

Photo by Jay Gullixson

Bill Stewart, with A Band in All Hope, plays Lincoln on April 1
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Drummer Bill Stewart's trio A Band in All Hope to play

By Dave Hughes

Blue Note recording artist Bill Stewart, with his trio A Band in All Hope, will do a workshop and a performance in Lincoln on Wednesday April 1. Both are made possible through the joint efforts of the Berman Music Foundation and the UNL School of Music.

The workshop and the concert will be held at Westbrook Recital Hall, 11th & R Streets on the University of Nebraska-Lincoln campus. The 5 p.m. workshop is free and open to the public. Admission for the 8 p.m. concert is \$10, \$5 for students with ID, and will be available in advance at the foundation's office or at the door at 7 p.m. the day of the show. Call 476-3112 for more information.

For the workshop and the concert, drummer Bill Stewart will be joined by pianist Bill Carrothers and saxophonist Anton Denner.

Stewart, originally from Des Moines, has recorded and toured with John Scofield, Lee Konitz, Jim Hall, Maceo Parker, James Moody, Larry Goldings, Marc Copland and many others. His debut recording as a leader on Blue Note Records, *Snide Remarks*, with Joe Lovano, Eddie Henderson, Bill Carrothers and Larry Grenadier garnered rave reviews from all major jazz publications and received "10 Best Jazz Records of 1995" honors in the New York Times. His latest release, *Telepathy*, also on Blue Note, features Carrothers, Seamus Blake on tenor & Steve Wilson on alto.

Bill Carrothers, originally from Minneapolis, won critical acclaim in many national publications for his quintet recording "The Artful Dodger" in 1986. In 1988 made three more recordings with the likes of bassist Gary Peacock, Stewart, and saxophonists Anton Denner and

John McKenna. His sideman credits have included Joe Beck, Buddy De Franco, Curtis Fuller, Eric Gravatt, Tim Hagans, Billy Higgins, James Moody, Matt "Guitar" Murphy, Prince, Dewey Redman, Bobby Rivkin, Charlie Rouse, James Spaulding, Terrel Stafford, Ira Sullivan, and Benny Wallace.

Anton Denner, a native New Yorker, has performed at Birdland, The Knitting Factory, Visiones, and the Village Gate. After early studies with Joe Lovano and Lee Konitz, he has gone on to perform with Mel Lewis, Ray Charles, Terrel Stafford, Clifford Jordan and Warne Marsh. He has taught flute and improvisation at Stanford and performed a series of concerts and clinics with drummer Eddie Marshall in the San Francisco area earlier this year. Denner's duet collaborations with Carrothers have met with enthusiastic praise from audiences for over five years.

The group's tour of the Midwest includes a stop at the Dakota Bar & Grill in St. Paul, Minn., March 31 and Hoyt Sherman Auditorium in Des Moines on April 4. More dates are expected to be added for this tour.

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The Prez sez

Dear Everybody,

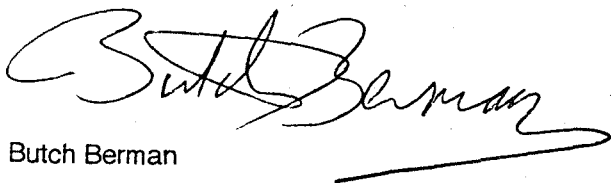
Wow - what a difference a month makes. Stuff's happening big time in all directions. Are you ready? Well, here goes.

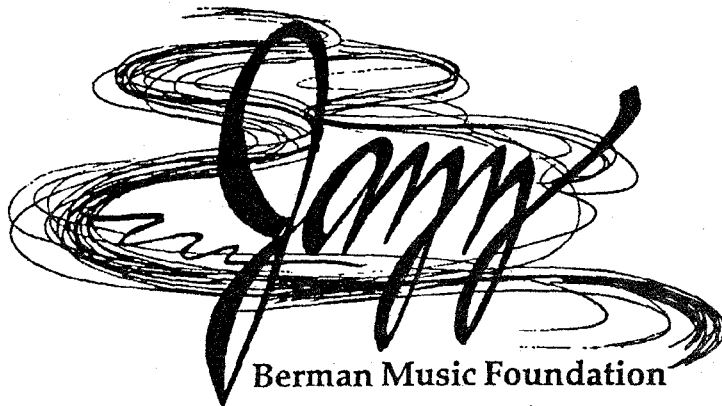
Imagine my surprise to picking up a Sunday paper last month and seeing the name Valerie Capers appear in bold print with the ad reading - free concert at Doane College. I flipped. Valerie's rep for her fiery live performances in her New York environment have become legendary. She's been a master educator for years as well as recording two superb pieces of work since 1982. Live gigs are always too far and in between to always catch her so I was thrilled to be able to see her fab concert and meet her and her band (see Tom Ineck's review on page 5). Kudos to Doane professor Jay Gilbert for making this memory a masterpiece.

