

Photo by Rich Hoover
Saxophonist Bobby Watson and Butch Berman

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Bobby Watson and Horizon give mesmerizing performance

By Dan Demuth

LINCOLN, Neb. -- With deference to those eminently more qualified to review performing artists, Butch Berman has again shown his temerity by asking yours truly to write about the appearance of Bobby Watson and Horizon with Victor Lewis at the Lied Center.

A quick tip of the hat to those who do this writing job so well - how does one take notes when having an intimate experience? Being among the seemingly few who hadn't seen them here a few years ago, I was somewhat skeptical of the program bio notes with regards to "being hard to define their style." No more! During the performance, references from so many types of jazz were prevalent -- at times subtle and sometimes so mesmerizing it was akin to standing in front of an onrushing train. Yet, each time so well woven throughout the composition as to not disrupt the subject. In a word, "intense."

While Bobby Watson may be the tour guide, Victor Lewis drives this bus. Obvious from the opening self-penned "Seventh Avenue" and throughout the evening, he worked his craft ever so deftly. From beautiful brush work (when was the last time you heard this at a jazz concert?) to Krupa-esque beats, and flashy meters reminiscent of Elvin Jones.

Trumpeter Terrell Stafford proved to be an important cog in this machine. Favorites of mine were the "can you match this?" note-for-note banter with Watson on "Falling in Love with Love," to the beautiful "Blues of Hope," and "Mirrors," which reflected images of a Rafael Mendez tonality.

Watson's talent is obvious. Sometimes coaxing,

sometimes attacking, he conveys the feeling that he and his instrument are one. This was aptly demonstrated during "Ode to Aaron," a Watson tune written for his son. Bassist Essiet Okun Essiet beautifully opened the number, setting the tone for this bluesy melody. Watson displayed fingering on the sax usually reserved for flutists, playing a difficult classical fugue. He and Lewis create a laid back atmosphere, a comfort zone for the other members to showcase their skills. Pianist Edward Simon provides a solid but unobtrusive backing, no small feat for a group that can switch gears like a Dynaflo.

This group can only get tighter, not better. I would love to catch them again a few months from now. On a personal note, two of my guests that night (long time jazz aficionados with many exposures to live performances dating to Norman Granz concerts in the late '40s) both stated they had never heard better. And, a final postscript: the Lincoln Journal Star reviewer, John Cutler, paid a long overdue compliment to one Butch Berman. 'Nuff said!

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The Prez sez

Dear Readers,

I love NY - yet for some unexplainable reason have always stayed in Lincoln or returned to it. Maybe I thrive on anger, frustration, disappointment, and boredom in comparison with The Big Apple - Mecca to jazz and about everything else - our lil' home town doesn't exactly bristle with an over abundance of jazz clubs, pro sports (I guess Big Red could count for having pro sports here in Lincoln), creative and/or correct journalism, and more ethnic eating spots than you could ever visit in a lifetime. But on the other hand...

I love Lincoln - yes - you can live here very comfortably and affordably...and if for other reason to me than for my beloved "Dog Run" where I can take my three "boys," Ben, Sherman, and Toby, sans leashes and enjoy each of our four seasons as they magnificently unfold before me daily (or nightly) under the radiant Nebraska prairie skies.

Regardless of my too long feud with Mr. L.B. - the Zoo is still the last word for good to great live music - but primarily blues and roots rock. As of late, several other downtown spots are highlighting big name and/or cult groups cutting across the U.S. However, I personally don't dig competing with the campus crowd for parking and/or seating on weekends, and I still yearn for a well-run jazz bistro (similar to the Zoo) but geared to a little older crowd (not heavy drinkers), but will still spend big bucks to hear fine music. Oh, well...I can dream.

But then occasionally the best of several factions come together, and voila! - we can turn the Lied Center or Cornhusker Hotel into swinging jazz venues with booze, atmosphere, and true jazz lovers and fanatics to revel in the magic of the music.

Hence, two amazing star-studded weekends occurred in October when the Berman Music foundation converged with the Lied Center via National Pastimes Productions (Jon Poses) from Columbia, Missouri, who were looking for a debut spot for the return of Bobby Watson and Horizon with Victor Lewis and the Nebraska Seniors Foundation (Paul Yates) - plus a call from my ex-neighbor Meldene Dorn asking me if I knew anything about Jane Jarvis - to bring a taste of New York to the Heartland.

Bobby Watson and Horizon with Victor Lewis

The title of the old doo-wop song "Oh, What a Night" most definitely applies to the stunning, electrifying performance of New York altoist and good friend Bobby Watson along with ole buddy and rock opera bandmate (remember Danny Meldon's "Carousel for Freaks?"), turned international superstar drummer Victor Lewis, decided to put the band back together after a few years of everybody making great music on their own. Along with keyboardist Edward Simon, bassist Essiet Essiet, and trumpeter (now director of jazz studies at Temple University) Terrell Stafford, they have taken the once

perfect combo to even loftier heights (see Dan Demuth's review for another view of this concert on page 1).

Magic was most certainly in the air as the band took off. I've had problems in the past with the Lied's sound system not always being as in sync as was the musicians - but on this night it was nearly flawless. You could almost see the colors as you heard each instrument's tone and timbre while each player interacted, playfully challenging each other to near over-the-top greatness.

Bobby - always a superb emcee, filled with humor and intellect - compared Horizon to a "family," and "one body" with him representing the mouth. Nevertheless - all excelled with aplomb. Lincoln jazz saxophonist Bill Wimmer said, "It was the best jazz ever heard at the Lied Center (since it's inception)." Amen, brother!

Lincoln welcomes back Jane Jarvis

Yes - unbelievable as it may seem, Lincoln did it again with the return of Jane Jarvis - this time along with her current trio consisting of the "bassist of the stars (as I call him)," Earl May, and newfound soulmate - trombonist extraordinaire (he sings, too) Benny Powell. A fundraiser for the Nebraska Seniors Foundation turned the Cornhusker Hotel into a beautiful cabaret with excellent food, drink, and seating (thanks to Dietze Music House for the fine piano and sound system).

Jane was last here with the late Benny Waters to help celebrate my 48th birthday at the Zoo Bar (when Larry and I could work together). That was a hoot...but tonight these three seventy-year-old-plus players had every bit the verve and chops to rival Bobby the week before - however, in a different vein and style of jazz that not only had everyone's toes a-tappin' but faces a-smilin' and their hearts full of the same kind of family love and unity that came from the stage (see Tom Ineck's review on page 4 for more details). As I said, another - "Oh, What a Night!"

Hopefully the success of this event will only spell more collaborations between the BMF, the Lied Center, and the Nebraska Seniors Foundation. Now, along with the Nebraska Historical Society - we now have three very classy organizations/venues to work with to bring more of this wondrous jazz music to you all, our fans.

Looking to 2000

In closing, while I canceled a little vacation out to the West Coast (San Francisco)...something is still happening on the East Coast (New York). Norman Hedman's new release on Arabesque, *Taken By Surprise*, is scheduled for a March 2000 release. Hope to be able to celebrate this major event here for a change.

Also, for 2000 - besides our faves the Topeka Jazz Festival and the KC International Jazz Festival - we are looking at getting involved with the Vail Jazz Festival. More on that with our New Year's issue.

