear some of the best of world-class jazz, a music without borders.

# Foundation in KC

(continued from page 1, column 2)

While the more than 100 gathered inside and outside the Mutual Musician's Union started to eat, NARAS member and LaVerne Barker Memorial Fund founding member David Basse introduced us to one of the fund's current projects, 11-year-old Russian pianist Eldar Zhangara, who entertained us with incredible interpretations of jazz standards like "Take the 'A' Train," "Sunnyside of the Street," and others.

President Greene soon took the stage to give us his pitch to start a KC chapter of NARAS, emphasizing that NARAS does more than the Grammys. They also work to educate the youth of America about music, especially jazz. And, they have also set up Music Cares, a fund set up to help musicians in a time of need either in the prime of their lives or near the end of their lives. Greene says he wants to set up an 8-20 member steering committee in KC to get started so that a consensus on what to do in that town.

The Kansas City Jazz Ambassadors also were one of the sponsors of this event as they helped serve the food at the luncheon.

It is hoped that the Berman Music Foundation has helped bring an important organization to the area that will help preserve and protect jazz in our area by helping current musicians and educating the youth of our area about jazz.

By the way, BMF President Butch Berman and two of the foundation's artists, Andrienne Wilson and Norman Hedman have become members of NARAS.

The NARAS luncheon was held the same weekend as the 18th and Vine District celebrated its first birthday. The district now includes the Kansas City Jazz Museum, the Negro Leagues Baseball Museum, a restored Gem Theater, and more. It is hoped that the entire district will be fixed up very soon with clubs, restaurants, and businesses to match the job that the people in Memphis did with Beale Street.



Photo by Dave Hughes

Russian piano whiz Eldar Zhangara at the keys in KC

Actors Harry Belafonte and Danny Glover played hosts to a black tie gala also honoring Duke Ellington's 99th birthday at The Gem Theater on Friday. A free public celebration was held out on 18th Street and surrounding areas from 1 to 7 pm Saturday.

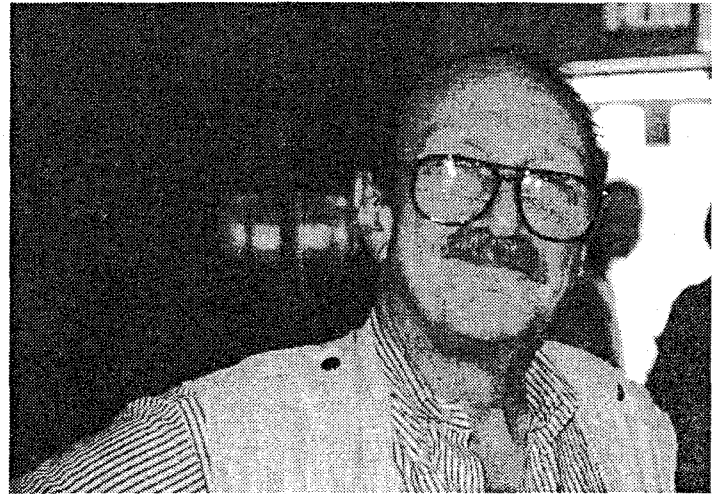


Photo by Dave Hughes

Michael Melvoin in Kansas City

## Claude "Fiddler" Williams honored

By Dave Hughes

First Lady Hillary Rodham Clinton and Bill Ivey, the Chairman of the National Endowment of the Arts, presented the country's most prestigious honor in the folk and traditional arts during a White House ceremony on October 6. The Endowment's 1998 National Heritage Fellowships were awarded to fifteen master artists from 11 different states in honor of their accomplishments as artists, teachers, innovators and guardians of our living cultural heritage.

11 National Heritage Fellowships, which include a one time awards of \$10,000 each, went to 15 artists (two trios shared two fellowships among their members), including Claude "Fiddler" Williams from Kansas City.

Williams, who has performed many times in Lincoln over the years, has also performed with Count Basie, Nat King Cole, and Jay McShann, and has played at the White House. He is a member of both the Oklahoma Jazz and Music Halls of Fame.

A free concert celebration honoring the Heritage Fellows was also held on October 8 at George Washington University's Lisner Auditorium. This popular and eclectic event featured all of the fellows in musical or dance performances, interviews and demonstrations of their craft.



**Claude "fiddler" Williams**  
4622 Cypress St. Kansas City, MO 64130 (816) 861-0548



# Jazz in the venues

Compiled by Nancy Marshall and Dave Hughes

## NJO '98-'99 season continues

The Nebraska Jazz Orchestra continues its concerts for its 23rd Anniversary Season in 1998-99. This year they will only perform in Lincoln, due to the decreasing attendance at the shows in Omaha.