By the time you read this I will be returning from my "weekend lecture tour." Actually, I was honored to have Zeman Elementary School ask me to speak of music and a little jazz to their sixth grade classes and then venture south to Lexington, Missouri to my old high school/junior college alma mater - Wentworth Military Academy (WMA) - to tell my musical tale to all the cadets at their annual career day. Pix and anecdotes promised next issue.

In case you just tuned in for the first time, here's what's ahead for us jazz lovers in BMF-land: the A Band in All Hope concert featuring drummer Bill Stewart at Westbrook April 1; co-sponsorship of the first regional jazz conference with the Mid-American Arts Alliance in KC on March 13-14 at the historic 18th & Vine Jazz Museum; Topeka's first Jazz Festival May 23-25; and then Arabesque recording artist Andrienne Wilson's first CD release tour for "She's Dangerous" starting in Las Vegas with stops in LA, Oakland, Seattle, Lincoln, KC, and NY. Definite dates and venues next issue. Lastly, depending on when this comes out I hope you see or saw sax man Bill Wimmer with three-fourths of our BMF group Coretet. I'm talkin' 'bout John Carlini on piano, John Scofield on drums, with Mark Luebbe on bass at The Wagon Train project on March 6 at 7:30 p.m. And lastly one last time, KC superstar Marilyn Maye with Lincolnite Andy Hall will be at the Yardley Hall in Overland Park, Kansas March 6 and 7. Call 913-469-4445 for info, but I bet it's already sold out. She's one of our greats.

Gotta go cat go!


Butch Berman



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

Bill Stewart home for a Midwest tour

By Tom Ineck

Drummer Bill Stewart has traveled the world widely over the last decade, performing extensively with guitarist John Scofield, but he has never performed in Des Moines since he left his hometown in 1985.

Stewart has never performed in Lincoln, either. At age 31, he will correct both of those injustices when his trio A Band in All Hope tours the Midwest this spring. The trio performs 8 p.m. April 1 at the Westbrook Recital Hall in Lincoln, then travels to Des Moines for an April 4 concert.

Although Des Moines is not known as a hotbed of jazz activity, Stewart nonetheless got a firm grounding in the art form from father, Steve, and mother, Carol.

"My parents were both musicians. My dad played jazz trombone -- still does -- and my mother is a choir director. From a very early age, music was always around the house. I went to a lot of musical performances of different types. I grew up around a lot of music, and a lot of jazz music especially."

Like Lincoln, there were not a lot of opportunities to hear big-name jazz artists perform live in Des Moines, but Stewart did listen to the best local players -- and lots of recordings. He remembers well those exceptions when he got to see world-class players, such as the time trumpeter Woody Shaw came to Ames, Iowa, and when legendary singers Sarah Vaughan and Carmen McRae toured the region.

A Band in All Hope is a project Stewart launched to make the most of his musical rapport with pianist Bill Carrothers and saxophonist Anton Denner.

Stewart has admired the keyboard playing of Minneapolis native Carrothers since they met in 1990. The drummer featured Carrothers on both of his Blue Note recordings as a leader, 1995's "Snide Remarks" and last year's "Telepathy" (reviewed on page 6). Carrothers also plays an integral role in A Band in All Hope.

"The idea of forming a group without a bass player occurred to me because I'd heard him play without bass and knew that he could do that very well," Stewart said of Carrothers. "The thing that's most important is that Bill has more complete control over the direction the music takes, harmonically and rhythmically. If he wants to play some substitute chords or if he wants to play freely, he can do that without clashing with a bass player. It's just a different thing than playing with a bass player."

Stewart has known Denner since about 1986, when they both attended William Paterson College in New Jersey. Again, the admiration is evident in Stewart's voice.

"Anton's just a real improviser. He doesn't play a lot of clichés and things like that. He has something different, that's recognizably his own."



Photo by Jimmy Katz

Bill Stewart

The trio has been playing together -- on and off -- for almost five years, but have yet to land a recording label contract. Their self-produced CD is available at all concerts.

A Band in All Hope's short Midwest tour will include stops in Lincoln, Minneapolis, Cedar Falls, Iowa, and Des Moines.

"I've never played in my hometown since I left that area," Stewart said with some amazement. "I've never come to Des Moines with a group to play. I did go to Iowa City once."

Since his debut with John Scofield in 1990, Stewart has traveled to the far corners of the world, and he continues to tour with the guitarist whenever he can. This year, they will perform in Hong Kong, Europe and elsewhere.

I asked Stewart about his penchant for shuffle rhythms reminiscent of New Orleans street marching music, especially on his recordings with Scofield.

"John writes some things that sort of hint at that kind of groove, so I just did something that I could do that was sort of in that direction. I'm not really an expert on New Orleans music or anything like that. I had a vague idea of what that might entail, so I just sort of came up with my version of it."

Stewart is a popular sideman because of his ability to adapt to any situation -- and swing. As writer John Ephland says in the liner notes to Stewart's Blue Note debut, "Bill Stewart has emerged big-time as an in-demand drummer with a *sound*."

