

Photo courtesy of the Nebraska State Historical Society
Artist John Falter in his studio

January/February 1999

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Foundation sponsors Falter jazz art exhibition

By Dave Hughes

The Berman Music Foundation is pleased to co-sponsor a new exhibit with the Nebraska State Historical Society at the society's Museum of Nebraska History, 15th & P Streets in Lincoln, *Drawing on the Beat: John Falter's Jazz Portraits*. The exhibit features over 50 drawings, prints, and paintings by Nebraska-born illustrator John Falter. The exhibit is open from now until the end of the year, and is housed on the museum's main floor. The museum is open to the public Monday to Friday, 9-4:30; Saturday, 9-5; and Sunday 1:30-5. Admission is free.

The foundation and the society will be presenting a reception on Friday, March 5th from 7-10 p.m. featuring the words and music of one of the subjects of Falter's drawings, bassist Jack Lesberg. Music will also be provided by Lincoln jazz pianist John Carlini. There will be hors d'oeuvres and a cash bar available. The public is invited.

One of America's best-known illustrators, John Falter was born in Plattsmouth in 1910 and grew up in Falls City. In addition to his famous *Saturday Evening Post* covers and World War II recruiting posters, Falter also completed a series of works based on his life-long interest in jazz. Most of the drawings in the exhibit were made during the 1971 Colorado Jazz Party held in Colorado Springs. These works formed the basis of Falter's 1971 "Jazz from Life" portfolio prints. The exhibit also includes drawings Falter made at other jazz parties as well as several of his oil paintings of jazz giants, including Louis

Armstrong. A special listening station will feature selections from several of the musicians depicted in Falter's works.

Falter was a musician himself, and in 1926 played in the house band of the Gehling Theater in Falls City along with another Falls City native George "Pee Wee" Erwin, who is one of the subjects of Falter's drawings. Falter's love of jazz and insight into the music comes through in the feeling expressed in many of the drawings. His jazz portraits successfully capture the immediacy and vibrancy of performers in action.

For more information on this exhibit, contact the Museum of Nebraska History at 402-471-4754, or 1-800-833-6747.

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The Prez sez

Happy New Year my jazz friends and fans!

It may be freezing here in the Midwest, but the BMF has got some hot items ahead for you all to look forward to.

Even as I write this, my two revered recording artists Adrienne Wilson and Norman Hedman are in Anaheim, California manning a booth for the foundation at the IAJE convention. Norman, in particular, is gearing up for this March 9th release of "One Step Closer" on Arabesque Records. A massive summer tour is being formatted, including one of our faves, the Kansas City International Jazz Festival June 25-27, culminating with a European stints covering venues in England, Germany, Denmark, and Finland. A Scandinavian TV special is also in the works. We wish Norman our best and will have full coverage of all the happenings.

I'm combining my 50th birthday with a CD release party at New York's famed Blue Note on March 22nd for Norman Hedman & Tropique. The foundation will be in full force for the festivities - so you all won't miss a thing.

Next, our first venture into the art world has us totally gassed as we're funding a fabulous showing of the works of John Falter at the Museum of Nebraska History to include a not-to-miss bash on March 5th as stated in our cover story. The incredible sketches and paintings of the many jazz illuminaries featured at Dick Gibson's fabled Colorado jazz parties and some from the Odessa, Texas soirees, will be on exhibit for a year. One artist from that era, bassist Jack Lesberg, who worked with Leonard Bernstein on many classical ventures as well as Louis Armstrong and Sarah Vaughn to name a few, will be on hand to reminisce and play. Local keyboard wiz John Carlini will also be on hand for a very gala event.

While on the subject of art galleries - we are also tentatively working on a plan for a BMF open house exhibit at Bob Davis' Window Gallery in Uni Place later on this spring or early summer.

Added to the mix is our participation with Jim Monroe's wonderful Topeka Jazz Festival this Memorial Day Weekend. I can't wait, and we hope you all consider being a part of our jazzy trip.

On a sour note we're disappointed in the erroneous newspaper and TV coverage of our events and other projects. This and other miscues have plagued us since the beginning. We hope the guilty parties wake up to fact that it is not that hard to get it right.

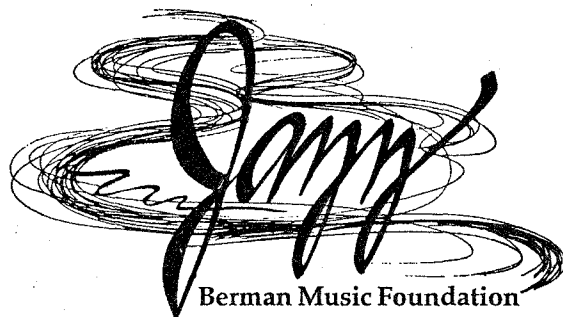
Perfectionistically - your jazz boss is outta here.

All my best,



Butch Berman

P.S. Got a lovely call from my dear friend in Florida, Jane Jarvis. Watch for her new CD coming in the near future.



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Editor: Dave Hughes

Contributing Writers: Tom Ineck, Rich Hoover, Butch Berman, Dave Hughes, Nancy Marshall, Russ Dantzler, Michele Michaels, Andrienne Wilson, Mark Dalton, Tony Rager, and Janet Lawson

Photographers: Rich Hoover, Tom Ineck, Russ Dantzler, Butch Berman, and Michele Michaels

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

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Trustee: Butch Berman

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



Photo by Russ Dantzler

Jack Lesberg will be in Lincoln Friday, March 5 to formally open the Falter exhibit at the State Museum of History

Jack Lesberg, Double Bass Player

By Russ Dantzler

A first-rate acoustic bassist in both jazz and classical music, Jack Lesberg was born in Boston on Valentine's Day, 1920. His career began there as a violinist in clubs. In 1940 he worked with Muggsy Spanier, and moved to New York City in 1944.

In 1945 he began three years with the New York City Symphony under Leonard Bernstein as well as five years with Eddie Condon's group. Free-lance work then took him to Britain, Africa and Australia, each of which he toured with Louis Armstrong.

He also worked with Sarah Vaughan, Wild Bill Davison, Benny Goodman, Coleman Hawkins, Peanuts Hucko and Sidney Bechet by 1950, going on to associations with Tommy Dorsey, Jimmy McPartland, Ruby Braff, Joe Venuti, Earl Hines and Doc Severinsen.

When some jazz festivals started calling themselves jazz parties in the 1960s, Lesberg was in demand in that circle. He has been music director of the Odessa (Texas) Jazz Party since 1967 and the Midland (Texas) Jazz Party since 1977. When Dick Gibson wanted to begin his jazz parties in 1963, he consulted extensively with Lesberg, who helped to determine which artists became regulars at those legendary Colorado events.