The schedule for the rest of the season: Tuesday, December 8, "Deck The Halls with Jazz," with seasonal favorites; Tuesday, February 23, "Kings of Swing," NJO's annual tribute to the big bands; Tuesday, April 6, "Kansas City Legacy," with special guest, Claude "Fiddler" Williams; and Thursday, May 27, "A Salute to Stan Kenton," with the 1999 NJO Young Artist Competition winner.

The concerts will take place at the Ramada Hotel, 141 N. 9th St., and will begin at 7:30 p.m. Priority seating will be at 7:00, and seating for tickets purchased at the door will begin at 7:15 p.m.

For ticket information, call 402-477-8446.

## Monday Night Big Band changes venue

The Monday Night Big Band has started playing again every Monday night at a new location, The Top of the Rock, on the top floor of the Rock 'n' Roll Runza, 14th & P Streets, in downtown Lincoln (see Tom Ineck's story on page 5).

Starting Sept. 14, they'll be playing from 7:30 to 10:00 p.m. (doors open at 7 p.m.). The cover charge still is \$4, \$3 for students. For more info, call 402-477-8008.

## Tuesday Tunes at the Star City Dinner Theater

The Star City Dinner Theater and Comedy Cabaret is one of Lincoln's newest venues for music (at least once a week anyway). The theater is located at 8th & Q Streets (on the south side) will feature mostly plays, musicals, and comedy, but on Tuesdays they will feature live jazz, folk, or other things in a cabaret setting.

For more information, call 402-477-8277.

## Jazz at The Oven every Sunday evening

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

## Jazz at KIKI's in Omaha

KIKI's Crab House in Omaha has been featuring jazz for three days a week for some time now.

On Thursdays the Omaha Jazz Society hosts an open workshop and jam session. On Fridays, there are performances for the happy hour beginning at 5:30 p.m. And, on Saturdays the club features local artists from the Omaha and Lincoln area.

For more information, call 402-391-5454.

# Jazz on the radio

By Dave Hughes

## Jazz on Nebraska Public Radio

Nebraska Public Radio, KUCV at 90.9 FM in Lincoln and at other frequencies around the state (except Omaha), offers two nights of jazz each week.

On Friday nights at 11 p.m. you can hear National Public Radio's "Jazz Profiles," an audio biography of jazz artists. At 12 midnight, "Bohemia After Dark" with host Liz Chadwick features some locally programmed jazz.

On Saturday nights Don Gill hosts "Big Band Spotlight" at 8 p.m., followed by two other NPR programs, "Piano Jazz," with by Marian McPartland now at 9 p.m. and "Jazzset," with by Branford Marsalis, now at 10 p.m.

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

## JAZZ PROFILES in Nov. & Dec. (Friday nights at 11 pm)

- 11-06 Abdullah Ibrahim
- 11-13 Kenny Burrell
- 11-20 Benny Waters
- 11-27 Phil Woods
- 12-04 McCoy Tyner 60th Birthday Tribute
- 12-11 Bob Dorough 75th Birthday Tribute
- 12-18 Oscar Pettiford
- 12-25 Ernestine Anderson
- 01-01 Sidney Bechet

## PIANO JAZZ in Sept. and Oct. (Saturday nights at 9 pm)

- 11-07 Regina Carter
- 11-14 Mark Murphy
- 11-21 Dorothy Donegan
- 11-28 Nicholas Payton
- 12-05 Ernie Andrews
- 12-12 Joe Bushkin
- 12-19 Carla Bley and Steve Swallow
- 12-26 Barbara Cook
- 01-02 Roberta Piket

## JAZZSET in Sept. and Oct. (Saturday nights at 10 pm)

- 11-07 Midsummer Night Swing at Lincoln Center Presents the Chico O'Farrill Orchestra for Dancers
- 11-14 "South African Nights" featuring Abdullah Ibrahim Trio and Ladysmith Black Mambazo
- 11-21 Bird for Thanksgiving: Music of Charlie "Yardbird" Parker
- 11-28 To Be Announced
- 12-05 A Spiritual Celebration for the Season
- 12-12 Highlights of the 1998 Canadian Jazz Festivals
- 12-19 Ray Barretto and New World Spirit in Denver
- 12-26 Jazzset Rings in the New Year
- 01-02 To Be Announced

(continued on page 11, column 1)

# Jazz on the radio

(from page 10, column 2)

## Jazz shows on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers some jazz programs Monday-Wednesday afternoons from 1 to 3 p.m., Thursday afternoons from 1 to 4 p.m. and some other days and times.

The weekday afternoon schedule goes like this: on Mondays, Dave Hoffman hosts "Jazz Divas;" on Tuesdays, Herb Thomas guides "Zero Street;" on Wednesdays, Dave Hoffman opens "Dave's Closet;" on Thursdays, Butch Berman, does "Reboppin'" from 1 to 2:30 p.m., and Rachel Principato, programs "Rachel's Jazz" from 2:30 to 4 p.m.