Ticket-holders for the April 1 concert by A Band in all Hope will hear that sound in an exciting three-way dialogue.

Mid-America Jazz Conference

By Dave Hughes

The Mid-America Arts Alliance hosts the first Mid-America Jazz Conference for regional artists, presenters, teachers and students at the new Kansas City Jazz Museum March 13-14.

The Mid-America Arts Alliance region includes the Nebraska, Arkansas, Kansas, Missouri, Oklahoma and Texas. Additional sponsors for the conference include the Berman Music Foundation, the 18th & Vine Authority, the Folly Theater and the Kansas City Jazz Museum.

The purposes of the conference include: the development of a regional jazz network for better communication and sharing of resources, the increase of performance opportunities for regional jazz artists, and the increase of the visibility of regional jazz activity to enhance fundraising.

Mid-American Arts Alliance jazz program director Gail Milton says, "With the Lila Wallace-Reader's Digest support for jazz programs ending this year, we want to establish a regional network for the promotion of jazz. The network would serve both jazz presenters and jazz artists in our region. A regional conference seems like a good first step in establishing such a network as well as providing performance opportunities for jazz artists who live in the region."

The conference, with seminars and panel discussions on such topics as marketing, radio airplay, fundraising, and block-booking, is designed for jazz presenters, artists, teachers, and students but will be open to the public. Special features of the conference will be keynote speaker Bobby Watson, showcases by regional jazz artists, a jam sessions at the Mutual Musicians Foundation, and a concert at the Folly Theater by Joe Henderson.

The conference is designed to help jazz artists further their career by: learning to promote yourself through workshops on marketing materials, finding potential gigs, and getting radio airplay; performing for potential presenters in conference showcases; and, meeting jazz presenters from six states.

The conference is also designed to help jazz presenters increase their successes in presenting jazz by: gleaning the latest information on jazz marketing, fundraising, and block booking in workshops featuring outstanding speakers; making connections with presenters throughout six states to help you block book; and, meeting and hearing outstanding regional jazz artists in conference showcases.

Speakers include Karrin Allyson, Ahmad Alaadeen, Mike Metheny (KC Jazz Ambassadors), Diane Green (Carver Center in San Antonio), Bill (IAJE), Jennifer Baldridge (marketing, KC Jazz & Blues Festival), Doug

Tatum (Folly Theater), Dick Wright (KANU-FM), Dave Hughes (Berman Music Foundation and Nebraska Public Radio), and many others.

For more information, or to receive registration materials, contact Gail Milton at 816-421-1388, or <gail@maaa.org>.

MID-AMERICA JAZZ CONFERENCE SCHEDULE MARCH 13-14, 1998

Friday March 13

- 11:30 am - Registration begins (KC Jazz Museum atrium)
- 12:30 pm - Lunch and keynote (Museum atrium)
- 2:00-3:15 pm - Workshops (Gem Theater meeting rooms)
- 3:30-7:30 pm - Showcases (Museum atrium)
- 7:30-8:30 pm - Dinner on your own
- 8:30 pm - Performance (Blue Room, KC Jazz Museum)
- 10:00 pm - Jam Session (Mutual Musicians Foundation)

Saturday March 14

- 8:30 am - Registration continues
- 9:00-10:00 am - Continental Breakfast and Round tables (Museum Atrium)
- 10:15-11:30 am - Workshops (Gem Theater meeting rooms)
- 11:45-1:00 - All conference session - Should we form a regional jazz network?
- 1:00-2:00 pm - Lunch (Museum atrium)
- 2:30-3:45 pm - Workshops (Gem Theater meeting rooms)
- 4:00-5:15 pm - Workshops (Gem Theater meeting rooms)
- 5:30-6:30 pm - Reception (Museum atrium)
- 6:30-8:00 pm - Dinner on your own
- 8:00 pm - Joe Henderson concert (Folly Theater)



Photo by Rich Hoover
Keynote speaker Bobby Watson



Photo by David Katzenstein

Valerie Capers

Valerie Capers plays Doane College show

By Tom Ineck

Pianist-composer-educator Valerie Capers is one of those little-known giants of jazz who continues to perform cheerfully to small, but appreciative audiences more than a thousand miles from her New York City home.

Those fortunate few in attendance Feb. 15 at Doane College in Crete witnessed a performance of great sincerity and superb musicianship that also was infused with humor and education, as Capers deftly wove jazz history lessons into the free concert.

Capers, who is blind, was accompanied by longtime colleague John Robinson on bass, drummer Earl "Boom Boom" Williams and reed virtuoso Alan Givens.

Beginning with Billy Strayhorn's "Take the 'A' Train," the quartet swung uptempo without missing a beat. Capers played a powerful, two-fisted piano solo.