Drawing on the Beat

By Brent Carmack

Drawing on the Beat: John Falter's Jazz Portraits, a new exhibit at the Museum of Nebraska History, will open January 7, 1999. The exhibit will feature over 50 drawings, prints, and paintings by Falter that reflect his life-long interest in jazz music. Born in Plattsmouth, Nebraska in 1910, and raised in Falls City, John P. Falter became one of America's most famous illustrators. Best known for his cover illustrations for the *Saturday Evening Post*, his career also included producing over 300 World War II recruiting posters, and almost 300 paintings of Western American scenes. Falter's body of work is impressive in number and variety of subjects. Falter was elected to the Illustrators Hall of Fame in 1976 and was also a member of the National Academy of Western Art.

The jazz drawings seen in the exhibit represent a small, but interesting, portion of Falter's career, and are indicative of his ability to capture the details of people and events as only an illustrator can. Most of the drawings in the exhibit were done during the 1971 Colorado Jazz Party held at the Broadmoor Hotel outside of Colorado Springs. Also included are drawings Falter made at another jazz party held in Odessa, Texas, in 1974, as well as several of Falter's oil paintings of jazz giants such as Louis Armstrong. Falter was a musician himself, playing the saxophone and clarinet. In 1926 Falter played in the house band at the Gehling Theater in Falls City along with another Falls City native, "Pee Wee" Erwin, who is one of the subjects of Falter's drawings. Falter's love of jazz and insight into the music comes through in the feelings expressed in many of the drawings.

Falter best explains what he was trying to capture in the drawings on exhibit: "For many years I have thought about recording visually 'jazz in action.' Several times I have tried and failed. This time I have come close to finding what I am after. The musicians are enthused, one of them saying, 'John, you painted me in A flat, my favorite key.' I am attempting to visually record the jazz I was never able to properly play."

These works of art came into the possession of the Nebraska State Historical Society in 1982. Falter's wife, Mary Elizabeth Falter, donated his papers, numerous paintings and drawings, and the objects and furnishings of Falter's studio to the Nebraska State Historical Society after his death in April, 1982. The exhibit is scheduled to be up until the end of 1999. The Museum of Nebraska History is open 9-4:30, Monday-Friday; 9-5, Saturday; 1:30-5, Sunday. Admission is free. Funding for this exhibit has been generously provided by the Butch Berman Music Foundation.

This article appears in the January Nebraska State Historical Society newsletter and is reprinted here by the permission of the author and the society. Brent Carmack is the Historic Sites Coordinator for the society. - Ed.



Photo by Rich Hoover

Alaadeen talks to one of Tom Larson's Jazz History classes

Ahmad Alaadeen tells his story of jazz

By Tom Ineck

The history of jazz is richly flavored with the spicy, sometimes "embellished" stories of its colorful cast of characters.

Separating truth from fiction is one of the challenges and delights of studying the century-long legacy of this great music. And, on the rare occasion that you get to hear one of its great practitioners -- and storytellers -- tell his own version of jazz history, it's best to just shut up and listen.

Never mind the doubtful discrepancies that crop up every now and then.

Such was the case when Kansas City saxophonist Ahmad Alaadeen visited Lincoln in December for a series of lecture/demonstrations at the urging of the Berman Music Foundation and the University of Nebraska-Lincoln School of Music. It was also a Mid-America Arts Alliance program with the National Endowment for the Arts and the Nebraska Arts Council. On Dec. 4, Alaadeen entertained and entranced a roomful of jazz history students during three consecutive classes.

With help from UNL jazz history instructor and pianist Tom Larson and bassist Rusty White, Alaadeen also peppered his presentations with short musical interludes illustrating the evolution of jazz.

Noting that "jazz has been elevated to America's classical music," he told the students of his own less-dignified introduction to the music growing up in Kansas City, Mo. He said his parents and their generation thought you would go to hell if you listened to jazz.

"Well, welcome to hell," Alaadeen deadpanned.

"I came along when it was down and dirty," he said of the early days of Kansas City jazz under the administration of corrupt mayor Tom "Boss" Pendergast. Jazz and jazz musicians may be "squeaky clean" now, he said, but then they were closely allied with organized crime and such related activities as gambling, prostitution and bootleg whiskey.

With the promise of plenty work in the dozens of jazz clubs that thrived in the Pendergast Era, musicians converged on Kansas City from throughout the Midwest and even back East. Bill "Count" Basie came from his hometown of Red Bank, N.J., to launch his career in the KC club scene of the 1930s, and others came from Oklahoma, Kansas, Texas and Nebraska to share in the wealth.

Like many concerned parents of that period, Alaadeen's mother punished the young aspiring musician for hanging out at the disreputable clubs.

He became a student of Leo H. Davis, Charlie Parker's teacher and later enrolled in the Kansas City Conservatory of Music. But the school had no teacher for the saxophone, which had still not been accepted as a legitimate instrument.

"I left there and got my doctorate in the streets," Alaadeen said. Along the way, he also studied at St. Mary's College and Chicago's DePaul University.

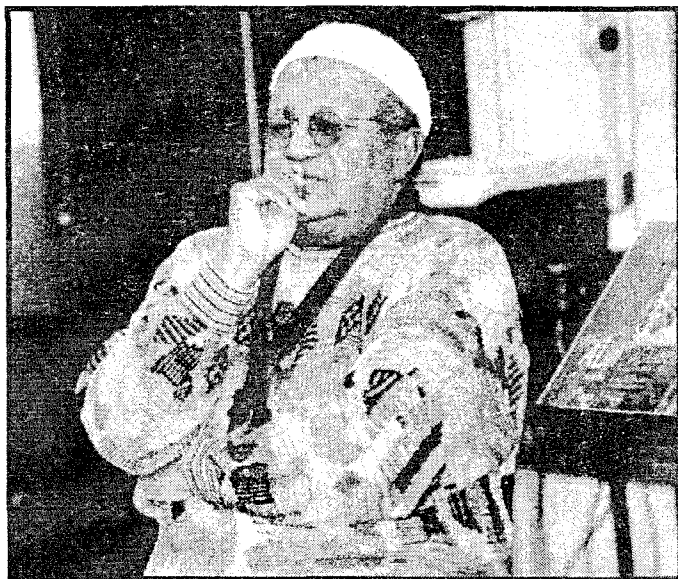


Photo by Rich Hoover

Alaadeen ponders a question



Photo by Rich Hoover

Alaadeen plays his sax for the jazz history students

In the 1940s and 1950s, musicians made pilgrimages to Kansas City "to check out the home of Charlie Parker," he said.

