

Norman Hedman and Tropique, featuring Andrienne Wilson, play Lincoln June 24

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Jazz in June is cool!!

By Tom Ineck

Cool Latin sounds and vocals will dominate this year's Jazz in June series at the Sheldon Memorial Art Gallery Sculpture Garden.

The most star-studded lineup ever booked for this rapidly growing outdoor event features the Nebraska Jazz Orchestra on June 3; Kansas City diva Karrin Allyson on June 10; the Kansas City Latin ensemble Musa Nova on June 17; and the New York City-based group Tropique on June 24.

Jazz in June is sponsored by the Nebraska Art Association and Sheldon at Six. It has grown immensely in popularity over the last couple of years, at times drawing up to 1,000 listeners for the free 7 p.m. Tuesday evening concerts.

For Lincoln jazz fans, little need be said about the Nebraska Jazz Orchestra, which has been presenting an annual series of concerts for more than 20 years. A 16-piece big band, the NJO has included in its ranks most of the best jazz players in Lincoln and Omaha during the last two decades.

The NJO has released five recordings over the years, the most recent being 1996's "Volume V," which contains material from recording sessions between 1992 and 1996. In July, the NJO travels to Europe to perform at the Montreux Jazz Festival, as well as appearances in Paris, Heidelberg and Basel.

Singer Karrin Allyson has been making waves worldwide with four releases on Concord Records and a vibrant stage persona that leaves her audiences charmed. Her latest Concord release is last year's "Collage," an eclectic mix of standards, and more recent pop tunes by Bonnie Raitt, Billy Joel and the Beatles.

Born in Great Bend, Kansas, in the mid-1960s, Allyson spent much of her youth in Omaha and attended the University of Nebraska before moving to Minneapolis and, finally, Kansas City. She has become a staple in that city's jazz scene in recent years, appearing frequently at several Kansas City jazz clubs, including the Phoenix Bar & Grill and Jardine's.

Musa Nova (Portuguese for "new inspiration") is a six-piece Latin ensemble from Kansas City fronted by singer Angela Hagenbach, who combines a dynamic vocal style with striking physical beauty. Featured instrumentalists include the intensely spirited pianist Joe Cartwright and the versatile guitarist Danny Embrey.

Norman Hedman and Tropique, another Latin ensemble, features the vocals of Andrienne Wilson, also a gifted flutist and composer. Percussionist Hedman fronts the band, whose 1996 release is entitled "Healing Hands."

Keyboardist Glen Pearson also played a major role on that recording, switching effortlessly from piano to electronic keys. A special guest on the recording was pianist George Cables.

In conjunction with the Jazz in June series, the Sheldon gallery will present "The Jazz Paintings," an exhibit by renowned African-American artist Frederick Brown drawn from the artist's studio and a private foundation. The show runs June 10 through July 20.

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The Prez sez ...

Dear readers,

Hello dere Spring & "Go Giants (I'm back with baseball)!" So, are you ready? Well, I am as the BMF Express heads east To NY for a two week stay to feel the magic and document the recording debut of Jazz Foundation Records premier artist, Andrienne Wilson, and if time permits, dig the mecca of the world's jazz headquarters, and bring it back to you, our jazz fanciers, with pix galore.

But first - let me back up a bit and tell ya it was WILD in Wichita at the 26th annual Wichita Jazz Festival held for over a week in venues throughout the city and capped off by a gala concert at the spacious downtown Convention Center featuring Norman Hedman (our recording producer and percussionist) and Tropique, with Andrienne Wilson on flute and vocals; the Kenny Garrett Quartet, and vocal group Take Six (see more in Morgan Jones' review).

Special kudos go out to the entire staff of the Harvey Hotel who housed all the groups and had a very nice Yamaha grand in its lobby which got full treatment daily and nitely from all the players including moi in which jazzy 50's Doo Wop tunes were sung in harmonies around the piano.