We're in the process of updating all of our computer software and hardware as well as creating our website - so let's pray the new millennium brings some groovy sounds to our lives as well as a little more peace in

this old universe of ours.

We wish you a Merry Christmas and a very Happy New Year from myself and all our staff of writers, photogs, and consultants from the BMF.

God Bless,

Butch Berman
Butch Berman

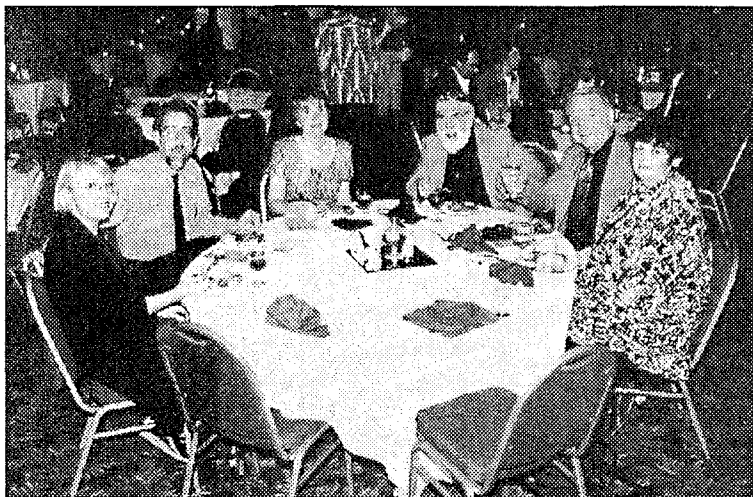


Photo by Rich Hoover

The Berman Music Foundation table at the Seniors Foundation benefit concert



Photo by Rich Hoover

Voices 'N' Harmony with May, Jarvis, and Powell

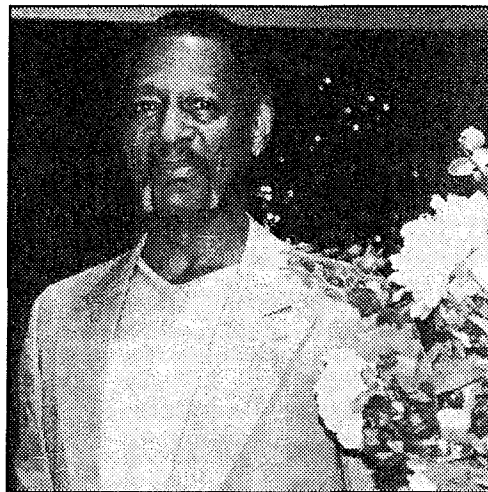


Photo by Rich Hoover

Drummer Victor Lewis at a post-concert reception

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Jarvis, May & Powell prove jazz is ageless

By Tom Ineck

LINCOLN, Neb. -- With a combined age of 225 years, the trio of pianist Jane Jarvis (83), bassist Earl May (73) and trombonist Benny Powell (69) were the perfect artists to celebrate "Lifelong Living and All That Jazz."

The Oct. 8 performance at the Cornhusker Hotel was the second-annual fundraiser for the Lincoln Seniors Foundation and was partially funded by the Berman Music Foundation. Last year's guest artist was Claude "Fiddler" Williams.

This year's "Lifelong Living and All That Jazz" joyfully illustrated that creativity need not be stifled by longevity. Indeed, it offered ample evidence that the creative arts can help prolong a youthful approach to life.



Photo Rich Hoover

Mary Pipher gives a pre-concert talk

Jarvis, May and Powell were treated as royalty by the mixed audience of young and old who paid \$30 each to enjoy the evening of gourmet food and great music.

As Powell quipped when the trio received a standing ovation before playing a single note, "We chose the right time to become older persons."

Their take on "Beautiful Love" was the only one that makes sense. They quickly settled into a relaxed, easy-swinging tempo that allowed Powell's trombone solo and Jarvis' piano solo to emerge naturally.

A 12-year veteran of the Count Basie Orchestra, Powell enthusiastically introduced the Basie evergreen "Lil' Darlin'," which was penned by Nebraska native Neil Hefti. Powell also displayed some expressive "vocalizing" on the trombone.

In her typically understated keyboard style, Jarvis interjected an ascending line and wonderfully subtle arpeggiated flourishes.

Powell introduced Ellington's "Take the 'A' Train" by mimicking the sound of a locomotive with a breathy trombone line. Powell and Jarvis humorously traded four-



Photo Rich Hoover

Paul Yates introduces the trio

bar phrases like mischievous young pranksters.

May soloed imaginatively and forcefully, showing a well-balanced sense of virtuosity and taste. The trio effectively brought the tune to a close by decelerating like a train coming into the station.

Powell stated the theme for "How High the Moon" on trombone as May stated the theme for "Ornithology" on bass, blending the two melodies together to illustrate how the earlier composition had metamorphosed into the later bebop standard. Jarvis inventively drew from both melodies in her solo.

Jarvis and May dueted beautifully on Fats Waller's elegant "Jitterbug Waltz."

Given a solo spot, Jarvis showed she hadn't forgotten her long stint as an organist for the Milwaukee Braves and the New York Mets by launching into "Take Me Out to the Ball Game" and "The Star-Spangled Banner."

Powell displayed his tender vocal skills on the Jarvis composition "I'll Make it This Time," one of many tunes that the pianist wrote for a Broadway production.

An intermission allowed the trio to mingle with their adoring fans, who quickly bought out the supply of CDs that had been stocked at a table near the entrance. Autograph seekers, both young and old, crowded around

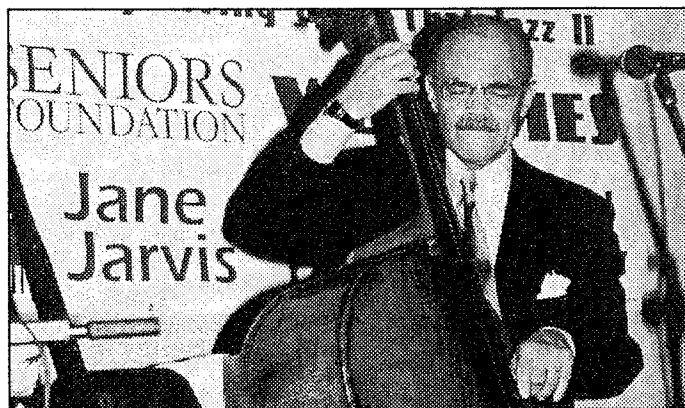


Photo Rich Hoover

Earl May

to spend a few minutes with the objects of their obvious affection.

The second half of the program began with May introducing a young guest artist, 15-year-old bassist Eric Higgins. Together, they performed the Oscar Pettiford tune "Blues in the Closet."

The classically trained youth was out of his depth, even in the relatively simple realm of the blues, but both he and May were good sports about it.

Continuing in that vein, the jazz trio invited the Lincoln Northeast High School select choir Voices 'N' Harmony to perform Charlie Chaplin's composition "Smile." Jarvis, May and Powell even took solos between vocal sections by the nine-voice ensemble.

Jarvis delivered what was perhaps the most endearing, hilarious and touching performance of the evening. An autobiographical sketch traced her evolution as a pianist from her childhood days learning the simple ditty "Don't Bring Me Posies, 'Cause It's Shoes-ies That I Need."