Alaadeen's homage to Parker was in the form of a lesson on adapting an old melody to a new musical style. Alaadeen, Larson and White first ran through a conventional version of "Honeysuckle Rose," then showed how the tune was inverted and transformed by Parker into the modern bop classic "Scrapple from the Apple."

"I got a chance, at a very early age, to see both sides of that," Alaadeen said. "I got to see the old go out and the new come in."

When Miles Davis came to town, Alaadeen and a chum played hooky from high school. According to Alaadeen, they went to Davis' hotel room and knocked on the door. Davis, completely naked, let them in, went back to bed for several hours, then took them to lunch.

Davis was secretive about his playing, wanting his bandmates to figure it out on their own, Alaadeen said.

"You had to get it on the fly," he said. Once, he said, Davis slugged him in the mouth for playing the wrong changes.

Alaadeen, Larson and White gave a short demonstration of Davis' modal style of improvisation.

During the period of his classic quartet, John Coltrane visited Kansas City with pianist McCoy Tyner and bassist Jimmy Garrison, recalled Alaadeen (It apparently was during one of drummer Elvin Jones' sabbaticals). Coltrane stopped by the city's black musicians' union and heard someone playing "Have You Met Miss Jones?"

Coltrane said it was the first time he had heard the tune, yet at that evening's performance he improvised on the changes for 45 minutes, Alaadeen said by way of illustrating Coltrane's quick-study approach.

"He wasn't doing anything new," Alaadeen said. "It's wasn't anything new, it was just an extension."

Coltrane himself was a great composer, as Alaadeen, Larson and White demonstrated by playing the ballad "Naima" and the difficult, uptempo "Giant Steps."

A versatile instrumentalist, Alaadeen is capable of performing in a number of different styles. Over the years, he worked with Billie Holiday, Davis, Jay McShann, Ella Fitzgerald, Basie, Eddie "Cleanhead" Vinson, Gladys Knight, Smokey Robinson, the Temptations and Sam Cooke, among many others.

A Kansas City native, Alaadeen made his home in New York City, Chicago, Denver, St. Louis and San Antonio before returning to Kansas City.

A veteran of the jazz wars, Alaadeen has experienced racism and the rapidly shifting winds of fashion, he told the jazz history students. Thoroughly enchanted by his stories, they gave Alaadeen a reverent round of applause.



Photo by Rich Hoover

Butch Berman, Tom Ineck, Dave Hughes, and Alaadeen

If you'd like to have Alaadeen give a lecture/ demonstration for your class, contact Fanny Scott at: 913-831-4396 (phone); 913-384-3250 (fax); or asrfanny@sprintmail.com. - Ed.

NJO's Yule fest delivers goods

By Tom Ineck

The Nebraska Jazz Orchestra's annual holiday concert Dec. 8 came wrapped in brightly orchestrated packages, though the contents were as familiar and popular as a longtime Christmas tradition.

The NJO performed its Yuletide show to a capacity crowd in the grand ballroom of the former Ramada Hotel, which was in the middle of a transition to the Holiday Inn. Inconveniences created by the remodeling project did not prevent the audience from enjoying a festive, musical celebration.

The orchestra made the season merry with a collection of Christmas favorites in various forms of jazz guise. And, just in time for the gift-giving holidays, the band had plenty of hot-off-the-press copies of "Christmas Jazz," the outfit's latest CD.

At times, the concert appeared to be a showcase for the many talents of guitarist and chief in-house arranger Peter Bouffard. The opener was Bouffard's witty, bluesy rendition of "The Little Drummer Boy," which contains numerous quotes from familiar Christmas melodies. As Scott Vicroy roared through a baritone sax solo, the trumpet section quoted a phrase from "Rudolph the Red-Nosed Reindeer."

Mark Benson's arrangement of "Carol of the Bells" again drew on the blues for its driving, uptempo feel. After solo statements by trumpeter Jeff Patton and guitarist Bouffard, Benson took flight with an imaginative alto sax solo. An arrangement by former NJO saxophonist Dave Sharp gave "Sleigh Ride" a '60s-style funk syncopation and featured solos by Bob Krueger on trumpet and Gene Smith (Sharp's front-line successor) on soprano sax.

With several clarinets substituting for saxophones, Claude Thornhill's seasonal big-band anthem "Snowfall" perfectly evoked snowflakes lightly descending. Stan Harper's brief and brassy tenor sax solo was the ideal contrast to the woody timbre of the clarinets.

"Good King Wenceslas" was given a New Orleans-style march tempo in a Sammy Nestico arrangement for a smaller combo, here consisting of Ed Love on tenor sax, Vicroy on baritone sax, Dean Haist on plunger-muted trumpet, Bouffard on guitar and the rhythm section of Dan Cervený on piano, Rusty White on bass and Todd Smith on drums. With help from solos by Cervený, Love, Bouffard and Vicroy, the good king strutted like a Mardi Gras Indian chieftain in full-feathered finery.

Armed with a versatile guitar synthesizer, Bouffard mimicked the sound of a Hammond B-3 organ for his swinging, bluesy arrangement of "Have Yourself a Merry Little Christmas." In the absence of a vocalist (Annette Murrell sings this and several other tunes on the NJO recording), the sax section played the melody through in

unison, then turned it over to Krueger for an outstanding flugelhorn solo before Bouffard closed the tune on guitar-organ.

Departing from the seasonal theme, the orchestra introduced a new composition by Benson called "Ten Years Ago," a nice rock-style tribute to his wife of 10 years. It featured some rare electric bass work by White and Gene Smith taking the lead melody on soprano sax, then going head-to-head with Love on flute.

In the capable hands of arranger Benson, "O Little Town of Bethlehem" received a brass chorale treatment with lush voicings, followed by the saxes in unison, then the trombones before finally rejoining the entire ensemble in this short, but sweet rendition of a seasonal favorite.

An eight-piece combo turned "Frosty the Snowman" into a Dixieland swinger with Love on tenor sax, Gene Smith on clarinet, Krueger on trumpet, Todd Thatcher on trombone and the rhythm section, including Bouffard on synthesized guitar-banjo. Bouffard's arrangement of "Silent Night" turned the Christmas classic into a bossa nova with synthesized guitar-harmonica and a flugelhorn solo by Krueger.

Love introduced the next number simply as "a Christmas blues." It was a Basie-style swinger featuring a marvelous trumpet solo by Krueger, who fills those blues shoes with a wide stride. After a short piano solo, Love on tenor sax and Gene Smith on alto sax traded fours, intensifying the dialogue until they reached a caterwauling crescendo.

"The 12 Days of Christmas" got an intricate, full orchestral treatment with each section calling off the days as Bouffard provided synthesized guitar-chimes and Todd Smith kept time with sleigh bells. "Auld Lang Syne" completed the holiday concert in grand style, beginning slowly then building to a fast, swinging climax with saxophones in unison.