There are other jazz programs scattered throughout the schedule, including: "Dance Bands: When Melody was King," with Con Good from 8 to 10 a.m., "Jazz Journey," hosted by jazz musician Bill Wimmer, and "Hotter Than That" with Warren "Rude Dog" Rudolph from 8:30 to 10 p.m. on Mondays; "NightTown," with Tom Ineck from 8:30-10 p.m. on Thursdays; and, some western swing on the "KZUM Heyride" on Fridays from 7:30 to 9 p.m. with long time host John Schmitz is for you.

If you would like detailed information about the jazz programs on KZUM, or would like to receive a current copy of their program guide, give them a call at 474-5086.

## Jazz (and some blues) on KIOS

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

On Mondays at 1 p.m., "Riverwalk: Live from the Landing" starts off the week, then at 2 p.m. is "Blues in the Afternoon" hosted by Mike Jacobs. On Tuesdays, it's the "Brazilian Hour" at 1 p.m., followed by "Jazz in the Afternoon" with Chris Cooke from 2-3:30 p.m. On Wednesdays at 1 p.m. it's "Jazzset," at 2 p.m. "Marian McPartland's Piano Jazz," then a half hour of "Jazz Revisited" hosted by Hazen Schumacher. On Thursdays, "One Night Stand" with host Chris Nielsen kicks off the afternoon of jazz at 1 p.m., followed by "Jazz Junction" at 2 with Rick Erben. On Fridays "Jazz From Studio 1" starts it off at 1 p.m., followed by another "Jazz in the Afternoon" with Jacobs again that lasts until 3:30 p.m.

On Saturdays: "Marian McPartland" airs again at 8 p.m. on Saturday followed by "Jazz Junction" with Erben again at 9 p.m. and "Last Call" with Cooke again at 11 p.m.

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

## Discorama

By Butch Berman

### DON LANPHERE & PETE CHRISTLIEB

Get Happy  
Origin

As I told Don Lanphere during our radio interview on my jazz show ("Reboppin'" on KZUM) in October, it is

our destiny to meet and share our lives together, even if we never meet face to face.

I first met Don through a phone call prompted by Seattle jazz record mavin Bud Young. Then through my friend and recording diva Andrienne Wilson I met Don's backup stalwarts New Stories, and reviewed their fine CD. Most recently, we renewed our acquaintance with our radio encounter. Don and I still haven't even shaken hands!

However, if only through his music - from the days of the original Woody Herman Herd, stints with Fats Navarro, and now his own burgeoning recording career, this sensational saxophonist extraordinaire would have touched my life and allowed me to feel his love, pain, and magic of an amazing life you could do a movie about. From being one of Charlie's disciples to his embracing of Christianity and a long standing marriage to his beloved Midge, which has seemed to endure it all and inspire his musical offerings.

This has all led to now and his newest Origin release "Get Happy" with Pete Christlieb, the title tells it all. A wonderful collaboration with another multi-talented guy - backed by the same impeccable cast of cronies that made every record by Don Lanphere so special. I have yet to hear a peep out of Don's horns that doesn't convey his loving, swinging and occasionally out there bebop style that makes all us jazz fans adore jazz so much.

Get real happy with "Get Happy" - and get it now. If we never actually meet in person, Don, thanks for all the wonderful memories that will outlast us all. Five stars!

If Lincoln had a space for him, we'd bring him here in a flash. For more info on Don's catalog, fax him at 425-889-5886.

## DOUG TALLEY QUARTET

Night and Day  
Serpentine

The "New York Bite" - that's what I call it - that special, late night, dark, urgent but all knowing sound that separates the men from the boys - and of course runs rampant in New York City as you can crawl from pub to pub re-energizing and revitalizing yourself to the magic emerging from these classic haunts making it impossible to sleep with the melodies dancing in your brain all night. That's the difference.

Well, Doug's taut quartet, and yes - the "New York Bite" is apparent it's firing on all cylinders with this new Serpentine release "Night and Day."

Clever arrangements, straight ahead blowing, and a reverence for the Cole Porter songbook make every track an epic journey to get lost in. KC Concord songstress Karrin Allyson provides a lovely entry with her rendition of "So In Love." She gets a different treatment and groove with Talley on sax, pianist Wayne Hawkins, and the rhythm section stylings of Tim Brewer and Keith Kavanaugh, whose BauWau Design makes for nifty packaging. My fave cut is how they tear into "Love For Sale" like I've never heard it before.

Nice work guys - you've hit paydirt with this one.