Photo Rich Hoover

Benny Powell

Telling the story as she illustrated it on the piano, she described how her keyboard skills had developed, through the increasingly difficult styles of Jellyroll Morton, Teddy Wilson and Earl Hines and into modern jazz before returning to a more simple style in her elder years.

While it was undoubtedly designed to get a few laughs, especially from the aging members of the audience, the routine also struck a deeper chord. It subtly highlighted the need for dignity and the entitlement to respect as we grow older.

The final two selections only seemed to heighten that bittersweet message.

After a piano-bass introduction by Jarvis and May, Powell stated the lead melody on trombone on the Jarvis-penned ballad "Here Lies My Love." Another tune written for Broadway, it is a lovely tearjerker that deserves a long life in the canon of jazz standards.

Powell summed up the poignancy of the evening in his sensitive vocal rendering of "For All We Know," caressing the lyrics as he sang, "For all we know, we may never meet again."



Photo Rich Hoover

Earl May and Eric Higgins

On a personal note, I introduced my mother to Jane Jarvis in March 1997, when the Berman Music Foundation presented the pianist and saxophonist Benny Waters at the Zoo Bar.

It was the only time my parents ever visited Lincoln's legendary music club, and Mom was thrilled by the opportunity to experience what I had tried to describe to her for more than 20 years.

She and Jane joked about the fact that they both were 81 years old at the time, but Mom was the eldest by a month.

Mom died Aug. 13, missing her 84th birthday by just a month. I talked to Jane during the intermission at the Cornhusker and told her how much my mother had enjoyed her music and her friendliness.

Jane responded with typical grace and sensitivity, saying she remembered Mom being such a nice woman.

Jane, I will forever be grateful for those kind words and for all the beauty you and your music bring into the world.



Photo Rich Hoover

The trio takes a bow

Impressionable jazz

By Kasey Orduna

LINCOLN, Neb. -- Famous baseball player Satchel Paige once asked the question "How old would you be if you didn't know how old you were?"

In the case of First lady and Statesmen of Jazz, Jane Jarvis, Benny Powell and Earl May, the question would never be answered verbally. Their humor and charisma would undoubtedly answer for them.

On October 7 the three jazz musicians came together at Lincoln Northeast High School in a collaborative effort with the Lincoln Seniors Foundation and the Lincoln Public Schools Foundation to speak and perform for students about the tradition of jazz. With piano storytelling by Jane, history lessons by Benny, and comical antics by Earl, this trio portrayed the message so clearly that at any stage of life, jazz is a beautiful addition to society.

Benny Powell played his trombone to the song "Nobody Knows the Trouble I've Seen," using a bathroom plunger to alter the sound and symbolize how the African American vocalists were "muffled" in certain eras of history.

Explaining her "evolution" as a jazz pianist, Jane was able to capture the young audience's attention with her rendition of "Don't Bring Me Posies 'Cause It's Shoesies That I Need." Beginning in the simplest method a child of five years of age would play, and progressing to her modern jazz style, Jane described how she personally developed as a musician from an attention-craving young girl to the skilled pianist she is today.

Bass player Earl May, when he wasn't busy

humoring the audience or telling silly jokes, was able to meet Eric Higgins, a high school student and classical bass player who would later be Earl's duet partner at a dinner the following evening.

Following the 45-minute mini-concert, Charles Bowling, Lincoln Northeast's vocal music director, approached the three musicians to ask if his select choir, Voices 'N' Harmony, could perform the beloved song "Smile" by Charlie Chaplin.

Voices 'N' Harmony spends most of the year attending music festivals, performing and in competition in other cities and states, but perhaps their most memorable experience happened in their own school and in their own city. As the group of 18 students angelically harmonized, Jane, Benny and Earl joined to accompany them like second nature.

So impressed with the musical skills of Voices 'N' Harmony, the jazz trio invited them to join them at the concert to perform the next evening. Lisa Enns, member of Voices 'N' Harmony, along with eight other members were able to take part in the "lifetime experience that will never be forgotten."

Not only was it a lifetime experience, but it was also an inspiring one. Tenor Matt Eybel found it to be "very encouraging and humbling" to be able to perform with musicians of their caliber with such extensive and professional experience.

Though time was limited, the three musicians were able to leave a lasting impression on several of the students, vocally and instrumentally; an impression that will remind them of the history of jazz and encourage them in the progression of jazz...and most importantly, an impression that will endure through the future of jazz.



Photo by Paul Yates

Earl May, Jane Jarvis, Benny Powell, Charles Bowling, and Voices 'N' Harmony at Northeast High School

Watson and Horizon conduct a workshop

By Rich Hoover

LINCOLN, Neb. -- It was a rare opportunity to see, listen, and communicate with Bobby Watson, Victor Lewis, Terrell Stafford and Essiet Essiet. These gentlemen and consummate interpretive jazz musicians held the rapt attention of a revolving group of 30 to 50 students over a two-hour period on Oct. 1 in the Westbrook Music building on the downtown campus of UNL.

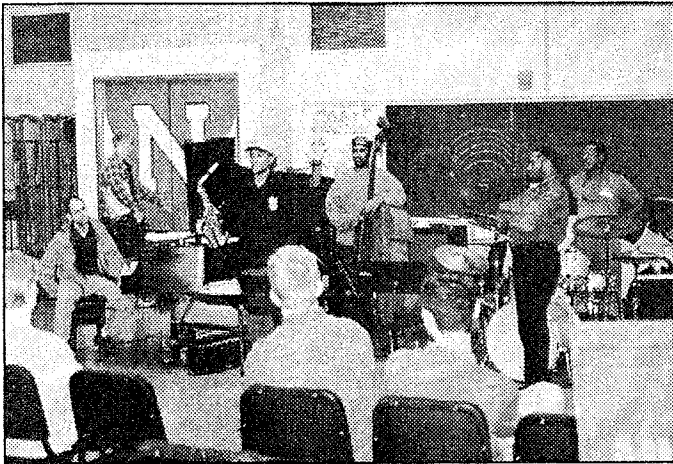


Photo by Rich Hoover
Bobby Watson , Horizon, Victor Lewis at the workshop

The format of the workshop was a musical segment followed by a question and answer session, which included discussions on eye contact and body language to indicate changes in lead instrument, tempo, turnarounds and whatever is needed to arrange "on the fly." The primary point was to develop the ability to bring the individuals artistry out through their instrument into the group using the song as a vehicle to present the team effort to the audience.

The students were coming and going as their individual schedules permitted and most were tuned-in on the event and were there for the purpose of learning something - anything - from a group of artists that they knew had some insights to offer.

The workshop was a hit for all attending; informative, entertaining, and well worth the time spent.