In its latest edition, the Nebraska Jazz Orchestra sounds as good as it ever has in its 22 years.

"Christmas Jazz," the NJO's sixth recording project in more than two decades of performing, portrays a band in transition with a solid core of longtime colleagues. Twenty-seven musicians took part in these recordings, made between December 1995 and January 1998.

Only four of the 11 tracks on "Christmas Jazz" were not performed at the NJO's Yuletide concert, but they're worth mentioning. Mel Tormé's "Christmas Song" and "O Christmas Tree" feature the vocals of Annette Murrell with arrangements by Peter Bouffard. "We Three Kings," also a Bouffard arrangement, features solos by Bob Krueger on trumpet, Tom Clifton on alto sax and Tom Harvill on piano. "O Come, All Ye Faithful," as arranged by former NJO member Rex Cadwallader, spotlights Ed Love on tenor sax and Todd Smith on drums.

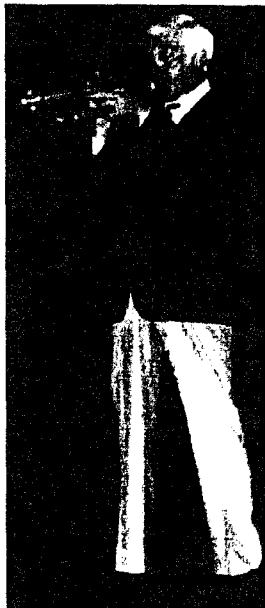
For NJO fans who can't wait until the next holiday concert to purchase a copy of "Christmas Jazz," the CD can be acquired by writing the Nebraska Jazz Orchestra at 216 N. 11th St., Suite 202, Lincoln, NE 68508-1401, or by calling the NJO office at (402) 477-8446.

Tomfoolery

By Tom Ineck

Among longtime Lincoln jazz fans, trumpeter Mac McCune needs no introduction. But it's about time he was introduced to a younger generation of listeners who can appreciate a well-turned phrase and a tone that rings clear and true as a bell.

"Look for the Silver Lining" is the perfect introduction. The self-produced CD contains 19 tracks and 70 minutes of music. McCune handpicked some of the best Lincoln musicians to accompany him and recorded all but two tracks at Tom Larson's Studio Q recording facilities in 1998.



Mac McCune

Among the players he called are guitarists Peter Bouffard and Steve Hanson, keyboardists Larson, Chuck Pennington and Jim Williamson, bassists Andy Hall and Keith Heckman and drummers John Scofield and Kevin Kroon. Annette Murrell's voice graces

Mac also chose two tracks from earlier days, recordings he is particularly fond of. "Watch What Happens" was recorded in 1984 and features guitarist Del Whitcomb, bassist Randy Snyder and drummer Del Smith. From 1990 comes "Milenberg Joys," with pianist Russ Gibson, Whitcomb, trombonist Dan Strom, clarinetist Gary Golner, Hall and Kroon.

In every American city there are dedicated, veteran jazz musicians like McCune, who have chosen to pursue their love of music outside the fast lane. Instead of moving to the more hectic -- and unforgiving -- jazz scenes of New York City or Chicago or Los Angeles, Mac decided to stay in Lincoln. There he has labored for more than 30 years in cocktail lounges, supper clubs, fraternal halls and taverns.

He achieved his greatest degree of popularity in the late '60s and early '70s when his Mac Five combo opened the Aku Tiki lounge and stayed for five years.

He traveled some in the 1970s, touring Nebraska, Kansas and Missouri and making appearances from Santa Fe, N.M., to Atlanta, Ga. Since 1980, he's stayed closer to home, mostly performing at private parties and special engagements.

Mac's playing style is in that venerable, bravura tradition innovated by the great Louis Armstrong and refined by others, including Harry James. His breezy, swinging phrases, high-register excursions and confident, brassy tone can't help but inspire smiles in listeners. And the ballads display a lyrical, silky and soulful horn.

Jazz on disc

by Tom Ineck

THE KERRY STRAYER SEPTET

Jeru Blue: A Tribute to Gerry Mulligan
Palmetto Records

This tribute to Gerry Mulligan is as swinging and sophisticated as its subject, the late great master of the baritone sax.

To do justice to Mulligan, Kansas City's Kerry Strayer has gathered a group of solid musicians, including three-fourths of Mulligan's last quartet -- pianist Ted Rosenthal, bassist Dean Johnson and drummer Ron Vincent. The other stalwarts are Randy Brecker on trumpet and flugelhorn, John Mosca on trombone and Ted Nash doubling on tenor sax and flute.

Strayer himself doubles on baritone and soprano saxes, but he is most effective on the larger, more luxurious-sounding horn. Like Mulligan, Strayer exudes immense warmth in his tone and a wonderful sense of taste and proportion in his phrasing. He also conveys the authority necessary to lead such an illustrious ensemble.

All nine tunes in this collection are Mulligan originals arranged by Strayer. Their sequence nicely illustrates the breadth of the composer's talents, from the bluesy title track "Jeru Blue" to the Latin swinger "Rio One" to the romantic ballad "Tell Me When" to the uptempo swinger "Festive Minor" and so on. My personal favorite is "Night Lights (The Lonely Night)" for its nocturnal evocation, but the sprinters like "North Atlantic Run" and "Idol Gossip" are gems, too.

KEVIN MAHOGANY

My Romance
Warner Bros.

Frankly, this is the Kevin Mahogany for which I've been waiting since I first heard his magnificent voice during a Kansas City jazz festival performance in the early 1990s.

Capable of singing everything from blues and soul to pop and country tunes, Mahogany has always exhibited a breath-taking range. But on "My Romance," he focuses with lightning intensity on all aspects of the romantic ballad, concentrating his exquisite instrument on tone and phrasing to convey the messages of love, loss and loneliness.

Whether he's crooning one of the old warhorses like "Teach Me Tonight" or "Stairway to the Stars" or reinterpreting a modern masterpiece like Lyle Lovett's "I Know You Know" or Van Morrison's "Wild Honey," Mahogany brings these tunes to life with a well-spring of emotion and a voice as big as his heart.

Tasteful accompaniment is provided by pianist Bob James, bassist Charles Fambrough and drummer Billy Kilson, with guests saxophonists Kirk Whalum and Michael Brecker. But it is Mahogany who sets the romantic mood.

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.

The schedule for the rest of the season: Tues., Feb. 23, "Kings of Swing," NJO's annual tribute to the big bands; Tues., April 6, "Kansas City Legacy," with special guest, Claude "Fiddler" Williams; and Thurs., May 27, "A Salute to Stan Kenton," with the 1999 NJO Young Artist Competition winner.