Timbales/trap master Willie Martinez from NY wowed us all with his array of standards sung in a Smokey Robinson meets Mel Torme voice. Watch for him, folks and remember, you read it here first. Next, the complete ensemble of pros who put on this 26th WJF including: Bill and Sue Pearce from the Executive Talent Committee, President Cindy Greenwood, Ingri Fowler from Stage Mgt. and last but certainly not least jazz educator/musician Glenn Holmes, who shuttled the musicians from place to place and coordinated the sound check etc., were simply marvelous people to deal with; can't wait until next year. Also, our own Rich Hoover, besides taking excellent photos, provided first class chauffeur service between Lincoln, KC, Wichita and Omaha. Thank you all.

Also, as usual but not surprising, was the fabulous job and stunning presentation our legal council from Cline, Williams, Wright, Johnson, and Oldfather put together...singling out John Miles, Dan Stogsdill, and Tony Rager, who made our recording legal biz with Andrienne and Norman a total breeze, getting us even more jacked up about our creative endeavor. If you just tuned in to us, I'm referring to "She's Dangerous," our upcoming CD featuring singer/songwriter/flutist/arranger Andrienne Wilson, backed and produced by percussionist Norman Hedman and an all-star band consisting of my all-time, world-class, favorite pianist George Cables, Tommy Campbell on drums, Alex Blake on bass, and special guests, altoist Bobby Watson, and New York jazz trumpeter legend Lew Soloff. All this is to be done at Eastside Sound under the engineering brilliance of "The Wizard" Lou Holtzman. Believe me, plenty more to follow on this one. Don't forget Norman Hedman and Tropique with

Andrienne Wilson will be appearing at Jazz In June on Tuesday June 24th behind the Sheldon Sculpture Garden. A HUGE "Don't miss this one!"

Lastly, I really don't know what to say about the new club, Rogue's Gallery, that we endorsed last issue. Since then, I'm not really sure what theme they're actually trying to project. Anyway for now, the BMF chooses to recognize Ebenezer's as THE jazz club of Lincoln's future, as past efforts between them and us have proved most worthwhile, i.e. Greg Abate's gig. I guess the proof's in the pudding, as they say, and I would like to see both clubs flourish as well as more occasional jazz at The Zoo. For us true jazz lovers - there's never enuff. Onward to New York!

Best regards,



Butch Berman

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Trustee: Butch Berman

Consultants: Dave Hughes, Nancy Marshall, Wade Wright, Michele Michaels, and Russ Dantzler

and clinics to national talent. Their mission is to preserve the heritage of jazz and encourage both the performance and enjoyment of the many and varied forms of jazz music. They are a nonprofit all volunteer effort, and those who have not attended will do well to do so next year because they put on a first class presentation. To get on their mailing list, write to the Wichita Jazz Festival, PO Box 47231, Wichita, KS 67201.

The first act to grace the stage was Norman Hedman & Tropique. They are by far the most exciting Latin Jazz band performing anywhere. Norman Hedman created a beautiful set combining music from Tropique's latest CD, *Healing Hands*, and from Norman's previous CD, *Flight Of The Spirit*, along with new material. Opening strong with the first cut from the *Healing Hands* CD, they set the tone for the rest of the night. "One For Ahmad"



Photo by Rich Hoover
Percussionist Norman Hedman of Tropique

Norman Hedman and Tropique help close festival

By Morgan Jones

Norman Hedman & Tropique, The Kenny Garrett Quartet, and Take 6 were the featured performers closing night, Sunday April 27, 1997, for the 26th annual Wichita Jazz Festival. This is one of the most prestigious festivals in the country. The festival lasts seven days, presenting everything from high school and middle school jazz bands



Photo by Rich Hoover
Hedman and Wilson together on stage in Wichita

featured George Cables on piano, who was as engaging and magnificent as ever -- certainly what everyone has come to expect from Mr. Cables. He delivered the goods, and continues to distinguish himself as one of the finest pianists in the world.

Norman Hedman has put conga playing up front and center stage. His exquisite percussion work, and unyielding smile, explains why he is the musician's percussionist of choice on most hit records today. It won't be long before his place as a band leader, and his

(continued on page 4)



Photo by Rich Hoover
Andrienne Wilson, drummer Tommy Campbell, & Hedman



Photo by Rich Hoover
Pianist George Cables during the soundcheck

significant talents as a producer, will also reach the fame that is deserving of such artistry. Joey Gonzalez (from the film *Mambo Kings*), on bongos, shared the spotlight with Norman. The interaction between the two of them pulled the audience right up on stage with the band. The music was spectacular, from Andrienne Wilson's powerful heart felt vocals and melodic flute lines, to Willie Martinez's enviable energy expressed through his timbales. Ron Monroe laid down bass lines to die for, and Robert Aaron filled in the spaces with beautiful solos on the soprano and tenor saxophones. The musicians were unmistakably enjoying themselves, and the energy was contagious. This performance was a world class event.