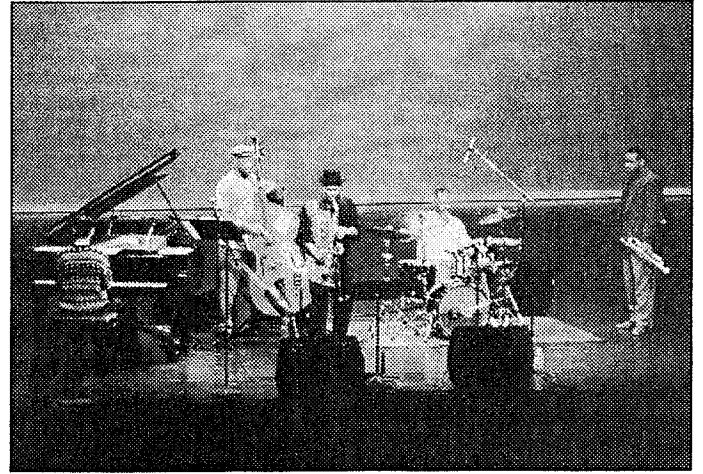


Photo by Rich Hoover
Horizon onstage at the Lied

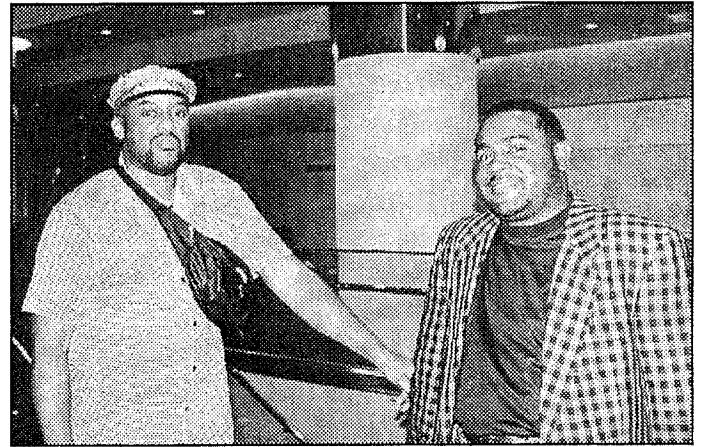


Photo by Rich Hoover
Essiet Essiet and Terrell Stafford after the concert

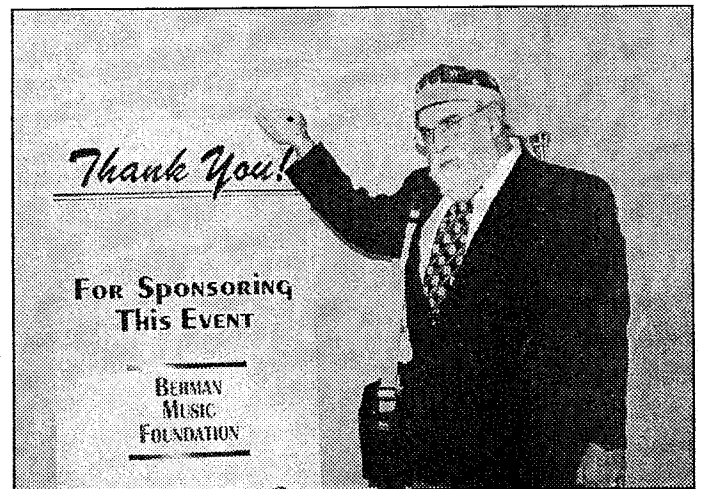


Photo by Rich Hoover
Butch Berman by the "Thank You!" banner at the Lied

NJO takes concerts to Pla-Mor Ballroom

By Tom Ineck

LINCOLN, Neb. -- In its 24th year, the Nebraska Jazz Orchestra has taken its concert series up the road to the venerable Pla-Mor Ballroom.

For more than 15 years, the NJO had performed at a downtown hotel, first under the ownership of the Hilton, then the Ramada. Holiday Inn -- the new owners -- wanted a higher rent than the non-profit orchestra was able to pay and refused to reserve its ballroom more than six months in advance, effectively forcing the NJO to find a new home.

A classic Swing Era ballroom with a low, curved ceiling, intimate lighting, a well-stocked bar and ample space for sitting or dancing, the Pla-Mor seems like the perfect alternative. Its one disadvantage is location, six miles west of downtown Lincoln on a dark stretch of U.S. 6.

It will, no doubt, require a period of adjustment for longtime fans who were used to the more formal, conveniently located hotel ballroom. Whether the NJO can continue to draw audiences of 300 or 400 people (including high-school and college students) to its regular season concerts remains to be seen.

Ed Love, longtime music director and master of ceremonies, promised dancers that floor space will be reserved for them at all of this year's concerts at the Pla-Mor, an opportunity that was lacking at the hotel.

The NJO swung into the season Sept. 21 with a Swing Era salute that encouraged the audience of about 150 to get up on its feet and dance.

More than a dozen couples took to the floor during the opening volley of classic swing, including Duke Ellington's "Satin Doll" and Jimmie Lunceford's "For Dancers Only," which featured Gene Smith on alto sax and Brian Grasmick on trumpet. George Gershwin's "But Not For Me" was taken at a medium tempo that had dancers gliding effortlessly across the boards.

From the songbook of Count Basie came a rousing rendition of "Moten Swing," featuring Ed Love on tenor sax and Bob Krueger on trumpet. Slowing things down, the NJO turned to composer Hoagy Carmichael for the perennial ballad "Stardust."

Tommy Dorsey's book was tapped for "Opus One," on which Grasmick again showed his masterful trumpet technique. For "The Girl From Ipanema," Grasmick switched to flugelhorn and Love turned in another fine tenor solo while dancers practiced their Latin rhythms.

"Fly Me to the Moon" was given a Basie-style performance, and "A Child is Born" was taken in waltz time. With its Doc Severinsen arrangement of "In the Mood," the band ended the first set with one of the anthems of the American ballroom.

The brassy blues of Mercer Ellington's "Things Ain't What They Used to Be" announced the start of the

second set. Glenn Miller's "A String of Pearls" featured another tasteful Grasmick trumpet solo, and Severinsen's "Night Life" showcased the entire saxophone section in tight formation.

"My Funny Valentine" had dancers moving cheek-to-cheek, but the difficult cha-cha rhythm of "Sweet and Gentle" cleared the floor of all but the most accomplished terpsichoreans, including a professional Lincoln dance instructor and one of her prize pupils.

Over the course of the evening, most of the Swing Era's most prominent bandleaders and composers were represented, pleasing the older dancers and listeners alike.

At its Nov. 9 concert, the NJO continued to focus on classic Big Band music with its theme "Swing's the Thing." Guest trumpeter Darryl White was the sparkplug that fired the evening's performance.

White, assistant professor of trumpet at the University of Nebraska-Lincoln School of Music, is best known to local jazz fans for his stint as a member of the Smokehouse Jazz Quartet, which used to perform twice weekly at Stackwoods restaurant in southeast Lincoln.

Before White joined the NJO, the band warmed up with Duke Ellington's early classic "Rockin' In Rhythm," featuring Mike Murphy on clarinet, Todd Thatcher on trombone and Bob Krueger on trumpet. In the style of the 1920s, the trombone section created a wah-wah effect using plunger mutes.

"Big Band Milestones," a medley of familiar swing melodies arranged by Sammy Nestico, included Glenn Miller's "A String of Pearls," Basie's "Lil' Darlin'" and Tommy Dorsey's "Opus One." Ellington's bluesy "Koko" featured a nice solo by longtime NJO trombonist Steve Henderson.

Ed Love showcased his breath control, to comic effect, on the ballad "Harlem Nocturne." On alto sax, Love delicately drew out each line of the melody, contrasting nicely with the brawny brass ensemble. In bravura style, he held the final note until colleagues tugged at his sleeve.

A swinging "Little Brown Jug" inspired strong solos from Scott Vicroy on tenor sax, Brian Grasmick on trumpet and Thatcher on trombone.