The concerts will take place at the Holiday Inn (formerly the Ramada), 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.

Also, NJO has added a *Valentines & Jazz* dinner and dance to be held at the Country Club of Lincoln on Saturday, February 13. Cocktails will be at 6 p.m., dinner at 7 p.m., and a dance at 8 p.m.

Admission for this event is \$65.00 per person. Reservations need to be made by Monday, February 8.

For ticket information, call 402-477-8446.

Monday Night Big Band changes venue

The Monday Night Big Band is still playing every Monday night at their new location, The Top of the Rock, on the top floor of the Rock 'n' Roll Runza, 14th & P Streets, in downtown Lincoln. Even though the Rock 'n' Roll Runza itself has closed the sit-down portion of its restaurant, the music continues upstairs.

There are now 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 Jan., Feb., & Mar. (Fri. nights at 11 pm)

- 01-08 Max Roach
- 01-15 Benny Carter
- 01-22 Blue Note Records: 60th Birthday Tribute
- 01-29 Peggy Lee
- 02-05 Ellis Larkins
- 02-12 Cab Calloway
- 02-19 Claude Williams
- 02-26 Bud Shank
- 03-05 Sidney Bechet
- 03-12 Ella Fitzgerald
- 03-19 Jimmy Smith
- 03-26 Norman Simmons

PIANO JAZZ in Jan., Feb., & Mar. (Sat. nights at 9 pm)

- 01-09 Bucky Pizzarelli
- 01-16 Mike Longo
- 01-23 Cecilia Powell
- 01-30 John Meyer
- 02-06 Geri Allen
- 02-13 Mike Polad
- 02-20 Harry "Sweets" Edison
- 02-27 Stanley Crowell
- 03-06 Cassandra Wilson
- 03-13 Mike LeDonne
- 03-20 Susan Muscarella
- 03-27 Ernestine Anderson

JAZZSET in Jan., Feb., & Mar. (Sat. nights at 10 pm)

- 01-09 A Celebration of Johnny Mercer
- 01-16 An August Saturday At The 1998 Mount Hood Fest
- 01-23 Kurt Elling At Mount Hood
- 01-30 Mount Hood Sunday Night
- 02-06 Ray Drummond All-Star Excursion Band at Monterey
- 02-13 Ellis Marsalis Trio w/Jesse Davis/Nicholas Payton Qt.

02-20 Ramsey Lewis Trio w/Henry Johnson on guitar
 02-27 Jimmy Lunceford & Tommy Dorsey: Then and Now
 03-06 To Be Announced
 03-13 Branford Marsalis Quartet
 03-20 1998 Mary Lou Williams Women in Jazz, Part I
 03-27 Mary Williams Women in Jazz, Part II

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

KENDRA SHANK

wish

Hans Teuber
 Frank Kimbrough
 Jeff Johnson
 Victor Lewis
 Joe Locke

KENDRA SHANK

Wish
 Jazz Focus

Being a friend of jazz singer Kendra Shank, I feel I can say in all honesty that her greatest wish has finally come true with the release of her new Jazz Focus CD "Wish."

It took me a couple of repeated spins to sort out my mixed feelings of her opening track, a traditional folk song "Black is the Color of My True Love's Hair." Her startling interpretation forced me to adjust my taste to adapt to her daring venture into newer territories. Her matured style shows guts, focus, and conviction. Her wise choice of songs will warm and embrace you gently, sweetly, yet with power.

Backed by a crack band of top flight players including one of my fave newer (to my ears anyway) keyboardist and accompanist Frank Kimbrough. His astute work on this project just sparkles. Next, my old Nebraska buddy Victor Lewis on drums navigates this whole project with a forceful but delicate energy that gels with Kendra's delivery perfectly. Kendra, originally from Seattle, has incorporated two of her former bandmates from that area, bassist Jeff Johnson and reedman Hans Tauber. Along with special guest vibraphonist Joe Locke, all shine brightly throughout.

It was a special thrill to me to hear her beautiful rendition of Abbey Lincoln's "Should Have Been." When the Berman Music Foundation hosted Ms. Shank along with other New York jazz pros in 1995 for a New York All-Star jazz show she debuted this lovely piece at our concert as it was new but precious to her.

Hey - new and precious kind of sums up this stunning piece of work. "Wish" is...very nice.

Blowing on the Changes: Reflections of a Jazz Woman, Part II

By Janet Lawson

There are two corrections from part one of "Blowing on the Changes: Reflections of a Jazz Woman" from our November/December issue. It should have been "simpy," meaning "without depth," instead of "simply" in this sentence in paragraph seven, "From Bette Davis's refusal to play simpy roles and taking that conviction to court..." And in the same paragraph, "Vi Rapp" should have been "Vi Redd," an alto saxophonist from the 1950's who played like Charlie Parker. Now, the conclusion of this article. - Ed.

For women who would not or could not "marry into jazz," the scene was pretty dismal. Women were allowed into the important scenes of productivity only as sex objects. Restricted to that realm, the female vocalists, be they "virginal" and "unattainable" or "sexual animals," were meant to hold women's more general entry at bay.

Standing still while men fantasized their sexual pursuits, we posed no threat. But moving around -- improvising or fingering an instrument in our hands -- we were too threatening to the male stronghold. So we acquired the images of virgin queen and drug-addicted victim, and these were paraded through the band and bop era as our models.

An understanding of the great *art* and complexity of Billie Holiday is intertwined with a recognition of the limited options available to her in society. I often wonder if the tragedies in conflict with her genius could have been overcome if our models and images for such potency had been acknowledged and known.

And yet, even with the exploitation, she and other artists, like Sarah Vaughan, Ella Fitzgerald, Anita O'Day, Betty Carter, and Annie Ross, transcended those negative images and carved a niche in the male bastion through their improvisation of compositions and their use of the voice as an instrument.

The voice is primary in the development of jazz, beginning in West Africa with the drum and voice in call-and-response, down to the instrumentation in bands that reflects vocal timbres and sonorities. The sounds of jazz can be directly related to earliest African singing. The improvisational flavor of using the voice in rituals, announcements, delights of nature; imitating those joys in a wide range of tones and textures extended to African instruments, like ivory horns, marimbas, thumb pianos, flutes, and multi-voiced drum ensembles.

Women committing themselves to that vocal tradition, carrying the cross of improvisation and warding off the vampires of commercialism, sometimes were able to break through the mold of woman's image. By creating

their own compositions improvisationally, these women first took on the responsibility of doing their own thinking, creating their own structure, presenting their full musicianship instead of being tools to the imaginations of the male hierarchy.