# Jumpin' on the Las Vegas Strip, Part II

By Mark Dalton

As the presentation got underway, a number of Augustus members got up and talked about their society, and about Sam as an exemplary member of the Las Vegas community. The MC for the night was a classic nightclub comedian, in his 60s somewhere, at least, who did some pretty good impressions, and kept a running commentary going all night.

Guest performers included Clark County Commissioner Lorraine Hunt, a still-beautiful woman who apparently used to be married to comedian Jerry Cologne, and "spent a lot of his money buying worthless desert property" (according to the comedian) which is now, of course, worth a mint. She sang a ballad for Sam, (with the excellent sax-piano-drums trio that provided most of the music that night), and she was obviously a professional entertainer, back when and now, as well as being a business owner, a county commissioner and chair of the Las Vegas Convention and Visitors Authority Board of Trustees.

Next up was the Lieutenant Governor of Nevada, Dr. Lonnie Hammargren, who played some ragged-but-right boogie woogie piano, and sang a song he wrote himself called "Las Vegas Blues." The good Doctor was quite a character! He confessed to the crowd (in the hipster-politician fashion that must be nearly unique to Nevada these days) that when he came to L.V. from Minnesota to interview for his first job as a neurosurgeon, it wasn't the hospital that made him decide to make Las Vegas his home, so much as it was the MUSIC, and specifically Louis Prima, Keely Smith, and Sam Butera and the Witnesses who drew him west! The people at our table were expressing some serious skepticism about this story, but... An interesting and complex guy, in any event. By this point Katha is saying, quietly, to me "this really IS a wonderful, nutty state, isn't it? I think I'm just beginning to realize how nutty and fun it really is!"

Lots more testimonials followed, and a nice video, with clips of Sam playing through the years, and Sam in the movies, and Sam on Letterman, and various celebrities appearing onscreen to congratulate him on this big day (the Mayor declared "Sam Butera Day" in Las Vegas, and there were proclamations read from senators and congressmen as well). At the end of the program, Sam himself got up and gave a heartfelt and soulful thanks to everyone there, gave us a Sicilian blessing (translated into "May you live to be a hundred and one!") and closed with his standard line (and you can't repeat this too often in my book), "Remember folks, it's nice to be important, but it's important to be nice".

The first part of the evening thus ended on a clear, beautiful note, with a standing ovation. Katha and I went

and "stood on line" (it was really like that) to offer our congratulations, and had a good talk with Sam, including listening to a couple of great Louis Prima stories which we don't have room for here.

Sam told me he is using the article I wrote (referred to above) in his press book now, which certainly flattered me no end! The years between us were meaningless as he leaned toward me with a big grin and said "you two are sticking around for our show downstairs, aren't you? Good, cause you are going to LOVE the new version of the Wildest - this band COOKS!" With that we all adjourned to the lounge downstairs for the REAL action for the evening!

Sam Butera and the latest version of the Wildest, on stage, my oh my! Mmm Mmm Mmmm! They were smoking! Sam seemed to take all the emotion from the award ceremony, and pour it right into his horn. What a band! Even the bass player (easily 20 years younger than me) was great - he could walk and swing and shift into overdrive in all the right places. The drummer made this easy, as he was driving that band HARD. An excellent piano guy and a horn section with trumpet and trombone, and Sam handling all the tenor sax duties rounded out the band. (Sam had a second sax last time we saw him - in this new version of the Wildest he is pushing himself a lot harder - more complicated arrangements, lots more soloing, and really playing outside more).

It was a great set. This man is 70 years old, and he can sing, shout and wail to put people half his age to shame. A standard bearer for us all! The music covered the waterfront, from hilarious show tunes of the Prima era, to a meditative and beautifully phrased rendering of "Body and Soul," to straight ahead, flat-footed, hard blowing hard bop reminiscent of (and perhaps more intense than) Art Blakey's Jazz Messengers in their prime. There is no conflict between Sam Butera's reputation as "Mr. Show Business" and the fact that he is serious about his music. Sam is passing along a great tradition here, the whole package, dating back to the beginnings of New Orleans Jazz as a uniquely American form of music. In fact, it was really impossible to separate the show biz from the "serious" music here, as it was all one thing - Sam and his band would have you laughing like a fool in one minute, and shaking your head in amazement the next, and it all made sense together. The last tune, as always, was a rousing version of "Saints", with Sam leading the horns on a long walk through the crowd. That night Sam shook hands with every single person in that lounge, including his two good looking sons, who were standing by the stage beaming as the old man knocked yet another audience flat on its collective behind! A great night for me, and remember, you can experience this show for yourselves, and you'll see and hear exactly what I mean!