Capers' composition "Odyssey" was taken at a very fast tempo and featured some astounding soprano sax work by Givens. Capers' comping employed block chords and intervals that reminded the listener of McCoy Tyner. Williams was all over the drums and cymbals, giving a lesson in percussion dynamics.

Horace Silver's "Sister Sadie" is "a soulful sister," Capers said before launching into the jazz-funk classic, which featured Givens on tenor sax.

Givens bowed out for a trio ballad rendition of Frank Loesser's "I've Never Been in Love Before." With Williams setting the mood with brushes, Capers proved she has an ear for beautiful, lush harmonies.

Capers sounded a little like Ella Fitzgerald in her later year as she sang "I'm Beginning to See the Light." Gershwin's "The Man I Love" got a rare French interpretation after an introductory verse in English.

The tempo flew for Cole Porter's "It's All Right

With Me," with Givens sailing through the changes with ease on soprano sax.

In the second half of the show, Capers announced she would feature each of the players in rotation. She began with a lovely solo piano rendition of Johnny Burke and Jimmy Van Heusen's "It Could Happen to You," which she described as one of her favorite songs.

Her affection for the tune became apparent as she moved from a ballad interpretation into a stride piano treatment with harmonic flourishes and a classical interlude.

Givens was spotlighted on Charlie Parker's "Confirmation," which he tackled on tenor sax. Robinson displayed awesome bass string articulation and rhythmic blues power, alternating chords with single-note runs on Ellington's "Mood Indigo."

The concert's occasional injections of humor were tempered with outstanding musicianship. Take the sudden appearance of a sopranino recorder in the hands of bass player Williams, who proceeded to soar -- birdlike -- through "Bye Bye Blackbird," with Givens keeping pace on flute.

Or, how about the finale, a rollicking rendition of "I Got Rhythm" that alternated between a calypso beat and straight bop and included quotes from "Salt Peanuts," "I'm Just Wild About Harry" and "The Flintstones" theme?

For those who were unable to attend the concert, listen to Capers' 1995 Columbia CD "Come On Home" (reviewed on page 6).

Tito Puente warms Lied Center audience

By Tom Ineck

Percussionist and showman extraordinaire Tito Puente and his 12-piece Latin jazz ensemble on Jan. 31 performed to a near-capacity audience at the Lied Center for Performing Arts.

Puente's clown-like facial expressions and antic charm almost made up for the lack of musical adventure in the two-and-a-half-hour concert. The rhythms, while infectious, eventually grew tiresome and predictable.

But, after more than 50 years of performing and 116 recordings, Puente knows his audience. Many were on their feet dancing by the end of the evening.

With seven horns abreast, a rhythm section and three percussionists, the sound was formidable from the first notes of the polyrhythmic opener. Puente's percussion solos on timbales had the inevitability of a natural force, like a tropical storm.

Puente managed to break the monotony somewhat by mixing up the rhythms -- from samba to salsa to ballad to cha-cha-cha -- but most of the tunes fell in the mid-tempo range.

Dozens of potted palm trees of all sizes formed a tropical backdrop that should heighten the Latin effect when the concert is broadcast later this year by the Nebraska Educational Television Network.

Tomfoolery By Tom Ineck

I got a call the other day from bassist Steve Doyle, a former Nebraskan who for the last few years has been plying his trade in New York City.

He is promoting "Presence," a new CD released on Axis Records (and available at Homer's in Lincoln) and looking for venues for a Midwest summer tour.



Steve Doyle

Doyle has learned well what a struggling jazz artist must do to make the difference between sustenance and starvation, between musical integrity and musical prostitution. For his last visit to the Plains a few years ago, Doyle was promoting his band New York Syndicate. The trio managed to book enough gigs to finance its road trip and have some fun, too.

Steve says he doesn't know who will be traveling west with him this time, but the band may include fellow Omaha native Dave Stryker, who lends some marvelous guitar licks to "Presence." It is unlikely that much-in-demand saxophonist Chris Potter will be along, though he is prominently featured on the CD.

Drummer Tony Moreno is the other member of the quartet on "Presence," a recording with ample energy, tight group interplay and five original Doyle compositions, including a tribute to his home state, "Nebraska" ("a programmatic piece that takes the listener on a visual journey to the plains of the Midwest," as the composer describes it).

At age 32, Steve is duly excited about the prospects for his first CD as a leader. It's about time that he got the recognition he deserves.

"On this, my debut CD, I have attempted to provide an honest representation of my experiences, interests and musical influences to date," he says.

In 1996, he was a semi-finalist in the Thelonious Monk International Bass Competition. He participated in the 1994 Banff Summer Jazz Workshop, and in 1990 he was awarded a first place prize in the Milt Hinton Scholarship Fund Competition.

An Omaha native, Doyle began his musical development on the Hammond organ at age 5, switching to piano and Fender Rhodes in his early teens, then settling on bass while earning his music degree at the University of Nebraska-Lincoln, under the guidance and tutelage of Rusty White.

He also has studied with bassists Dave Holland, John Clayton and Mike Richmond.