Paradoxically, in the past, women, especially singers, were given special approval from male musicians for "playing by ear" -- intuitive as opposed to learned, "professional" skill. As long as we accepted that "specialness," we were denied various methods of study and we remained outside the arena of healthy competition within the mainstream of music, keeping us from reaching a real sense of ourselves and our jazz.

It became a self-fulfilling prophecy. We could not be "real" jazz musicians since our music was only intuitive and we had not learned how to speak the language. Every movement and minority has its own language. Yet, by accepting enslavement without using our own words to free ourselves, we allowed the dependency of "specialness" to keep us from experiencing a real sense of ourselves and our jazz. There is a power intrinsic to the claiming of a language and its instrument.

Women's strength as jazz musicians will come when we allow ourselves to play as women. Ashley Montague calls us the superior sex -- scientific findings assure us we are stronger than men when it comes to endurance. I wonder if that would apply to how many choruses we could take on a solo.

Playing "hard time," "swinging" in a rhythm section, might feel to some women like inescapable bondage with male energy. But being "locked in the time" and "smoking" have less to do with physical strength and more to do with the lack of fear. Our associating these concepts with being locked into roles may scare us away from the soaring aspects of being specific, and floating in time.

It's a powerful experience -- making music with other musicians, feeling the energy created by each person's sense of the time and combining it in a way that makes it one pulse. Musicians have got to trust each other to make that happen, and maybe that's one of the reasons why women playing together haven't created that sensation of orbiting into another dimension by the energy of swinging.

We've relied on the men to supply that force and our trust in each other hasn't developed to create it among ourselves. As we play together more often and in varied situations, what will emerge is the discovery of how to make that happen. Then, if there is such a thing as women's jazz, it will emerge free from any stereotyped suppositions of what it should sound like.

Playing music together, like any relationship, requires a lot of risk-taking -- chancing that what we'll play may not be what the bass players before us played, chancing that we may not get the "male" sound many of us have been taught to feel comfortable with. But that step has to be taken if we are to know about each other and what we really sound like.

Right now all we have is what we sound like with Big Strong Daddy at the helm of the rhythm section or what we sound like in the shadow of our husbands. If we're not as "serious," our mistakes shouldn't be taken as seriously either. But, then, what about our successes? We have to risk that failure in order to grow as musicians.

Women have only recently engaged in consciousness-raising dialogue with each other. That same experience in music is what can allow more of us to create in that medium; we'll have each other to talk with, to draw out our uniqueness. Until now, our conversations have usually been in competition for the attention of the male ear. Why don't we explore what *harmonious* rapping contributes?

Playing together means everyone finding a spot for herself -- in the time especially -- not playing anybody else's time, your own time but compatible with the others. As we discover more facets of our selves as women, we'll be able to connect with *various combinations*. The person, woman, musician, as individual entities, need to be there, each individually, before the whole makes a statement...unless we want to imitate "male" behavior.

Feminism in jazz means consciousness of ourselves as women, focusing the lens to clarify or magnify *our* presence. Some women who made it before there was a support system, or a women's network, feel women musicians today are accepted as musicians just because they are women -- compensatorily. But the lens of awareness focused on women means not letting the level of excellence slide.

The whole idea of differential treatment -- special because we are women -- is inimical to the women's movement. Ever since we decried the "respect" of having a door opened for us or having our cigarette lit, our trajectory has been toward real equality in not being singled out. It's one of the paradoxes of life, this focus on our presence so we can be viewed more naturally as part of the whole.

The range of musicianship in the community of jazz is broad enough to sustain healthy competition. Developments in the last three years, starting with the Woman's Jazz Festival in Kansas to the Universal Jazz Festival in New York, have revealed our presence as pervasive.

Sometimes we play with each other, sometimes with male musicians, and sometimes that's better and sometimes it's not. But the mere fact of our participation changes the color and the tone of the experience both of the people making the music and the ones who are listening. We're here playing jazz, freely expressing our journey from elitist exclusion to stereotyped "bit parts" to making our own entrance.

What is happening in jazz is what's been happening in our society. Women have more options to explore -- more combinations to participate in and discover our potential through. And ultimately we will give back a statement of our collective experience and individual contribution to that whole.

The women's movement is giving all of us the opportunity to sensitize ourselves to the experience of birth. Whether we're in it or witnessing it, there is emerging a new presence in the jazz world. And even though our unknown history is replete with women musicians who broke the ground and made the music we've yet to hear -- it's today's music that is truly energized by the awakening of women's power. That awakening is the renaissance of jazz; without women there is no renaissance.

Since I wrote this article 20 years ago, the presence and acknowledgment of women in jazz has increased - female instrumentalists playing together are swinging, and are integrated in male ensembles and singers who express their musicianship are called musicians. but the numbers don't reflect the vast potential the music has for enrichment with more decision-making to join together in what is now an obvious fact - jazz was and is both feminine and masculine and needs to live that to continue to evolve. If you have any questions or comments for me, my phone/fax number is 570-421-3525.
- Janet Lawson, 1999

The Art of Jazz Photography

By Dave Hughes

The Haydon Art Gallery at 335 North 8th St. in Lincoln will present an exhibit of jazz photographs by some of the elite jazz photographers from February 5-27.

Photographs by Herman Leonard, New Orleans; Val Wilmer, London; Michael Smith, New Orleans; Lee Tanner, Berkeley, CA; Milt Hinton, St. Albans, NY; William Gottlieb, Great Neck, NY; Tad Hershorn, Austin, TX; Detlev Schilke, Berlin; Guy Le Querrec, Paris; Taylor Crothers, New York; and Patrick Hinely, Lexington, VA will be featured.

The exhibit is organized by Turner McGehee from the Art Department at Hastings College and Hinely. After the exhibit's stay in Lincoln, it will move on to Hastings College from March 3-26.

An opening reception will be held in Lincoln on Friday, February 5th from 7 p.m. to 9 p.m. Come for the photographs, refreshments, and live jazz.

For more information about the exhibit, contact or the Haydon Gallery at 402-475-5421.

The Haydon Gallery is a project of the Nebraska Art Association in support of the Sheldon Art Gallery and Sculpture Garden, the University of Nebraska-Lincoln.

I.A.J.E. at a glance

by Andrienne Wilson

The who, what, when, and where of it are simple. The "whys" and "wherefores" are a lot more involved and well worth everyone's time. With your indulgence this article will be a quick overview of the I. A. J. E. (International Association of Jazz Educators) Convention in Anaheim, California, Jan. 6-9. A more extensive and in depth look for the event with pictures in the next Berman jazz fanzine.