Alto saxophonist, Kenny Garrett was next to shine with his quartet, and did so. He is one of the few musicians who can deliver the classics with as much meaning and sincerity as when they were first introduced a generation or two ago. This talent was not lost on the audience; they were engaged.

Kenny was joined by bassist Nat Reeves who was on Kenny's CD, introducing *Kenny Garrett* (1984), which was Kenny's debut CD as a leader. The two of them obviously enjoy playing together, and did so impeccably. Add to this the elegant and refined piano stylings of Mr. Kenny Kirkland, and Jeff "Tain" Watts on drums, and you have the makings of a celestial affair.

Toward the end of the performance this vintage showing had the audience clapping, swaying and hanging on every note. The music was first rate and all who attended were pleased that they were there.

Unfortunately, this reporter was called away before *Take 6* took the stage. However, because you can always count on The Wichita Jazz Festival to present only the best, there is no doubt it too was a great show.



Photo by Rich Hoover
Wilson singing at the Wichita Jazz Festival



Photo by Rich Hoover
The Kenny Garrett Quartet in Wichita



Photo by Rich Hoover

Saxophonist Greg Abate at Ebenezer's

"Let it Swing" was unofficial theme of Abate performance

By Tom Ineck

A late winter storm failed to dissuade dozens of dogged jazz fans from attending a heated April 11 performance by saxophonist Greg Abate at Ebenezer's, another stellar jazz event presented by the Berman Music Foundation.

Accompanying Abate, who flew in from his home in Providence, R.I., were local legends Tom Larson on piano, Andy Hall on bass and Todd Smith on drums. With very little rehearsal time, the trio of veterans supported Abate with equal amounts of grace and fire, not an easy thing to do considering the saxophonist's penchant for outrageously fast tempos.

A concert by the Academy of Ancient Music at the Lied Center for Performing Arts prevented me from catching the first set, but by the time I arrived on the scene, Abate was in fine form, jauntily launching the second set with "Let it Snow." This was no throw-away, novelty rendition of the wintertime classic, but a seriously swinging exposition of its rhythmic, melodic and harmonic potential.



Photo by Rich Hoover

Todd Smith, Andy Hall, and Tom Larson

"Angel Eyes," the ultimate jazz ballad, began slowly, then accelerated to show Abate's bop chops to their best effect. His blues-inflected alto saxophone playing was peppered with 16th and 32nd notes, reaching the upper registers with a shrill, edgy tone and descending in a melodic cascade. The resemblance to the late, great Art Pepper is there, yet Abate's found his own voice.

Like any great bop classicist, Abate pushed his bandmates to develop melodic variations. During "Angel Eyes," for example, Andy Hall responded with a snippet of Gershwin's "It Ain't Necessarily So," getting a round of smiles from his colleagues and from the more alert members of the audience.

Smith provided the powerful backbeat for Sonny Rollins' classic calypso tune "St. Thomas," for which Hall switched to electric bass and Abate switched to flute, showing their versatility. Smith's flashy, polyrhythmic solo had even Abate smiling and nodding appreciatively.



Photo by Rich Hoover

Andy Hall thoughtfully strums away on his bass

Still on the flute, Abate played an honest-to-goodness ballad version of "My Foolish Heart." His beautiful solo seemed to explore all the possible changes and inspired Larson and Hall to exemplary solos as well.

With a bold deconstruction of Charlie Parker's "Confirmation," Abate acknowledged his debt to the bop pioneer without surrendering to slavish restoration. Weaving in and out of the melodic line, Abate kept listeners guessing. His alto sax solo was one of the evening's most outstanding displays of bop technique. Smith, inspired by the heat in Abate's playing, contributed another fiery drum solo.

Finally, the quartet charged through a version of "Cherokee" taken at a mad tempo. Abate's playing here was a compendium of what have become conventional bop changes and riffs over the last 50 years or so.