Darryl White entered the fray with "Maybe You Don't," going toe-to-toe with Vicroy on baritone sax. Vicroy held his own with a scalding baritone solo and in trade-offs with White on trumpet. White's solo featured some machine-gun valving, a bright, warm tone and a seemingly endless stream of well-executed ideas.

With the rhythm section and Love on alto, White tackled "Straight No Chaser" and "Misty," proving himself equally adept at quirky mid-tempo tunes and ballads. His playing exhibited a clear sense of intonation and control.

With the whole band, White soloed on the breezy Latin tune "Samba Dees Godda Do It." After the NJO performed Randall Snyder's "Territorial Riffs," White returned for a solo on the finale, "Take the 'A' Train."

About 200 very enthusiastic jazz fans turned out for the concert, a hopeful sign for the future of the NJO at the Pla-Mor Ballroom.

Tomfoolery

By Tom Ineck

For those adventurous enough to seek them out, there has been a refreshing number of jazz events in Lincoln in recent weeks.

Among the more interesting were two October concerts presented by the Lied Center for Performing Arts. Unlike the more mainstream jazz offerings in the Capital City, these drew on the indigenous music of other countries -- namely Turkey and Cuba.

On Oct. 12, a collaborative, experimental performance by the Seamus Blake Quartet and Burhan Ocal at the Johnny Carson Theater was at the same time cutting-edge fusion jazz, riff-based blues and ancient Turkish folk music.

First performed the previous week at a similar concert at the University of Southern California, the untitled, largely improvised music was a seamless blend of East and West, with driving rhythms and instrumental solos emerging from group exploration.

Ocal is a master of Turkish stringed instruments, percussion and vocal techniques. Blake is a young jazz tenor saxophonist who has recorded with the Mingus Big Band, drummers Victor Lewis and Bill Stewart and pianist Kevin Hays.

Blake was all ears as he waited for Ocal and Turkish flutist and percussionist Ahmet Elbasan to develop the thematic context of each tune before diving in on tenor sax.

The first tune began with Ocal setting the pace with a string introduction and haunting vocals. Suddenly, the electronic keyboards of Scott Kinsey, the electric bass of Jesse Murphy and the conventional drums of Marlin Browden took the music to a new level of intensity. Only then did Blake cut loose with a searing extended sax solo over a modal framework.

Browden set up a funky rhythm over strings and flute for the second tune, which revolved around a six-note rising and falling line that formed the basis for the next tenor solo. Kinsey provided harmonic pedal points to cue the rest of the ensemble for changing motifs, but the music was largely based on the concept of riffs.

These repeated rhythmic phrases have a long tradition in jazz, from New Orleans ensembles to the Kansas City blues of Count Basie and the harmolodics of Ornette Coleman. Blake and Ocal tapped into this tradition and made it sound totally new.

Throughout the single-set, 90-minute performance, there were occasional echoes of early '70s Miles Davis and keyboardist Joe Zawinul. The keyboards and sax formed the crux of the ensemble, as in the pioneering fusion group Weather Report.

During one of the pieces, Kinsey's roaring keyboard solo reached astounding proportions in its intensity and harmonic daring, before resolving to set up another riff on which Blake could solo.

On another tune, a dazzling Ocal hand drum solo set the stage for another riff-based sax solo.

In the final piece, Ocal on a traditional long-necked stringed instrument and Blake on tenor played in the call-and-response style, creating jagged harmonies. A hypnotic, two-beat motif sent Blake into a stratospheric sax solo for a dramatic finale.

In the late 1940s, Dizzy Gillespie hired Cuban conguero Chano Pozo for his post-bop big band and proceeded to bring a whole new audience to the Afro-Cuban sound.

But those infectious Latin rhythms have never been more popular than they are right now, and Irakere's Oct. 20 performance at Kimball Recital Hall made that abundantly clear.

Formed in 1973, the 12-piece Cuban jazz ensemble still is making new friends and re-establishing its worldwide reputation as one of the best practitioners of Afro-Cuban music.

Founder, composer and pianist Chucho Valdes has left Irakere to pursue a solo career, but his influence was evident from the opening tune, a Valdes composition. Against a pulsating beat, guitarist Jorge Chicoy took a soaring solo, followed by alto sax and muted trumpet solos, building to a dynamic finish.

Next, Irakere put its Afro-Cuban stamp on the jazz standard "Stella By Starlight," beginning with a lush, arpeggiated solo by pianist Toni Perez. The horn section of dual saxes and dual trumpets stated the melody in unison, illustrating their astounding precision. Irakere veteran Carlos Morales delivered a wonderful guitar solo before the horn section returned for a rapid-fire unison solo.

"San Francisco" had a typically infectious Valdes melody with a blues tinge. Guitarist Chicoy launched an extended rock-style solo that rivaled Bay Area legend Carlos Santana.

Mayra Valdes, Chucho's sister, was a crowd-pleasing vocalist and entertainer, usually paired with vocalist Maikel Ante. She was equally impressive whether crooning a ballad or racing uptempo and scat-singing with the percussion section of drummer Enrique Pla and conguero Adel Gonzalez.

Cole Porter's "Love For Sale" got the full Latin treatment before shifting into a pure be-bop section and solos by tenor saxophonist Roman Filiu, guitarist Morales and pianist Perez.

Another tune began with congas, then moved into a conventional blues piano trio segment (with bass and drums) and stop-time ensemble passages.

For the final cha-cha-cha, Valdes and Ante had the audience on its feet. With horns adding brassy punctuation, the audience traded tricky rhythmic phrases with the percussionists and with Valdes, who had listeners tongue-tied with virtuosic vocalese.

The 90-minute performance wowed the crowd of several hundred, undoubtedly making a few new friends for Afro-Cuban music.

Friends of Jazz: **Sack Cabinet Inc.**

(Editor's Note: With this series of articles, we recognize some of the friends of jazz who are helping to keep the music alive.)

By Tom Ineck

When your home houses a music museum, you have to make the best use of limited space or risk being inundated with thousands of CDs, vinyl recordings, audiotapes, videotapes, books, magazines and posters.

Such was the case about a year ago, when the Berman Music Foundation collection began to exhibit growing pains as it filled every nook and cranny in Butch Berman's basement. The archives needed more than just efficient storage space. They needed a facelift, an organizational plan that also was esthetically pleasing.

"I was just about out of room, and now I've given myself a little bit of leeway," Berman said. "It was starting to look like one of those people that have an antique show mall -- where you're given a little bit of space and you have to have all this stuff in one area. Now, I've got room to move, and it also has beauty."

Berman contacted Sack Cabinet Inc., at 3301 S. Seventh St., a custom cabinet-maker that had been recommended by the foundation's law firm, Cline, Williams, Johnson, and Oldfather. The Berman museum storage space presented some challenges for owner Herbert Sack.

It would cover all of one wall, floor to ceiling. Another section on the other side of the room would provide an attractive display case for magazines. It would have to be adaptable to all the different formats housed in the collection.

The natural-grain oak cabinets also would contain Berman's entertainment center, complete with wide-screen TV and high-grade component stereo system, which was purchased from The Sound Environment (see *Friends of Jazz* in June/July/August issue of *Jazz*). The speakers (tweeters, mid-range and sub-woofers) would be concealed inside the cabinets behind black screens.