I.A.J.E. has long been known by music educators to be a well thought out and productive symposium. Clinics, workshops, performances, and educational and industry exhibits are provided for every range of jazz musician on the planet. High schools, community colleges, universities, private music schools, burgeoning professional musicians and veteran war horses are all treated as the purveyors of the national treasure that they are, and wonderfully valuable support and information is available to everyone.

The Berman Music Foundation provided a booth in the industry exhibition, this year, for Norman Hedman and I to represent our music, and what we are seeking to accomplish in terms of jazz education, and general jazz consciousness. Make no mistake folks, being either a jazz musician, or a jazz fan in this day and age puts you into the realm of political activist. Consciousness about that activism tends to be one of the biggest topics discussed by everyone.

We met great musicians, and dedicated educators, confused students and helpful instrument manufacturers. Everyone who is anyone came by our booth, and of course, we handed out hundreds of Berman Music Foundation newsletters...Nebraska lives!

What was most striking about my experience there and what I felt was worth an immediate reporting (not waiting for the great pictures) was the general feeling of the convention, and how starkly it contrasts to the other industry events I have attended over the last few years.

I.A.J.E., in all of the many hats it wears, puts on one heck of a show. But, more importantly, I have never seen such a huge event so well in focus. The focus from everyone involved, and every aspect of the industry is for the future development of jazz and the people who play it. The consensus is taken from everyone who helps to present the music, from production and technical viewpoints, to how the audience feels. Everyone's participation is not only welcome; it is sought after for

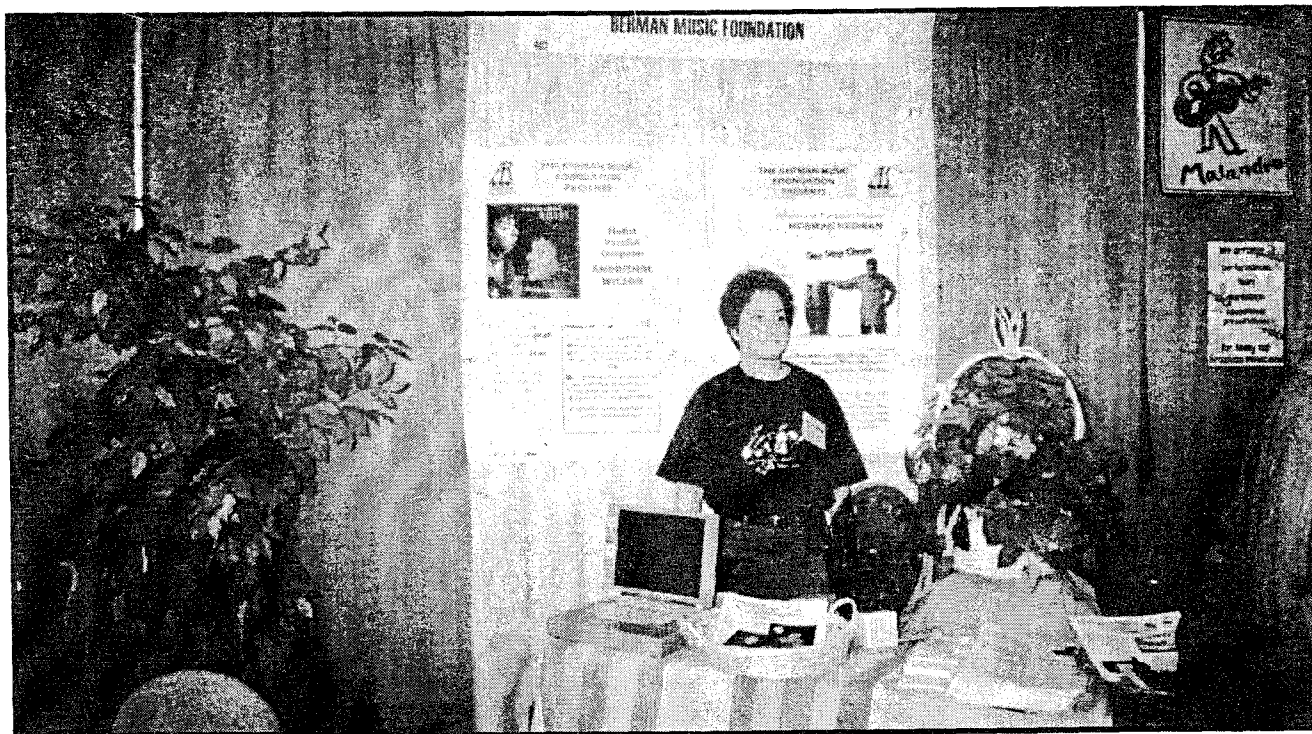


Photo by Andrienne Wilson

Michele Michaels at the Berman Music Foundation booth at this year's IAJE convention



Photo by Michele Michaels

Norman Hedman, Andrienne Wilson, arranger Michael Abene, Liza Minelli's pianist Dom Ciechetti, and unidentified person from the Technics booth at this year's IAJE convention

volunteerism, and input.

I don't know how they do it. So many people, so many agendas, so many reasons for loving jazz, and everyone unified in a cohesive and thoughtful manner.

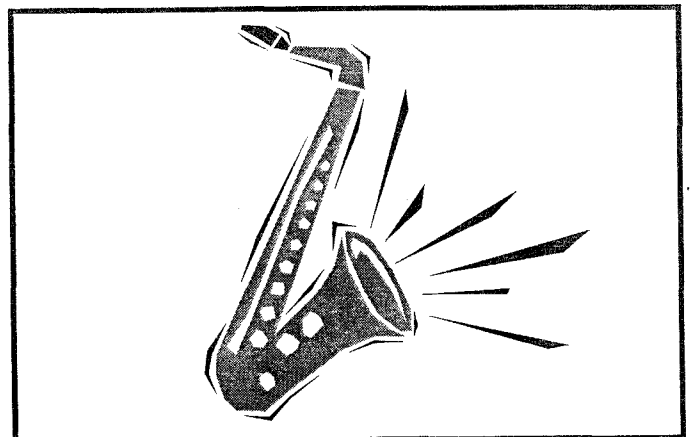
Many times in other industries, and music is no exception (in fact it may be the poster child), events of this stature are steeped in the "there to be seen" attitude of participation. People show up hoping someone will notice their music, and at one convention musicians do it by sitting around a bar of other hopeful musicians - very sad. To say that there is a difference in purpose is a vast understatement. Trying to get noticed may have value to some, but what do you do when you get noticed and there is nothing else going on?

The true essence of the depth of Jazz was covered in this convention. How appropriate that the people educating the world about the only original American art form, would be the people to keep focus in all situations. The vibe is right, the intention is right, the reasons are more right - to keep the most valued music we have as alive as we can make it. What is needed for future events is more participation.