If for no other reason than his high art of preservation and extension of the bebop vocabulary, Abate takes an important place in the annals of jazz history. Once again, Lincoln was fortunate to be able to experience that high art in the making.



Photo by Rich Hoover

Greg Abate with Tom Larson and Rusty White

Greg Abate Workshop Review

By Butch Berman

Even though the format of these highly professional and informational workshops at UNL's Westbrook Music Building under the guise of jazz Professor Dave Sharp seldom vary - each special guest brings something new to the eager young musical stalwarts that seem to pack the joint every time. In the case of Rhode Island saxophone colossus Greg Abate - this was no exception.

All three AM workshops were packed to the brim. Backed by Lincoln's own Tom Larson on piano and Professor Rusty White on bass - the lack of drums seemed to make no difference, as this trio, who barely had time to remember each other's names, swung mightily under the superb leadership of the Selmer endorsed Abate.



Photo by Rich Hoover

Abate answering a question about jazz

My interpretation of Greg's response is that in the true essence of jazz what really matters is that it happened - and the spontaneity of such is what's truly important.

Abate also emphasized how crucial it is to be familiar with all the scales; so one can get into the theory of an original melody, transpose it in all keys and eventually proceed to compose on the spot.

Greg, Tom, and Rusty closed out the workshop with a spirited version of "Cherokee" (paying tribute to its composer, Ray Noble, who passed away recently) that evolved into a chorus of "Sleighride."

Quite apropos, as a raging spring snowstorm preceded Greg's later evening gig at Ebenezer's. Even with the snow, the house still was filled to the rafters with a huge crowd of jazz followers who thrilled to the magic of Greg Abate.



Photo by Rich Hoover

Butch Berman with Greg Abate after the workshop



Photo by Tom Ineck

Group Sax is (from left) Ted Larson, Ed Love, Dave Sharp, and Scott Vicroy

Tomfoolery By Tom Ineck

The April 24 and April 26 jazz benefits presented by KZUM Radio at Ebenezer's were showcases for local musicians too rarely heard in their own hometown.

With no clubs consistently booking live jazz, musicians have little incentive to keep combos together and no forum for learning new material, writing new arrangements or developing a group rapport.

For example, the April 24 performance by Group Sax marked the first time the saxophone quartet had performed since its appearance last summer during the Jazz in June series.

With a good mix of events like the KZUM benefits, the Berman Foundation concerts and the Monday Night Big Band, jazz is slowly making inroads in Lincoln's difficult live music climate, though true success still is evolving.

The KZUM jazz benefits exposed audiences to the music of saxophonist Bill Wimmer, pianist John Carlini, drummer John Scofield, pianist Tom Larson, guitarist Peter Bouffard, Group Saxists Ed Love, Dave Sharp, Scott Vicroy and Ted Larson, the Jesse Becker Creative Music Ensemble and, most winningly, Annette Murrell (backed by keyboard wiz Jim Williamson and the ubiquitous Scofield).

Wimmer was at his unpredictable best, favoring more obscure tunes like Claire Fischer's "Morning," and James Williams' "For My Nephews." The Larson-Bouffard Duo brought a gentle touch to the evening, while Group Sax let loose a reedy barrage on tunes by the 29th Street Saxophone Quartet and the British group Itchy Fingers.

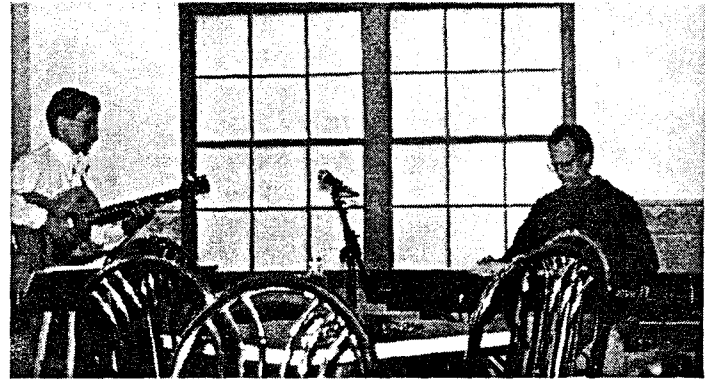


Photo by Butch Berman

Peter Bouffard and Tom Larson at Ebenezer's

But it was Murrell who packed the house April 26, as she filled her hourlong set with brassy, bluesy renditions of classics like "I Don't Get Around Much Anymore," "I'm Gonna Love You as Long as I Live," "Rock Me Baby," "Out of Nowhere," "How High the Moon" and "Summertime." The mood was more sensuous on the ballads "Good Morning Heartache," "I Can't Get Started" and "My Funny Valentine."