That would require detailed planning and cooperation between Sack and Gale Cooper of Sound Environment.

"That's a normal situation for that kind of cabinet, because we do a lot of home entertainment centers," Sack said. "The stereo part wasn't that unusual, but as far as all of the drawers, for the record collection, that expanse, that number of drawers and the quantity of records he had to store, that was somewhat unique."

A project like Berman's ordinarily would take a month to six weeks from start to finish, but Sack was able to do it in much less time.

"In Butch's case, he had the immediate need because he had been trying to work with some other

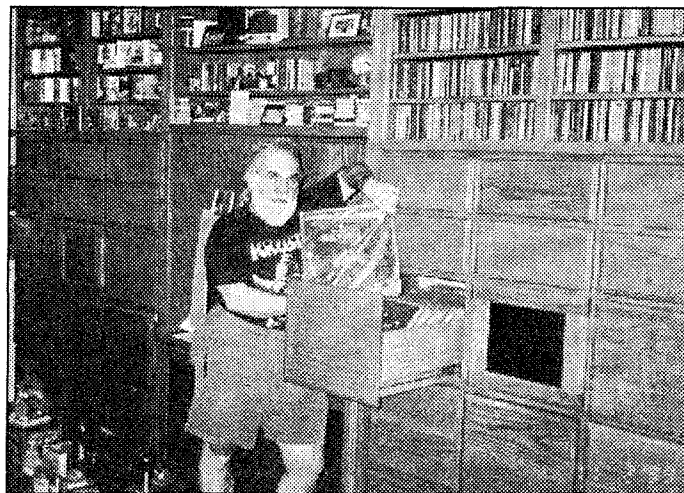


Photo by Tom Ineck

Butch and cabinets

people to get it done, and it wasn't happening," Sack said. "He was sort of running out of time on it, so Gale from Sound Environment called me up and said, 'I can do this project if you can do it right away for us.' It happened to hit us just at the right place where I had a little hole in production time that we could work it into."

Sack Cabinet has been creating custom cabinetry since 1953, when Herbert's father started the business. Despite competition from ready-made cabinet sources and discount stores, Sack has managed to carve out a niche in the market by giving the customer exactly what he wants, with handcrafted quality.

"Forty years ago, there was not a ready-made cabinet market to speak of," Sack said. "The number of firms producing factory cabinets were very few. Almost everything was a custom cabinet. Even your least-expensive tract house had custom cabinetry in it."

Sack still offers a degree of product flexibility and service that the ready-made companies can't compete with. And, buying directly from the manufacturer allows the customer to avoid the retailer's markup.

Besides oak, some of the most popular woods Sack works with are maple, pecan and cherry.

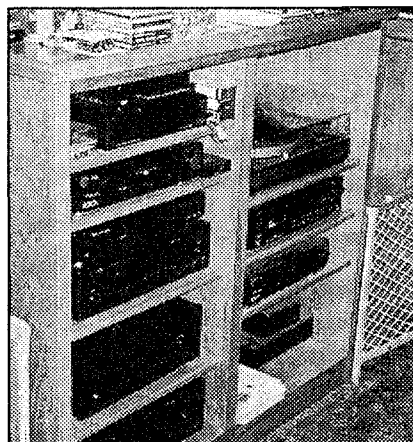


Photo by Tom Ineck

Stereo cabinet

Jazz on disc

by Tom Ineck

DAVID LAHM

Jazz Takes on Joni Mitchell
Arkadia Jazz

BOB BELDEN

Tapestry: The Blue Note Cover Series
Blue Note Records

PAUL BOLLENBACK

Soul Grooves
Challenge Records

In recent months, there has been a proliferation of new recordings featuring jazz interpretations of pop music, usually of a vintage that will appeal directly to the Baby Boom generation.

Among the the most successful of these efforts are recent releases by pianist/arranger/producer David Lahm, saxophonist/arranger/producer Bob Belden and guitarist Paul Bollenback.

In his tribute to the music of Joni Mitchell, Lahm succeeds with an ensemble of top-flight musicians, imaginative instrumentation and arrangements that are both sensitive to the singer-songwriter's style and true to the jazz improviser's spirit.

Mitchell always has shown an affinity for jazz, and Lahm acknowledges that all along the way. "Solid Love," which gets two different seven-minute treatments, swings like something out of 1930s Kansas City, with horns riffing behind Lew Tabackin's smoldering tenor sax.

"Song For Sharon" is a wonderful bit of exotica featuring David Friedman on vibes, Mark Feldman on violin and Ed Neumeister on trombone. "Edith and the Kingpin" is a haunting ballad stated by Randy Brecker on trombone and sweetened by Lahm on piano, Peter Herbert on bass and Ron Vincent on drums.

The late Thomas Chapin on flute is the key player on the breezy "Coyote," while Lew Tabackin on tenor, William Galison on harmonica and Mike LeDonne on organ bring out the blues tinge in "Blue Motel Room."

Bob Belden's take on Carole King's "Tapestry" is equally intriguing, reminding the listener why the original release was for years the biggest-selling LP in history. There are some great tunes here!

Belden's arrangement brings out all the latent funk in "I Feel the Earth Move" with some outstanding guitar by John Hart. "It's Too Late" features a subtle reading by Tim Hagans on muted trumpet, and Kevin Hays on electric piano does ample justice to the memorable melody of "You've Got a Friend."

Vibraphonist Stefon Harris emphasizes the lush, ringing beauty of "Will You Still Love Me Tomorrow." Hagans, Belden and Hays harmonize for a lilting rendition of "Smackwater Jack." Finally, "You Make Me Feel Like a

Natural Woman" gets a funk-fusion interpretation featuring Scott Kinsey on synthesizer, Belden on soprano and Hagans on trumpet. At least no one can accuse Belden of plagiarizing Aretha Franklin's definitive version.

Guitarist Paul Bollenback takes a different approach. He spreads the wealth, interpreting seven soul classics by such composers as Stevie Wonder, Marvin Gaye, Smokey Robinson and Otis Redding.

Less concerned with slavish fidelity to the original tunes, Bollenback and his band of renowned musicians capitalize on the sheer soul power inherent in Wonder's "Too High," Gaye's "Till Tomorrow," Robinson's "My Girl" and Redding's "Dock of the Bay."

Other featured players include organist Joey DeFrancesco, drummer Jeff "Tain" Watts and a horn section consisting of trumpeter Jim Rotundi, alto saxophonist Steve Wilson, tenor saxophonist Eric Alexander and trombonist Steve Davis.

Besides the superb musicianship throughout, the most notable aspect of "Sould Grooves" is the imaginative use of the tabla as a soul percussion instrument. The East Indian drum, here played by Broto Roy, has seldom been used to such good effect.

SOVOSO

Truth and Other Stories (1998)
World Jazz A Cappella (1997)
Primarily A Cappella Records

Six voices have seldom blended so seamlessly and with so much soul as those of the a cappella vocal ensemble SoVoSo.

Alumni of Bobby McFerrin's Voicestra group, Joey Blake, Nicolas Bearde, Sunshine Garcia, Melanie Rath, Rhiannon and David Worm have taken their cue from McFerrin's sure sense of harmony, rhythmic pulse and astounding range.