My suggestion to everyone reading the newsletter is to start budgeting now. Next year's convention (in January) is in New Orleans. Is there a better place to do jazz? It only costs \$50 to join I.A.J.E. as a supporter. It only costs \$150 to register for the convention, and most of that money goes toward funding scholarships and the like. The concerts alone are worth three times what you are

paying, and then you get the clinics, collegiate presentations, jam sessions, instrument smorgasbords, and of course "the hang." This is the place to talk to your favorite musician. They are there for your input as well as the input of record labels, colleges and jazz festival organizers.

There will be lots of details, later, and pictures of Norman and myself hobnobbing with a plethora of characters. But for now, immediately after the fact, I wanted everyone to know that there is hope for how Jazz is presented. The Berman Foundation has helped us to make great strides in our participation in the solution, and I.A.J.E. is a great way for everyone to become active in what really works.



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Blues corner

By Rich Hoover

Hey baby, it's cold outside! What with the season of winter being upon us and the party-going, gift-giving, friend-forgiving, enemy-remembering holiday soon past, it is time to gear up for the joys of rebirth into spring and tax time (yeah right!). I'm headin' south to see if I can find that combo, playing banjo and tub based blues in a Caribbean reggae bar. I've seen them before, I know they exist.

You may be asking, What am I to do? Well if you are going to stick around here you can stop by the Zoo Bar for decent to excellent blues and stuff most any night, plus there is a growing number of clubs and bars, such as Duggan's, Duffy's, Knickerbocker's, and Q, et al, doing music events from time to time. Just look for the line of cold folks waiting for fun and join them.

On the bigger scene: Peter Green has resurfaced with a group called Splinter Group, and is playin' the blues. I hear he has a CD release of Robert Johnson tunes. Othar Turner and the Rising Star fife and drum band have a new CD *Everybody Hollerin' Goat* (birdman 018). Alvin Youngblood Hart, a serious contender, has a second CD *Territory*. I'll have to hear more to know more. I saw Taj Mahal on the CBS morning show lookin', soundin', (and he said) feelin' good. NETV is running a *Blues from the Zoo* series, so check your listings and set up that VCR.

Just passin' thru: Johnny Adams, Teddy Reynolds, Eva Cassidy, Eugene Powell, Albert Washington, Leonard "Chick" Carbo, Lonnie Pitchford, Willie Kizart, Sonny Knight, John Paul Haley, and Duchess Henderson (wife of Bugs Henderson). All are gone, but their spirit and artistry lives on.

Blues on disc

By Rich Hoover

KEB' MO'

Slow Down
Sony Music

Keb' Mo' is making his blues pop! With the trend in acoustic blues sounds Keb' Mo' is ridin' the fast train. Winning a string of awards along the way to this his third CD release, including a couple of W. C. Handy awards, this CD has a Grammy nomination and we will just have to see what the voters think. For me this latest release continues to expand his base in both his musical arrangement and songwriting abilities. He has credits on 12 of the 13 cuts, that cut being Robert Johnson's "Love in Vain" (he may well be a big chunk of Robert Johnson's spirit incarnate).

The CD has a variety of guest artists which makes for a pleasing assortment of vocal and/or instrumental arrangements. There is plenty of polish on these cuts, some even have the blues almost rubbed off, leaning heavy toward r&b/pop ballads. But not to worry, it's a good ride and well worth the price of admission.

K. C. DOUGLAS

Mercury Blues
Arhoolie

A reissue of the works of K. C. Douglas, the "country boy" from Berkeley, California. K. C. was born in Madison County, Mississippi in 1913. As he was growing up his uncle and the Saturday night dances were his initial musical influences. Later, in his teens, he began copying the recordings of Tommy Johnson. In 1940 he met and played street corners and house parties with Tommy Johnson in Jackson Miss. Tommy liked his playing well enough to ask him to go with him to the Delta to play, but K. C. declined, because of Tommy's propensity to drink. In 1945, K. C. decided to go to the Bay Area to work the shipyards rather than the meat houses of Chicago. In 1948 K. C. and Sidney Maiden, a harmonica player originally from Mansfield, Louisiana, went to Bob Geddins, a record producer/promoter, and recorded "Mercury Boogie," which became a hit in the Bay Area as well as Texas and Louisiana. K. C. continued to play weekends, parties, etc., while working a regular job. In 1955 he released an album titled *K. C. Douglas, a dead beat guitar and the Mississippi blues* (Cook LP5002). In 1960 he recorded and released two albums for Bluesville, *K. C.'s Blues* (1023) and *Big Road Blues* (1050). These albums received only moderate local success or exposure. K. C. continued to play his Mississippi country blues for all occasions until his death in 1975 at age 62.

His "Mercury Boogie" was/is covered by many groups. The Steve Miller Band brought the song to prominence in the 70s and Alan Jackson sent it to #1 in the country charts in 1992 as "Mercury Blues."

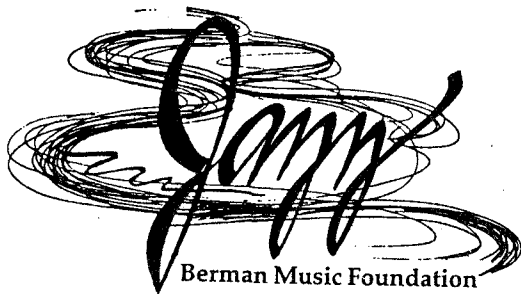
The CD has 22 songs written by K. C. and was recorded between 1960-74 and is a good, clean, quality production. The ensemble of musicians included Richard Riggins - harmonica, Ron Thompson - guitar, Jim Marshall - drums.

NIGHT TRAIN

Classic Railroad Songs #3
Rounder Records

An outstanding collection of blues genre train tunes. Fourteen cuts covering rural blues, urban blues, jump blues, 50's R&B, and gospel; recorded between 1929 and 1996. The eighteen page booklet with the CD has plenty of info about the artists at the time of each particular recording.

So many good things to say I'll just list some of the selections and let you decide: Choo Choo Ch'Boogie - Louis Jordan; Take the A Train - Delta Rhythm Boys; All Aboard - Muddy Waters; Leavin' Memphis Frisco Bound - Jesse Fuller; There's A Train - The Holmes Bros.; Rock Island Line - Linda Tillery/Cultural Heritage Choir; Mainliner - Little Ester & the Robins; Railroadin' Some - Henry Thomas; Mystery Train - Jr. Parker's Blue Flames; Night Train - Bill Doggett; and Cannon Ball - Nora Lee King.



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Photo by Rich Hoover
Tony Rager (BMF); Brent Carmack (NSHS); Lynn Ireland (NSHS); Butch Berman (BMF); Toby, & Steve Ryan (NSHS)

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