The next night, after spending the day escorting our greedy children up and down both sides of the strip (remember Pleasure Island in "Pinocchio?") with special attention paid to the opulent mall within Caesar's Palace, Katha and I got our fancy outfits back on and took the

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## Las Vegas Strip

(continued from page 11, column 2)

"inclinator" (running sideways down the side of the pyramid) to check on Loretta Holloway. Loretta, is a fabulous singer, and the vanguard of a younger generation which is beginning to revitalize the Las Vegas lounge tradition. She was a perfect followup to the events of the night before. Loretta is the kind of woman who looks completely natural in a cocktail dress, draped across the top of a grand piano, sipping a dry martini between verses, transporting the crowd to a kind of never-neverland where sophistication, wealth, and a certain wry, flirtatious wit are the rule, and heartbreak brings cause for reflection, but never loss of cool. The American Dream, Las Vegas style.

Last year I had seen Loretta's show three nights running, I talked to her, got a copy of her CD, corresponded with her by e-mail ever since, and she sent me a video of a concert she did in her home territory recently (Greenville, South Carolina). Loretta has a website at [www.lorettaholloway.com](http://www.lorettaholloway.com) that is updated regularly with new photos, and with her current performing schedule (Luxor, Caesar's, and recently, Atlantic City).

In spite of all this convincing evidence, I still had the sense, going back to see her a year later, that she couldn't possibly have been as good as I remembered! That she must have been at least partly the product of a Las Vegas-intoxicated imagination! I was wrong! She was every bit as good, and this year she did a classic Blues number about how much fun she had going to her seven foot tall dentist, "Long John" (she "liked the way he filled that hole...") that piled one double entendre' image on top of another until the audience was falling out of their chairs! Add to this a lot of classic and contemporary R&B, plenty of uptempo swing, a big helping of those smoky torch songs, backed by a kicking band (featuring Paul Badia on piano, James Davis on guitar, and Rochon Westmoreland on bass), and you have another great night of entertainment at the Luxor. No cover charge in Nefertiti's Lounge (the folks pouring money into slots across the hall are paying your cover for you!). You can go right up and talk to Loretta and the band on breaks, too, just like at any other first class night club across the U.S.A. She'll sell you a CD on the spot, and autograph it for you too!

Something for everybody in Las Vegas, including lovers of fine, fine music! Check out the Louis Prima CD collection, and then check out Sam Butera's great live sides on his Jasmine CD, "Sam Butera and the Wildest - Sheer Energy," (featuring another great version of "Jump Jive and Wail"). Give Loretta's CD samples a listen on her website and then... hop on the first plane to Las Vegas and give yourself a break! You deserve it!

## Blues on disc (continued from p. 15, col. 2)

### EDDY "THE CHIEF" CLEARWATER

Cool blues Walk  
Bullseye blues & jazz

Well Eddy "The Chief" is finally back. After having not recording for six years, he is now with Duke Robillard & his band and they are powered up and rollin', makin' this CD a holiday treat for any collector. Eddy is one of the creators and builders of the West Side blues sound and he has successfully expanded his abilities in playing, writing lyrics and entertaining the crowds ever since.

This CD shows all his good stuff starting with the title cut "Cool Blues Walk," that has an Albert Collins feel. Next, is a tune relating to his 1997 heart surgery encouragingly entitled "Very Good Condition," followed by a very nice mellow version of "Stranded," then comes "Bad Mamma Jamma," in a 50s bop style that only adds to the fun. The blues classic "I Just Want to Make Love to You" is eloquently done by Eddy and guest artist Jerry Portnoy on harmonica. That's followed by a country/western/blues kind of thing entitled "Nashville Road," which leads into a ballad by Eddy titled "I Love You." The pace changes to a roll along tune by Eddy called "Boppin' at the Top of the Rock," followed by Eddy's love song to his wife/partner/manager Renee Greenman-Harrington "The Love I Have for You," which is another tune that features Portnoy. Eddy then plays a Freddy King instrumental "Sen-Say-Shun," (thanks Eddy, not enough instrumentals these days). The final cut "Blues for a Living" is pretty self explanatory and well done in a nice slow Chicago groove.

Also, this is another CD which has design credits to former Lincoln native Diane Wanek. Kudos to all.

## Jazz Ensemble Funding Available

Chamber Music America is looking for qualified jazz ensembles to apply for its Music Performance Program (MIP), a new, two-year, cooperative venture between the National Endowment for the Arts and Chamber Music America with major additional support from the William and Flora Hewlett Foundation.

As a national program, it will support a geographically diverse range of chamber ensembles as well as supporting all types of instrumental and vocal configurations and repertoire from all periods.

The support provided by this program offers a means of encouraging performance opportunities that contribute to the artistic growth of not only participating chamber ensembles, but the chamber music field, too.