Becker's loose, young ensemble reminded me of late '60s Pharaoh Sanders, as the leader's sax, two drummers and an electric bassist boldly rode the modal wave.

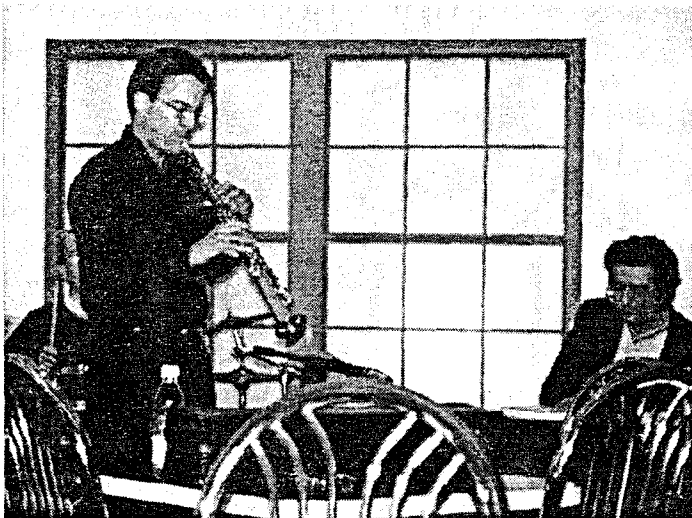


Photo by Butch Berman

John Scofield, Bill Wimmer, and John Carlini

Murrell and NJO toast Fitzgerald

By Tom Ineck

The Nebraska Jazz Orchestra's final performance of the regular season on April 16 was a varied display of talent that drew an overflow audience to the Ramada Hotel in downtown Lincoln.

Billed as a tribute to Ella Fitzgerald, the concert featured several tunes loosely related to the great jazz stylist and sublimely sung by Lincoln's own Annette Murrell. Fifteen-year-old Lincoln Southeast High School sophomore Broc Hempel, winner of this year's NJO Young Artist Competition, displayed some dazzling pianistics, and the NJO proved itself capable of swinging on its own.

Hempel, a frequent player at the Monday Night Big Band sessions in the Ramada's Riverside Room, has an affinity for the blues, as he demonstrated on "Things Ain't What They Used to Be." His two-fisted technique combines fluid right-hand runs and a powerful bass line.

Hempel showed confidence and poise in a piano trio rendition of the standard "On Green Dolphin Street." On Chick Corea's difficult "Steps," his hands fairly flew across the keyboard, his inventive, propulsive lines never flagging. In fact, it was veterans Ed Love on alto sax, Brian Grasmick on trumpet and Scott Vicroy on tenor sax who seemed nearly stymied by the complex Corea composition.

To close his set with the NJO, Hempel chose Thelonious Monk's "Well You Needn't." The young pianist alternated stunning single-note figures and block chords, finally tossing in a few Monkish dischords.

Annette Murrell entered with a take-charge attitude that comes from years of playing in venues ranging from smoky blues bars to cavernous churches. She belted out "The Nearness of You" with soulful grandeur, although the brass ensemble nearly drowned her out at a point that was pitched too close to her voice. Throughout her set, Murrell fought a sound system that was notably inadequate when she projected her full-bodied contralto.

With a small group, she did a marvelous version of "Out of Nowhere." Never attempting to mimic Fitzgerald's pyrotechnics, Murrell's voice is lustier and more gospel-tinged. The Thelonious Monk ballad "Round Midnight" was an excellent vehicle for her swooping, diving vocals. "How High the Moon" was uptempo, with Murrell playfully scat-singing a lead-in to Peter Bouffard's guitar solo. In keeping with the lunar theme, Murrell finished with "Destination Moon," in a muscular rendition full of swagger and brass.