The group's 1998 release "Truth and Other Stories" celebrates the creation of music itself in "Gift of Music" and funkily sings the praises of Dr. Martin Luther King in "Thank You for the Dream," complete with rhymed rap-style passage.

In fact, SoVoSo frequently delves into political and social commentary here. "For the Forest" is an eight-minute vocal improvisation dedicated to the preservation of the Headwaters Forest in Northern California, while "In My Prime" is composer Rhiannon's attempt to come to grips with middle-aged womanhood.

"World Jazz A Cappella," the group's 1997 release, is less overtly political, but still creates a powerful message for truth and natural beauty. "Say" is an impassioned plea for honesty.

Most tunes on both releases are originals by members of the group, but they occasionally cover more familiar territory with stunning renditions of Mongo Santamaria's "Afro Blue" (with lyrics by Oscar Brown Jr.), Curtis Mayfield's "People Get Ready," Sly Stone's "Thank You" and the traditional spiritual "Down By the Riverside."

Jazz in the venues

Compiled by Dave Hughes

NJO continues its 24th season

The 1999-2000 Nebraska Jazz Orchestra season includes five concerts and one dance at their new home, one dance at a country club, and two concerts again this year in Kearney. The NJO now performs at their new home, the Pla-Mor Ballroom, 6600 West "O" Street in Lincoln.

The second series concert occurs Dec. 7 at the Pla-Mor, and features a holiday theme. "Christmas & All That Jazz" features vocalist Bev Jester doing some holiday tunes.

Some of the instrumental selections the NJO will be featuring include: "Little Drummer Boy," arranged by Peter Bouffard; "Conspiracy Theory," by Mike Tomaro; "The Nutcracker Suite," arranged by Duke Ellington; "Spere," by Randy Snyder; and "Thelonious Assault," by Mark Benson.

And, some of the selections featuring vocalist Bev Jester include: "When I Fall in Love," arranged by Tom Larson, and "The Christmas Song" and "Silent Night," arranged by Bouffard.

Series concert #3 features "Cool Jazz" with the Young Lions All-Star Band on January 29 at the Pla-Mor.

A Valentine's dinner and dance fundraising event, entitled "Valentines & Jazz" will be held at The Country Club of Lincoln on Feb. 11.

The final two concerts in the season are in March and April. On March 14 at the Pla-Mor NJO presents a concert entitled "Gotta Dance" with special guest dancers Stephanie Chase, and Bud & Rita Imlay. Then, to conclude the season a program entitled "Jazz Has Been Bari Good To Me" featuring the NJO Young Jazz Artist Winner and Scott Vicroy on baritone sax for two shows, April 28 at the Pla-Mor and May 5 in Kearney.

Season memberships for admission to the five concert series and opening dance are: \$28 for students, \$48 for seniors (65 & over), \$60 for adults, and \$130 for family memberships (2 adults). Single concert tickets available at the door are: \$7 for students, \$12 for seniors, and \$15 for adults. "Valentine's and Jazz" tickets are \$65 per person. For a great deal on season tickets, you can join the new Nebraska Jazz Club at the \$300 level.

Tickets may be purchased at the first concert or ordered in advance at the business office of Arts Incorporated, 402-477-8446, 216 N. 11th St, Suite 202, Lincoln, NE, 68508-1401, or e-mail them at <njo@artsincorporated.org>.

Monday Night Big Band continues

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

Every week features a different music director that leads the group in three sets from 7:30 to 10 p.m. Audience members are still encouraged to bring their own

instruments and sit in with the band during the second and third sets. The cover charge is still \$4, \$3 for students.

For more information, call 402-477-8008.

Brazilian music jam

On the second Tuesday of every month, there is an informal Brazilian music jam in Lincoln. The jam will be held in the lower level of 4 Friends (formerly Ebenezer's and Miscellanea), 2110 Winthrop Rd. (31st & South Streets) starting at 8:30 p.m.

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

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

For more information, call Randy Morse at 421-2160, or e-mail him at <LindenProd@AOL.com>.

Jazz at The Oven adds another night

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

No more jazz at Stackwoods and Inn Harms Way

Sadly, there is no live jazz at Stackwoods and Inn Harms Way. Both of these Lincoln restaurants had jazz on a regular basis this summer and early fall.

Inn Harms Way has traditionally had some live jazz during the summer, so we expect that to return next year, but it is not sure if Stackwoods will do it again next year.

Let's hope that jazz returns to both of these venues next summer.

Jazz on the radio

By Dave Hughes

Nebraska Public Radio

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

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

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

cajun, zydeco, reggae, and world music.

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

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, Ed Rumbaugh hosts "The Art of Jazz;" on Tuesdays, Herb Thomas guides "Zero Street;" on Wednesdays, Randy Morse hosts "Som do Brazil;" on Thursdays, Butch Berman, does "Re-boppin'" 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 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 "Marian McPartland's Piano Jazz," then 90 minutes of "Jazz in the Afternoon" hosted by Mike Jacobs. On Thursdays, "One Night Stand" with host Chris Nielsen kicks off the afternoon of jazz at 1 p.m., followed by "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

UNICYCLE MAN

Ted Piltzecker
Equilibrium

You'd think that a guy that cruises through

Manhattan on a unicycle might be kinda a solitary man - well, not so for Ted Piltzecker. I don't know much about Ted behind closed doors - but after meeting him this summer - if he is one of anything, he's one of a kind.

Lecturer, educator, purveyor of the arts, and actually quite a gutsy, gregarious guy. He also plays the vibraphone like a MF and writes as well as he performs. So...if you're looking for a sum-of-the-parts keepsake to remember this cat by - run to your nearest record store and Grab his new Equilibrium CD - *Unicycle Man*.

Backed by a most formidable array of players: Memphis pianist James Williams, Yellowjackets reedman Bob Mintzer, Sheila Jordan's favorite bassist Harvie Swartz, and a former drummer for Chet Baker, Dave Meade, provide Ted with a sensational backdrop to give full reign to his creative wizardry.

All cuts are keepers - no shit - a solid four-star effort. Also, since I'm a such a sucker for ballads, I was in for a jazzy, cerebral surprise as they took "There is No Greater Love" into new, uncharted waters - and lived to tell about it. Sharp and clever.

I think Ted would want his listeners to approach his music like he navigates his unicycle, forging ahead with abandon - where the fear of falling is the only reason for riding.

Hop on Ted Piltzecker's *Unicycle Man* for a most refreshing and stimulating trip.

NEW STORIES

Speakin' Out
Origin

Add another new chapter to New Stories expanding catalog with their current Origin release *Speakin' Out* with Ernie Watts - and you'll be assured of a guaranteed best seller.

This Seattle-based trio, consisting of pianist Marc Seales, bassist Doug Miller, and drummer John Bishop, just keeps getting better and better at refining the art. They combine the atmospheric, but laid-back West Coast feel on "A Night in Manhattan," utilize strong originals (which have future standards stamped upon them) and reshape other gems with a kinda different style that you'll have to hear to truly appreciate.

The opening track, "So Near, So Far" virtually defines the term "piano trio." Along with special guest saxophonist Ernie Watts (a match made in jazz heaven, as their liaison captivates on every cut he appears), Marc Seales "Highway Blues" has the quartet firing on all pistons.