They are offering technical and project support of up to \$6,000. For more info: <<http://www.chamber-music.org/>>; e-mail them at: <[info@chamber-music.org](mailto:info@chamber-music.org)>, or call them at: (212)-242-2022.

# Blowing on the Changes: Reflections of a Jazz Woman

By Janet Lawson

I'm not sure which came first -- the feminism or the jazz -- but what exists now is the spirit of a 38-year-old feminist jazz musicians.

My mother was a singer, a lyricist, and a composer -- a woman who struggled with the ambivalence of wifing, mothering, and speaking through her own voice. She was deemed "emotional" for living in touch with her art and her feelings. Dad played the drums, guitar, piano, composing and painting portraits of movie idols from the marquees downtown. He didn't know how to express his feelings directly so he put it all into work. This was the atmosphere in which I grew up, and in this environment my self-expression as a musician took form.

When I was three years old, I sang on the radio from a stage show presentation Saturday mornings at the Hippodrome Theater in Baltimore. At five, I studied piano. My earliest awareness of a feminine consciousness was when I was 10 years old, lying in bed one night, struggling with the tugs of wanting to be a singer and wanting to be married and wondering why I had to choose.

At my first dance, instead of mellow-eyeing my date on the dance floor, my 14-year-old self was drawn to the magnetism of the band sounds. Later, thanks to my mother's encouragement, I took the initiative and started gigging at 15. When I asked her how I could get to sing with the band, she said, "Ask to sit in and some will say 'yes' and some will say 'no.'" Since that time I have traveled halfway around the world with my music -- Bangkok the farthest -- and some of the deepest experiences of my life (like singing with Duke Ellington at the Maryland State Pen) have come from the music.

The women's movement has brought to the surface vital questions regarding women's individual expressions. In understanding our expressions, we need to examine a unique connection with the musical expression of women in jazz. The struggle for a woman to be in the jazz world is the same struggle for equal work, clitoral orgasms, equal relationships, the sharing of child-rearing, and the shattering of role-playing.

Yet I find myself somewhat overwhelmed by the ambiguity and contradictions I encounter in questioning and exploring "acceptable behavior" in a field in which I've spent most of my life. This Pandora's box with all its glitter can't be ransacked in one article. What I hope to do is stimulate some thinking on the subject so that women in jazz can rid themselves of the weight of judgment, self-fulfilling prophecies, male emulation, and all that we've bought and carted around too long as "proof" of our Karma, our destiny.

Every woman's biography and autobiography I've read has put me more closely in touch with the mystery of

evolving. From Bette Davis's refusal to play simply roles and taking that conviction to the courts, to Jane Fonda's Barbarella transformation -- their process was a map I referred to and a model for my own metamorphosis. But just as we women have had to mentally substitute the pronoun *she* for *he*, I've bemoaned the extra work of translating the chronicled experiences of just about everybody else into those of my ancestor sisters in jazz. Where is our history (herstory?) Why did Lucille Dixon choose the bass to play in 1943 with Earl Hines? How did Vi Rapp tap her affinity with Bird's music? Why hasn't the influence of vocalists like Mamie Smith, Betty Carter, and Annie Ross been examined? how does this not knowing our history affect us? It's been said that those who don't examine the past are doomed to repeat it. If we can't observe who we are and how we have existed, we may continue to be invisible, to ourselves as well as the rest of the world.

There are several ways to approach this "lack of presence." In Dorothy Dinnerstein's *The Mermaid and the Minotaur*, I found a searing view of why women's access to the public domain is still so restricted and our formally recognized creative contributions still so much slimmer than men's. Dinnerstein states that "our species' painful misgivings about enterprise -- about free rein for the spirit of mastery and inventiveness that led us to create ourselves in the first place -- have not yet been felt through." And that the prevailing male-female sexual arrangement creates individualized expressions of the omnipresent condition of being mother-reared. The child's bodily tie to the mother is the vehicle through which the most fundamental feelings of a highly complex creature are formed and expressed. In this symbiosis, men are free to be more expressive of their resentment of that tie; society sanctions some rebellious behavior in men, and they *confront* the "struggle" -- freeing them to be active and sometimes creative. The mother-reared boy senses that the original, most primitive source of life will always lie outside himself; to be sure of reliable access to it, he demands exclusive access to a woman.

Women's expression of the symbiosis reinforces men's power indirectly; women become the purveyors of male possessiveness and "ownership" of that power. In our collective unconscious, we have not expressed the rage associated with that primal tie. Nor have we worked out well defined ways to balance identification with and feelings for the opposite sex with a sense of our own human identity. With rare exceptions, women have been less free than men to set our own terms in love or in any arena of creative expression. We have accepted traditional forms of behavior.