We wish Steve all the best and hope to see -- and hear -- him this summer.

Jazz on disc by Tom Ineck

A BAND IN ALL HOPE

Ye Who Enter Here

Bridge Boy Music

Pianist Bill Carrothers, with credits that include work with bassist Gary Peacock, guitarist Joe Beck, clarinetist Buddy DeFranco, trombonist Curtis Fuller, trumpeter Tim Hagans and saxophonists James Moody and Benny Wallace, says A Band in All Hope is the best band he's ever played with.

With his left hand, Carrothers provides the solid bass grounding in this otherwise bassless trio, which also features Anton Denner on alto sax and flute and Bill Stewart on drums. Carrothers also establishes the mood with his dark harmonies on such original tunes as "Waltz Macabre" and standards like "You Go to My Head" and the downright spooky rendition of "Dixie."

But it is the group dialogue and surefootedness of A Band in All Hope that make the three-way confluence so tantalizing. The playing is top-notch, but it is the offbeat arrangements that give new life to Irving Berlin's "Puttin' on the Ritz" and Johnny Greene's "Body and Soul."

Time after time, the players seem to read each other's minds, go off on unison tangents and return, magically together, to the theme. That is especially evident on "You Go to My Head," where the melody is profoundly transformed before being reconstructed.

BILL STEWART

Telepathy

Blue Note Records

By listening to drummer Bill Stewart's 1997 Blue Note release "Telepathy," we get another hint of what the trio A Band in All Hope will sound like when it visits Lincoln for a performance at Westbrook Recital Hall on April 1.

It is the sound of excitement, the sound of adventurous minds, the sound of ensemble playing that is frequently on the edge, but always firmly rooted in solid writing, arranging and musicianship.

Two-thirds of the trio are here -- Stewart and pianist Bill Carrothers, who also held down the keyboard chair on the drummer's Blue Note debut, "Snide Remarks." Unlike this group, A Band in All Hope features just one saxophone -- played by Anton Denner -- and no bass.

Steve Wilson and Seamus Blake share saxophone duties here, creating an intense, almost telepathic, dialogue on tunes like "These Are They" and the meditative "Lyra." Bassist Larry Grenadier lends his imaginative bass figures and beautiful, woody tone.

Stewart and Carrothers work extraordinarily well together. Check out their close-order drills on Monk's "Rhythm-a-ning" and Jackie McLean's "Little Melonae," a Monkish exploration of rhythmic and harmonic possibilities.

Jazz in the venues

Compiled by Nancy Marshall and Dave Hughes

Gallery Walk Cabaret first Friday of every month

The Feb. 6th Gallery Walk Cabaret was a fine evening for jazz listeners and players. Playing to nearly a full house Steve Hanson, Andy Hall, Tom Larson, Del Smith and I performed as Nancy & the Nice Guys.

Some high points were: Steve singing "You Gotta See Your Momma Every Night" and his usual sterling solos on all tunes. Tom's rendition of "My Romance." I had one of those peak experiences where you completely forget yourself in the music - and I'm not kidding! Hearing Andy blaze on "Rhythm-a-ning" as the last tune of the evening, and watching how much the audience loves to hear him play. I saved Del for last. Mercy, mercy. I remembered he was a good drummer from way back when, but I think all of us on stage and in the audience had forgotten just how good he is. From the first tune, "It Don't Mean a Thing," which he and I started as a duo, it was obvious we were all in for a real treat. Ask anyone. He was hellacious. Having a great audience of people who understood exactly what the band was doing from start to finish. Thanks to you all.

Now I hope I've whetted your appetite for the next Gallery Walk Cabaret on March 6th at 7:30 p.m. at the Seventh Street Loft, 504 S. 7th St, when Bill Wimmer will be leading a group with John Carlini on piano, Mark Luebbe on bass, and John Scofield on drums. Wimmer, Carlini, and Scofield have been playing together a lot lately, rehearsing for the new recording for the Berman Foundation is planning. You can bet they'll have some interesting tricks up their collective sleeves, and it's always a pleasure to hear Omaha's Luebbe play bass.

Don't miss it. Gees Louise, it only costs 5 bucks. For more info, call me at 474-4080. - Nancy Marshall

Jazz at The Oven every Sunday evening

On Sunday evenings at The Oven, 201 N. 8th St. in Lincoln, you can hear either: Dave Novak & Dennis Taylor; Steve Hanson & Nancy Marshall; Dave Sharp & Andy Hall; or Peter Bouffard & John Carlini. Call 475-6118.

NJO Swinging into the Future on March 9 & 10

The Nebraska Jazz Orchestra plays its fourth pair of concerts in Omaha, Mon. March 9 at Witherspoon Auditorium, 60th & Dodge Streets, and in Lincoln, Tues. March 10 at the Ramada, 141 N. 9th St. Both concerts, at 7:30 p.m., feature the winner of the 1998 NJO Young Artist Competition, Christopher Steinke on alto sax. For ticket information, call 477-8446.