An encore brought her back for "Every Day I Have the Blues." In Murrell's warm delivery, there is a large portion of joy, even in the blues.

Jazz in the venues

Compiled by Dave Hughes and Nancy Marshall

Monday Night Big Band continues

The Monday Night Big Band is scheduled to perform from 7:30 to 10:30 pm every Monday night in June in the Riverside Room on the lower level of the Ramada Hotel, 141 N. 9th St., in downtown Lincoln.

The doors open at 7 pm, and the group will play three sets a night for a cost of \$4/\$3 for students. For more information, call 477-8008.

NJO to again host Prairie Jazz Fest June 22nd

The Nebraska Jazz Orchestra will once again be hosting a reunion concert this summer called the Prairie Jazz Fest II at Lincoln's Pinewood Bowl in Pioneers's Park just southwest of town. This second version will probably start at 4:30 pm on Sunday June 22nd and an entire family of two adults and two children can get in for \$16. Otherwise, admission is \$7 for adults and \$5 for students.

The lineup for this year's Jazz Fest is as follows: Kid Quarkstar, Braziliance, Lightning Bugs, and of course, the Nebraska Jazz Orchestra. For more information call the NJO office at 477-8008.

NJO to play at Papillion park

For people in the Omaha area that can't make it down for Jazz Fest, you can see and hear NJO at a free outdoor concert at the City Park in Papillion at 7 p.m. on Sunday, June 8th.

NJO to tour Europe and play Montreaux

Members of the Nebraska Jazz Orchestra are off to Europe on July 1st to have some fun and play some jazz. The group will play concerts in Paris; Heidelberg, Germany; Basel, Switzerland; and Montreux, Switzerland at the world famous Montreux Jazz Festival. The group will return on July 9th for more gigs in the Midwest

1997 Nebraska Jazz Camp to be held July 21-25

The 1997 Nebraska Jazz Camp will be held once again at Nebraska Wesleyan University from July 21-25. The camp is sponsored by NWU and NJO and will be held at the Rogers Fine Arts Center at 50th and Huntington Streets on the Wesleyan campus in Lincoln.

The Nebraska Jazz Camp faculty are all members of NJO, and serve as clinicians, instructors, and performers throughout the week. Classes and activities include performances by the 16-piece Nebraska Jazz Orchestra, and the Nebraska Jazz Sextet, studies in jazz improvisation, jazz theory, electronic music, jazz literature and videos, small groups, and big band jazz ensembles.

Resident tuition is \$315, and commuter tuition is \$165, and the registration deadline is July 5th. For more information, call/fax 477-8222.

Gallery Walk for June and July

There are no Gallery Walk Cabarets scheduled for this summer at the Seventh Street Loft. This popular first Friday of the month event will return in the fall.

Jazz in Omaha

I was informed by Omahan Bill Ritchie that Kiki's Crabhouse has had no jazz since November, even though we had been listing that they would. Ritchie also said that sometimes Butsy Ledoux's in the Old Market and Buena Vida at 7635 Cass St. have some jazz, and that Luigi Waites plays at Mr. Toad in the Old Market every Sunday night with no cover.

Jazz continues at The Oven

The Oven is still the place to be for jazz on Sunday nights from 6:00 to 9:00 pm in Lincoln. The restaurant at 201 N. 8th in Lincoln has featured the duos of Andy Hall & Dave Sharp; Dave Novak & Dennis Taylor; Peter Bouffard & John Carlini; and Nancy Marshall & Steve Hanson. It is not known yet what the schedule will be for June yet, but expect the same duos in approximately the same rotation. Call The Oven at 475-6118 for more information.

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 every weekday afternoon from 12:30 until 4 p.m., except Monday when the jazz ends at 3 p.m. and Friday when the jazz only runs from 2 until 4 p.m. You can also hear jazz on Monday and Tuesday evenings from 8:30 to 10 p.m.

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. Then, Liz Chadwick presents "Bohemia After Dark," an hour of locally programmed jazz from 12 midnight until sign off at 1 a.m.

On Saturday nights the jazz continues with Don Gill and the sounds of the big bands on "Big Band Spotlight" at 8 p.m. That's followed by two other National Public Radio 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 the studio line at 472-2200, or 1-800-290-6850.