Both women and men cling to the "forms" of our sexuality -- we seldom question our behavior. At best, women and men imitate each other in an attempt at real integration. Consequently, we must re-examine the *forms* in directing our attention to women's "ability" to contribute in the jazz idiom. Virginia Woolf articulated the idea of a female sensibility in literature; she thought that the initial

(continued on page 13, column 1)



## Jazz Woman (continued from p. 13, col. 2)

step in forging such a sensibility would be "the remaking of the sentence."

Are jazz forms traditionally male, in that they were worked out by men to give themselves access to a line of creativity growing out of their rage and struggle for freedom? For example, within a tune, to create tension, climax, and release, the horn section "riffs" during a solo, contrasting the staidness of solo after solo. This riff concept -- working with the rhythm section's weaving together to support the soloist -- carries the pulse to another level and then lets go. The trust and strength of that ability come from a particular development and ego sense.

The question is not: Can we successfully imitate that form? There's no doubt that we can and have, given the experiential development that results from playing together with male musicians. But is this the only way we want to speak? By playing with more women musicians, we'll create a form for what we need to say in the music. But then, will these new forms be acknowledged as viable, as potent in the fabric of the music?

Before the sexual revolution, women were dependent on the magical power in the traditional male forms to "make us come." We were not responsible for our own climax and used the male form to find our own tension and release. The climax we tried to produce started out as "penis envy" if we wanted it, and "nymphomania" if we got it and wanted more, and "frigidity" if we wanted it any other way.

The liberation of discovering our multi-orgasmic nature engendered space for women to express ourselves authentically and, consequently, more powerfully. Our strength in knowing our own bodies and acknowledging what feels good created new forms of sexual expression. We've started to change the world; you know we're going to change the music. Judy Chicago writes: "To be heard and heard as women without denying what that means to us may mean changing the culture to include that space." And in the process, we can have an effect on traditional modes of male behavior within the music.

Never before has the time been so propitious for the creation of what may be a new art form intimately concerned with content rather than a form opposing content -- for a real integration of the anima and animus in jazz. What essentially and in the forefront has been male is *the music* and we as females, with our own unique experiences, connecting with that form, can transform the idiom and advance its evolution. If the "known feminine qualities" of etherealness and romanticism and acknowledged "abilities" of endurance and cohesiveness mesh with the "male" characteristics of fire and inventiveness and discipline, there could truly be a richness to the music as yet unheard, and more people might relate to that fullness and the music might have a greater impact on its audience. It is not that women and men don't both have these qualities, interchangeably, but by following the cliches or stereotypes, we have reinforced

them. We still have the opportunity to make ourselves and the music whole.


Some male musicians have already integrated these "feminine" aspects of themselves and their music reflects that. Miles, Coltrane and Keith Jarrett are known for the construction of their solos, taking turns and producing peaks and valleys -- multi-orgasmic climaxes. One wonders if their sex life reflects this same heightened state. During a conversation with my father on this subject of vulnerability to the feminine experience, he told me of his ability to experience multi-orgasms and therefore transcend the traditional conduct expected in "male" sexuality.

The way women first broke the codes in music was by marrying into the secret society of musicians or by being blessed with a teacher who knew the power of bringing new, unique energy into the fold. But, for the most part, men remained out in front -- intimating that *their* music was *the* music. Jazz has been no exception. Lil Hardin (who various historians now admit was an important contributor to Louis Armstrong's development and to the life of jazz) and Leora Meoux Henderson (described mostly as Fletcher Henderson's son's wife) are not thought of as major forces in their own right. Leor Meoux played trumpet and was a member of Lil Armstrong's band. Lil was a pianist, composer, and the band leader in the early '20s and '30s. She is probably one of the top five women in jazz history.

Yet, generally, women jazz artists were isolated -- they lacked contact with other female musicians and were on the fringes of men's music. The absence of a network or support system of women musicians perpetuated the myth of special of special dispensation when it came to women playing jazz. Compounded with the notion that stamina was a requirement women couldn't meet and that the sexual freedom, and thus magnetism, emanated from a male player on the stand, woman's role was clearly defined -- she was to be a nourisher of and voyeur to the main events.

(End of part one. Part two will appear in the January/February 1999 newsletter. - Editor.)

INDEPENDENT REPRESENTATIVE

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## Blues corner By Rich Hoover

Well here we go again, into the fun part of the fall/winter season. Although the outdoor blues festival season is pretty much gone, happenings do go inside or to warmer climes. The Zoo Bar is even more appealing this time of year with a group of old-timers that return for some part of the holiday season. I'm talkin' fans and artists alike.