Monday Night Big Band

The Monday Night Big Band continues playing every Monday night at the Ramada from 7:30 to 10:30 p.m. in the Riverside Room. The cover charge is \$4, \$3 for students, not including the purchase of a drink coupon. For more information, call 477-8008.

Jazz on the radio

By Dave Hughes

Jazz on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers a wide variety of jazz programs almost every weekday afternoon and various other days and times.

The weekday afternoon schedule goes like this: on Mondays, Dave Hoffman hosts "Jazz Divas," from 1 to 3 p.m.; on Tuesdays, Herb Thomas guides "Zero Street" from 12:30 to 3 p.m.; on Wednesdays, Dave Hoffman opens "Dave's Closet" from 12:30 to 3 p.m.; on Thursdays, Butch Berman, the "bebop man," does "Reboppin'" from 12:30 to 2 p.m., and Rachel Principato, programs "Rachel's Jazz" from 2 to 4 p.m. There is no jazz on Friday afternoons, when it's all blues.

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., and "Hotter Than That" with Warren "Rude Dog" Rudolph from 8:30 to 10 p.m. on Mondays; "The Mayor of Night Town," with "His Honor" Tom Ineck from 8:30-10 p.m. on Tuesdays; "Jazz-A-Mataz," hosted by Demetrious Jenkins from 8:30 to 10 p.m. on Thursdays; and, if western swing is your cup of joe, then "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 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" host Liz Chadwick features straight-ahead acoustic jazz, hard bop, a sprinkling of big bands, and a generous helping of the best current artists on the scene today at Cafe' Bohemia.

On Saturday nights Don Gill hosts his "Big Band Spotlight" at 8 p.m., followed by two other NPR programs, "Jazzset" at 9 p.m., hosted by Branford Marsalis, and "Piano Jazz," hosted by Marian McPartland, 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 March & April (Friday nights at 11 pm)

03-06 George Avakian
03-13 Jazz Violin, Part One
03-20 Jazz Violin, Part Two
03-27 Red Norvo
04-03 Wes Montgomery 75th Birthday Celebration
04-10 Tito Puente 75th Birthday Celebration
04-17 Johnny Griffin 70th Birthday Celebration
04-24 Billie Holiday

(continued on page 8, column 1)

Jazz on the radio

(continued from page 7, column 2)

JAZZSET in March & April (Saturday nights at 9 pm)

- 03-07 Jay Clayton & Jane Bunnett Sextet
- 03-14 Stephane Grappelli Tribute, w/Brian Torff
- 03-21 Highlights from the Northsea Festival
- 03-28 Ann Patterson's Maiden Voyage
- 04-04 Coltrane: A Love Supreme
- 04-11 The Roy Hargrove Big Band tribute to Dizzy
- 04-18 Getting Ready for Black, Brown, and Beige
- 04-25 Black, Brown and Beige at Stanford Jazz Workshop

PIANO JAZZ in March & April (Saturday nights at 10 pm)

- 03-07 Sir Roland Hanna
- 03-14 Jimmy McPartland
- 03-21 Karrin Allyson
- 03-28 Jacky Terrason
- 04-04 Jazz Royals, Dame Cleo Laine and John Dankworth
- 04-11 Oscar Peterson
- 04-18 DD Jackson
- 04-25 Stephane Grappelli

Jazz (and some blues) on KIOS

KIOS at 91.5 in Omaha has jazz every weekday that starts at 1 p.m. in the afternoon and runs until their daily news block starts at 3:30 pm.

On Mondays at 1 p.m., "Riverwalk: Live from the Landing" featuring live jazz recorded in San Antonio, Texas comes your way. Then at 2 p.m. the afternoon finishes with "Blues in the Afternoon" hosted by Mike Jacobs.

On Tuesdays, the "Brazilian Hour" starts off the afternoon at 1 p.m., followed by "Jazz in the Afternoon" with Chris Cooke from 2 until 3:30 p.m.

On Wednesdays at 1 p.m. the same "Jazzset" that aired on Nebraska Public Radio the Saturday before is repeated, but at 2 p.m., the "Marian McPartland's Piano Jazz" programs are a week ahead of NPRN's schedule. Wednesday concludes with 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 a new show entitled "Jazz From Studio 1" hosted by students of the Omaha Public Schools 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 the weekends, "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. There are no jazz programs on Sundays.

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

Discorama By Butch Berman

NEW STORIES

Remember Why
Origin

New Stories - a very bright light in jazz trios, clever, inventive and on target with their Origin release *Remember Why*. The opening cut eases you into the zone very seductively as the groove of Wayne Shorter's "Prince of Darkness" envelopes you. This Seattle based trio consists of Marc Seales on piano, Doug Miller on bass, and John Bishop at the drum helm. Three excellent saxophonists including one of my all time faves - Don Lanphere - appear throughout this elegant tribute CD to New Stories' mentors. The other two reedmen, Rick Mandyck and Hans Teuber, also shine throughout.