These guys were turned on to me by such Seattle stalwarts as Andrienne Wilson and Don Lamphere. Along with *Speakin' Out*, I also received three other intriguing entries from other talented musicians on this new label which we hope to review in future issues.

New Stories *Speakin' Out* tells this tale well, and like all other major reads - makes you yearn for the next..new story.

Blues corner By Rich Hoover

Here we are at the beginning of the holiday season after having higher than normal temps (who da thought?). If anybody had any inclination of this weather situation they should have booked a three-day blues fest. But, nooo! Well, the season of gift giving, the new millennium (with the uncertainty that goes with it), and the tax man/woman/monster are all right around the corner.

Maybe it's time to find out more about the blues? If you want to know what it sounds, looks, and feels like; all media are available. CD-ROMs, Internet info, the old reliable CDs, and even books! Yes, real books on blues stuff where you can read words on paper and turn the pages by yourself!

For the real interactive stuff, try the Zoo Bar for the holiday FACs, which is especially good for meeting folks this time of year. So, stay warm and dry, but take a blues cruise if necessary

For gift CDs may I recommend *Taxi* by The Tablerockers with Earlene Owens (with Magic Slim guesting), the self titled release by *Not All There* (with special guests James Harman, Charlie Musselwhite and Magic Slim), and *The Perks Twisted Twang*, available for \$10 each (plus shipping) from the BMF at 402-476-3112.

Blues on disc By Rich Hoover

CLARENCE "GATEMOUTH" BROWN

Okie Dokie Stomp
Bullseye Blues Classics

This re-release compilation from Rounder's Gatemouth Brown material in the early to mid-'80s shows Gate's eclectic mix of "American Music - Texas Style." The CD is a good sampler with tunes like "Stranded" and Albert Collins's "Frosty, Sunrise Cajun Style," and some of Gates own tunes including "The Drifter, Real Life," and "Dollar got the Blues" are part of the 12 (five penned by Gate), tunes on this CD.

Gate was born in 1924 and raised along the Texas-Louisiana border. His father was a multi-instrumentalist and taught Gate to play fiddle. At 21 years of age Gate started his professional career as a drummer. In 1947 at the Golden Peacock nightclub in Houston, T-Bone Walker was playing and became ill on stage. Gate picked T-Bone's guitar and began playing "Gate's Boogie." To the chagrin of T-Bone Walker, the crowd went wild and cast \$600 in greenbacks at Gate's feet in 15 minutes. The club owner, Don Roby, hired Gate, backed him up with a 23-piece show band and Gate was off and playing.

Later in 1947, Gate signed with Alladin Records in Hollywood. This didn't quite work out, so his ex-club owner-now-manager Don Roby, started Peacock Records to produce and release Gate's music. Spurred by Gate's success, the Peacock label became very successful with a

roster of artists including Bobby "Blue" Bland, "Junior" Parker, and Joe Hinton.

In the '60s Gate was part of the Nashville r&b TV show *The Beat* and recorded some country singles. He then left the entertainment arena for a short time and became a deputy sheriff in New Mexico.

By '71 Gate was touring Europe and playing to the growing blues audience there and made nine albums. A collection of these recordings, *Pressure Cooker*, was released in America on the Alligator label, which received a Grammy nomination for best blues recording in 1986. Also during the '70s Gate became a spokesperson for American music and traveled on U.S. State Department tours to Africa and the Soviet Union.

During the '80s and '90s Gate continued to tour, release albums, garner critical acclaim and awards from his peers in the music business.

I first met Gate in the mid-'80s at the Zoo Bar. His personality is a reflection of his musical abilities, with many moods, curiosities, and insights. I have seen and heard his music many times, visited with him on several occasions, and enjoyed his company and his music.

This CD is a good starting point for those who have not had the opportunity to get to know Clarence "Gatemouth" Brown.

THE FABULOUS FLIPPERS

Now and Then
Flipper Productions

Here's a blast from the past. Those guys from the Nebraska Rock and Roll show this year have a CD and it's chock full of fun and frivolity.

The CD has 21 tunes, eight in the "Now" section including "My Babe," "Cry Cry Cry," "Summertime," and "I'll Go Crazy." The "Then" section contains the remaining 13 cuts with the national big hit "Harlem Shuffle," and live recordings of "Show Time," "Uptight," "Green Onions," and finishes the CD set with "Love Light" and "Shout."

These guys were the hottest r&b/blue-eyed soul group in the Midwest in the '60s and they are tons of fun still. For info on acquiring the CD or party bookings, call Jerry Tammen at (316) 285 6177. It's a party situation.

VARIOUS ARTISTS

Witchcraft
Black Magic Records

This is a fun sampler of veteran blues artists from the stable of Black Magic Records from The Netherlands.

These include, in order of appearance: Johnny Jones, Johnnie Bassett, Smoky Wilson, Andrew Brown, Fenton Robinson, Little Smoky Smothers, Diamond Jim Greene, Al Garner, Earl Gaines, King Alex, Kid Ramos, Little Cooper, Lacy Gibson and, Lee Shot Williams.

The tunes are a collection of styles from Chicago blues, to Delta blues, to funk blues, with groups from three and four pieces to full blown horn bands. It's a blues party.

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- Chuck Berg, Reviewer
Jazz Times

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Ruskin, Todd Strait
Guitar: Bucky Pizzarelli, Danny Embrey, Rod Fleeman
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Alto Sax: Gary Foster

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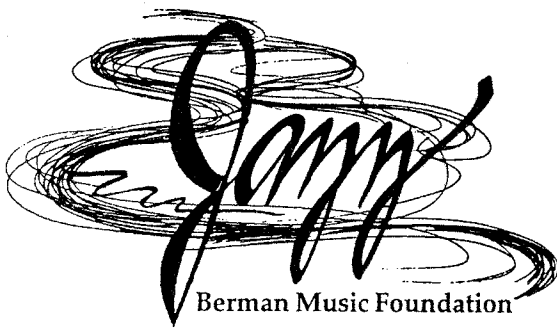
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Jarvis and Berman after the show

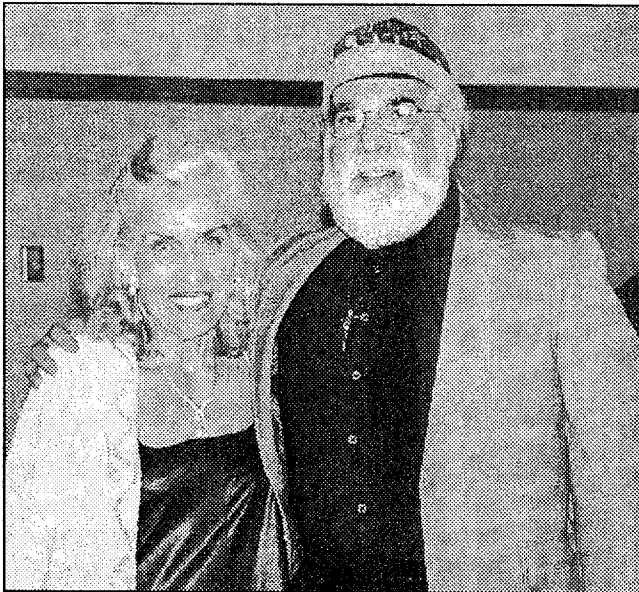


Photo by Rich Hoover
Jane Jarvis and Butch Berman

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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