This season features The Nighthawks on Friday Nov. 13th; on Nov. 17th it's the new teen sensation Josh Smith and the Frost; that's followed by Chris Cain Nov. 18th; local blues lifers The Heartmums on Nov. 21st; outstanding vocalist Lavelle White on Nov. 25th; Lincoln's new-blues-lifers Baby Jason and the Spankers Nov. 27-28; and the jump blues r&b institution The Dynatoners will play on Dec. 5.

There is also some eateries and coffeehouses that are continuing to support the acoustic blues in Lincoln. Buster's BBQ has a regular Sunday night schedule, M&N Sandwich Shop has artists doing shows on a scheduled and impromptu basis, and there are others moving around. So check out your favorite place, and if they're not having live blues or jazz, ask why.

Another entertaining thing for this time of year is reading, and with the current surge in both acoustic and jump blues genres there is more and more newsletters, mags, books with more than you ever thought you could know about blues things.

For example, in *Blues Access* #35 Fall '98, one of the featured articles is about Chris Duarte and Group as they are heading to and performing their show at the Zoo Bar's 25th anniversary party in July of this year.

There is also a growing number of video releases that are very educational and entertaining. Rhino Records and Vestapol Productions seem to have the largest catalogs.

### BLUESNEWS BITS

Inductees into the Blues Hall of Fame include: Bobby "Blue" Bland, who received a lifetime achievement award; Albert King for his Stax album *I'll play the blues for you*; Junior Wells for his Vanguard single "Messin' with the Kid"; Luther Allison and Junior Wells for outstanding performers; and also an award to author William Ferris for his book *Blues from the Delta*.

## Blues on disc By Rich Hoover

### TUTU JONES

Staying Power  
Bullseye Blues & Jazz

Texas soul blues has a bright star in Tutu Jones. Raised in the midst of a professional musical family whose experience goes back to, at least, the 1940s. This young man, in his twenties, is in the forefront of a stinging blues guitar, big horn r&b, and funky soul groove sound. This is only the beginning of Mr. Jones talents, he also wrote the 10 tunes on this CD and produced the entire package through Bullseye, as well.

This guy's got to be a human dynamo, as Tutu covers vocals, lead and rhythm guitars, and drums (on half the cuts). Linny Nance does keyboard duties, Carl Caldwell is the bassman, Brent Nance is on remaining drum tracks, with guest appearances from Marvin Washington (piano), Sammy Ray Honey (rhythm guitar), Sheila White Jones (backup vocals), and finishing with the big horn sound of the original Memphis horns: Andrew Love (tenor sax) and Wayne Jackson (trumpet & trombone).

### Roomful of Blues

There Goes The Neighborhood  
Bullseye Records



Excellent slash and burn from Roomful. From the first strike of the band on "Backseat Blues," penned by vocalist Mac Odem, through the title cut "There Goes the Neighborhood" and into "Just Like Dynamite," penned by guitarist Chris Vachon, the CD is jumpin' and full of real heart pumpers.

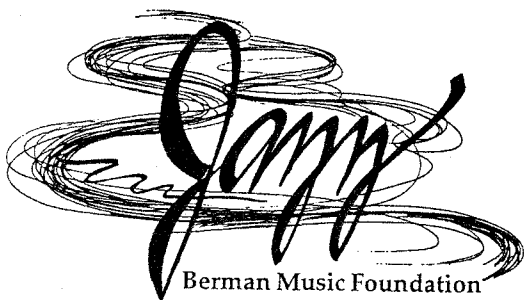
The sultry groove of "Lost Mind," a Percy Mayfield tune, is an excellent chance to rest and reflect. The following Larry Davis tune, "I Tried," uses up whatever energy was gained. The next tune is an Ellington number, entitled "Rocks in My Bed" that is perfectly arranged by Roomful. Another heart starter follows with "She's Mine," followed with another ballad, "I Smell Trouble," that has a real Lou Rawls feel in the vocal stylings. Next, "Blue, Blue World," is the most contemporary in lyrical content, written by Chris Vachon. To finish the CD a Memphis Slim tune, "The Comeback," is a great walk away tune.

As in any group that has been playing since the late 60s, some changes have been made. The new players are: McKinley Odem, a vocalist from Providence RI; John Wolf, a trombonist from St. Louis, MO; Kevin May, a baritone sax man from Wichita KS; and Albert Weisman, a keyboardist from NYC.

These new guys, along with the long term players of the band, Bob Enos on trumpet, Rich Lataille on alto & tenor sax, Chris Vachon on guitar, John Rossi on drums, and Marty Ballou on bass (Greg Silva is now the bassist with Roomful) make sure that this is a top notch performance from America's premiere jump blues institution.

(continued on page 12, column 2)

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## Ahmad Alaadeen in Lincoln Dec. 4th



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Photo by Dave Hughes  
*Alaadeen plays his sax at the KCJF last June*

Thanks for supporting jazz in the Lincoln area!