Miles, Herbie, and Joe Zawinul are represented splendidly as well as three originals and a lovely rendition of Jimmy Van Huesen's "Deep in a Dream" round out a great offering. Each member of New Stories is a master of his instrument and the sum of the parts is a must buy for all jazz fanciers. Check 'em out through:

Origin Records
5206 Ballard Ave NW #11
Seattle WA 98107
phone: 206-781-2589

And thanks a bunch to Andrienne Wilson for turning me on to these guys. Great taste prevails.

GREG ABATE

Broken Dreams
Seaside

My pal, Greg Abate, as usual, scores big again with his new Seaside release *Broken Dreams*. The top notch band features Greg (of course) on alto, tenor, and soprano saxes, Dave Zinno on bass, John Anter on the drums, and Mac Chrupcala, who virtually sparkles on piano. Frank Tiberi is the guest artist on tenor, and his work with Greg is incredible. I've loved every Abate CD I've heard, and *Broken Dreams* is no exception.

Reprising this Rhode Island band from the Jack Stevens penned *My Buddy* CD era, this cogent group truly speaks to each other, and with the addition of ex-Woody Hermanite reed exponent Tiberi - this Seaside offering offers much. Quality people - quality jazz. Enuff said.

Ordering information for this CD:

Seaside Recordings
215 Corey Lane
Middletown RI 02842
401-849-1290

Hoopla and hype, but is there talent?

By Michele Michaels

In a world where music reviewers reflect major marketing decisions rather than honest appraisals it causes one to ask the question, does the empress have any cloths? In the circumstance of Diana Krall, in a recent concert at Jazz Alley in Seattle, this was fully illuminated by an audience that demanded an encore after an evening of very little applause. Quite simply from moment to moment no one was moved, and in the end everyone felt as if there should be more.

If this had been an intimate night in the living room around the piano after a nice dinner, it would have been a very pleasant experience. But when a significant cover is charged, the feeling one is left with when all is said and done, is quite a different matter. Diana Krall who is probably as much a victim of her own hype as the listening audience, is not "yet" headliner material for a club such as Jazz Alley. There was some technique to her piano chops but no fire, and no volume. Some attitude in her vocal styling, but without the ability to hold a tone, or the ability to engage such techniques that include any warmth. The kind of feeling and emotional depth required to touch someone, needs more time to ripen, and her over all rapport with the audience is most likely hampered by her own press.

The media attention, and even television appearances leaves one to wonder, when talent will become the criterion for hype. Visually the push for mass media is obvious, orally the maturity required for such rave notices is not yet developed.

Russell Malone on guitar and Ben Wolf on bass were a great supporting team for Ms. Krall, and will give her the room and space she will need to further develop her art. The interaction between these two was comfortable, and experienced. Diana will learn a good deal from the silent, and subtle communication they expressed with their instruments.

There are so many performers that truly deserve to be presented, that could add something to peoples lives, and the entertainment industry. These artists do not have the opportunity to present their craft, and the public is not allowed the opportunity to enjoy that presentation. Performers that have been perfecting their calling for years and years, and because they are African American, or now older, or just new on the scene, are cast aside for much less. Perhaps the powers that be think that a look is more important than a sound. Perhaps it is one of a myriad of other easily jumped to conclusions. Whatever it is, this hype is unfair to the artist, and the audience. One can only hope that in the end substance will over come hype, and while the press is free to judge the issue, it is the hope that people pay close enough attention to judge for themselves -- not only what they are told.

UNL School of Music happenings

By Dave Hughes



File photo

The Pretext Quartet

Pretext Quartet at Kimball March 10

Newly appointed UNL assistant professor of trumpet, Darryl White will be doing a faculty recital on March 10 at Kimball Recital Hall. White will perform classical works in the first half of the program, but will be joined by Denver's Pretext Quartet for some jazz in the program's second half. Admission is free.

The quartet features White on trumpet, Jeff Jenkins on piano, Matt Houston on percussion, and Artie Moore on bass.

Saxophone Day at the UNL School of Music

The UNL School of Music will be hosting another Saxophone Day for middle and high school saxophone students on Saturday April 4th at Westbrook Music Building, 11 & R Streets, on the UNL campus.

The activities begin in the morning and climax with a 4 pm. concert, probably in Westbrook Recital Hall, featuring Dr. Robert Fought, the UNL Saxophone Quartets, and the UNL Saxophone Ensemble.

All Saxophone Day activities, including the concert are free. For more information, call Dr. Fought at 472-3902.

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Blues corner By Rich Hoover

Well, here we are again, spring is right around the corner and "these blues won't leave my head." The acoustic wave keeps rollin' as more artists are performing at the **Supper Jams** at M&N Sandwich Shop, 27th & Randolph (477-5306) Tues. to Sat. nights, and Buster's BBQ, just south of 48th & Norma I (484-8877) on Sun. nights. Hardy Holm, Chris Sayre, Tom Hanson, Ken Hoage, Gary Bracken, Vic Medley, Keenan Copple, C.A. Waller, Sean Benjamin, John Walker, Tom Martin, and Chris Jones play the 6-9ish performances. The more the merrier!