JAZZ PROFILES in June (Friday nights at 11 pm)

06-06 Jackie McLean
06-13 Jaki Byard: 75th Birthday Celebration
06-20 Al Hibbler
06-27 Roy Haynes

JAZZSET in June (Saturday nights at 9 pm)

06-07 Carnegie Hall Jazz Band: "Evening of Brazilian Jazz"
06-14 A Groningen Sampler (Groningen Jazz Marathon)
06-21 Joe Lovano in Iowa City
06-28 Roy Hargrove Salutes Louis Armstrong

PIANO JAZZ in June (Saturday nights at 10 pm)

06-07 George Wein
06-14 Danilo Perez
06-21 David Liebman
06-28 Frank Kimbrough

Jazz on KRNU

The University of Nebraska-Lincoln's student station, KRNU at 90.3 in Lincoln, now has only one jazz related show. The program featuring beat poetry called "Words," hosted by Joe Krings, continues on Friday nights from 9 p.m. to 11 p.m. (new summer hours). For more information about this program call KRNU at 472-5768.

Jazz 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., Jazz Classics in Stereo with Robert Parker comes your way and 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 was aired on Nebraska Public Radio the Saturday before is repeated, but at 2 p.m., the Marian McPartland Piano Jazz programs are a week ahead of NPRN's schedule. Wednesday concludes with a half hour of Jazz Revisited hosted by Helen 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 The Good Old Days 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.

Dianne Schuur Review

By Morgan Jones

Deedles, as her friends call her, was introduced as the reigning Queen of Jazz, and this engagement did nothing to tarnish that image. Diane Schuur's performance this week at Jazz Alley in Seattle, was stellar. You could feel the level of anticipation and excitement climb as soon as she entered the room. Ms. Schuur's presence was inviting, and her mastery as a performer was clear. It is no wonder that she has loyal fans and packed houses wherever she goes.

Diane began with a song expressly written for her, "Deedles' Blues," which is obviously one of her signature songs. Her ringing vocals, and distinctive percussive soloing style on piano were engaging, and entertaining. The Dinah Washington classic "Blue Gardenia" (and the title track of last year's CD), came next. This was performed in a style reminiscent of it's famed originator, but with Ms. Schuur's sensibility and good taste.

The next introduction was delivered as, "Love Walked In" (the famous Deedles mug to the audience) "With You." From that moment on the crowd was hers, as the room exploded back with smiles. Deedles was clearly at home, in her home town, something the audience knew. It proved to be the fodder for a very intimate evening.

The next selection may have been the best of the night as it was a simple and naked rendition of the jazz classic, "How Deep Is The Ocean." It left this reviewer wondering at the clarity of a voice that is unequalled in its bell-like quality, and the inability of her record label to capitalize on that fact.

In a career that has been guided mostly by a label's insistence in pushing her past a mountain of horns, the directness of her sweetest singing and solid piano playing, are largely ignored. This is clearly a mistake. Diane Schuur's best work is when she is allowed to comfortably do her own thing, and show a softer side.

Ms. Schuur dutifully supported her label by featuring a number of songs from her recently released "Blues For Schuur." The label's focus on blues has been touted as a new direction, but obviously from her delivery, this is not news. She knows how to sing the blues, and proved that fact. Her insistence on including past favorites, and the fearlessness with which she dives into improvisational forays of music are by far her strong points.

Deedles then asked close friend, Andrienne Wilson, to join her on stage. She called out to Ms. Wilson, "You did bring your flute, didn't you?." After a few moments of very funny banter between them, Ms. Schuur

asked her friend if she knew the song - clearly a criterion that doesn't phase Diane, as the answer was "No," and the music proceeded anyway. Deedles assured Wilson that all she had to do was watch her fingers. This was pulled off so well, that more than a few people assumed it was a comic ploy, but real improvisation was the name of the game for the rest of the evening. It was live, it was real, it was jazz.

As a special personal treat, Deedles called her husband up to the stage to sit beside her, for "Through Your Eyes," a song written for Diane's wedding by Ms. Wilson, which proved to be a show stopper. After some tasteful piano and flute solos, the two jazz Divas joined together in taking everyone to church. Andrienne led the crowd in backup vocals while Diane sang moving gospel lines. When the audience had owned the chorus, the two voices rose up in a soprano/alto duet few will forget, even though they were singing backup. Moments like these are far and few between, and no one present doubted that for a second.