For the roving blues eye, the summer festivals are popping up all around:

March 14-15, Treasure Coast Blues Fest,
Ft. Pierce, FL

April 3-5, Springin' the Blues Fest,
Jacksonville Beach, FL

April 21-26, Festival International de Louisiane,
Lafayette, LA

April 24-May 3, New Orleans Jazz & Heritage Fest,
New Orleans, LA

April 30-May 3, 18th WC Handy Awards & Blues Fest,
Memphis, TN

On the city scene the Zoo Bar continues to bring in the blues:

3/13 --- Studebaker John & the Hawks -- harp heaven
3/27 --- Jimmy Johnson -- Chicago blues preacher
3/28 --- Joe Kubek featuring B'nois King -- always smokin'
4/4 --- Mike Morgan with Lee McBee -- together again
4/10-11 -- Baby Jason/Scarlet Runner -- local "yoots"
4/14 --- Sleepy LaBeef -- big (guy, sound, time)
4/15-18 -- Billy Bacon & the Forbidden Pigs -- meat
4/22-28 -- Magic Slim & the Teardrops -- power blues
5/13 --- Tinsley Ellis --- good burn
5/27 --- Tab Benoit --- Swamp serenade
6/3 --- A.J. Croce --- Jim's son & beyond

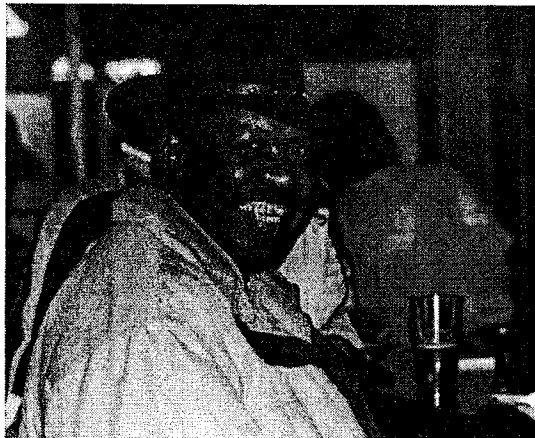


Photo by Rich Hoover

Magic Slim comes home to play the Zoo again

Blues on Disc By Rich Hoover

The Radio Kings

Money Road

Bullseye

Walkin' blues, shufflin' blues, young and restless blues, mean mistreater, lonely on the road blues. This and more await you on the *Money Road* featuring:

Brian Templeton - Vocals, harmonica, accordion

Michael Dinallo - Elec., acoustic, 12-string, baritone guitar

Bob Christina - drums, cardboard box

plus eight guest artists on the grand production "Money in her pocket"

The tunes on this CD are exciting modern blues classics built on sounds, direction, and feelings of past masters with the right blend of experience and talent to make their own blues.

Starting from the Boston area and working outward over the last several years these guys are runnin' hot. With this release, their first with Bullseye, the next generation of blues giants will include the Radio Kings. Be wise! Look for them in your town.

Johnie Lewis

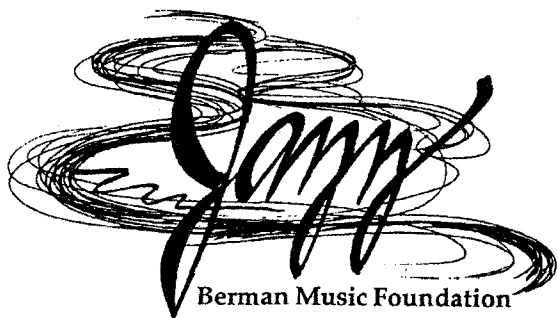
Alabama Slide Guitar

Arhoolie

The CD starts, "Well I wanna' talk a little bit about when I was hoboin' and I was in trouble". An excellent start for a acoustic rural blues storyteller, and Mr. Johnie Lewis is one of the better of the bunch.

Born in 1908 on a farm in Alabama, he left home in his mid-teens to prove he could make it on his own. In his late teens he met a man who made iron buckets and played guitar on request, his name was Charlie Grant. Johnie noticed how a pretty young nurse liked the way Charlie played. Johnie took most of the money he had and bought a guitar for \$15, a few days later he had taught himself two tunes. Since that time Johnie has always been a musician, most of the time as a sideline, using house painting and handyman work to make ends meet.

Johnie got married in 1933, moved to Chicago in the late 30's and worked as a painter and street musician. In 1970 Harley Corkliss was preparing to film *The Chicago Blues*. Her met Johnie and featured him in the movie. In 1971 this recording was made in two sessions, released on LP in '71 and reissued on this CD in '97. All tunes are written by Johnie and show the kind of artistry that make the blues live.



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