Roger Hines (Diane's Musical Director), from Columbus, Ohio, played a compelling and expressive bass. Jim Zimmerman (also Cleo Lane's drummer), from San Francisco, joined Ms. Schuur for this week of jazz. The exquisite and lyrical Arco playing (bowed technique) on bass, and innovative drumming such as, the extended samba drum solo on, "It Don't Mean A Thing If It Ain't Got That Swing," combined with Diane's stunning voice, create a show with style.

Ms. Schuur's wit, and intimacy with her audience have resulted in a sure fire fan base. Diane's performances are enchanting and impromptu; you will never see the same show twice. While some musicians go on the road with just 10 or so songs, Deedles will do 5 or 6 from her latest CD, and then it is anyone's guess (including, in many cases, the musicians), which is to her credit, and the found fortune to those who are in attendance.

Altman's Kansas City finally to be shown in Lincoln

By Dave Hughes

Dan Ladely from the Ross Film Theater recently contacted the Berman Music Foundation to see if we would be interested in helping sponsor a local showing of Robert Altman's *Kansas City*, a story set during the '30s jazz scene in Kansas City. Of course, we said, "Yes!"

The film is slated to be shown on the lawn in front of Kimball Hall right after Musa Nova's set on Tuesday June 17th in conjunction with the Jazz in June series.

This is to be the first showing of the film in Lincoln, as it was somehow not scheduled originally.

There is no admission charged for this screening.

Blues Corner

By Rich Hoover

Blues Festivals

Yes indeed, with blues festivals abounding there are plenty of options. The following is a list of web sites and some picks from around the country.

Blues Festivals websites:

www.festivalfinder.com

www.bluesfestivals.com

www.bluesaccess.com

Blues Festivals:

Eureka Blues Fest 5/29-6/1 Eureka Spgs. AR
501-253-5366

Chicago Blues Fest 6/5-8 Chicago IL
312-744-0571

WC Handy Fest 6/8-15 Henderson KY
800-225-8747

Kalamazoo Blues Fest 6/20-21 Kalamazoo MI
616-278-1601

Smithsonian Folklife Fest 6/26-30 Washington DC
202-357-1300

Monterey Blues Fest 6/28-29 Monterey CA
408-394-2652

Miss. Valley Blues Fest 7/3-5 Davenport IA
800-747-7800

Memphis Music Fest 7/12-14 Memphis TN
901-525-3655

Mendocino Blues Fest 7/13 Mendocino CA
707-895-3214

Kansas City Blues Fest 7/18-20 Kansas City MO
800-530-5266

July Jamm 7/26-28 Lincoln NE
402-434-6900

Black Hills Blues Fest 7/26 Rapid City SD
800-487-3223

Poconos Blues Fest 7/26-27 Big Boulder Lake PA
800-468-2442

That should keep anyone busy and havin' a ball!

Blues on Disc

By Rich Hoover

JUMPIN' JOHNNY SANSONE

Crescent City Moon
Bullseye Blues

Johnny Sansone shows an authenticity of feeling and style that is a standard of the greats. The arrangements, using blues, New Orleans soul and r&b, and zydeco makes for a wide open batch of fun tunes. Eleven

of the dozen cuts were penned by Johnny, they are excellent writings that bring out all the emotions and situations that having a good time involves.

Starting the CD with "Give Me a Dollar," a hambonin' street song will most always catch my attention. Followed by a fun little tune about young love entitled "Anything Anytime," then jumps right into a mixed groove tune which lyrically comments on "Your Kind of Love." It has zydeco accordion with r&b horn backup and a nice soul bass line. These hooks were enough to persuade me to stick around for the rest of the CD, and time well spent it was. The remaining tunes continue to be compelling in content and arrangement.

Johnny Sansone does vocals, accordion, harmonica, with the excellent versatility of Rick Olivarez on guitar, Steve Riggs (groove artist) on bass, and the locomotive power of Jim Starboard on drums along with several guest artists including: Sonny Landreth on slide guitar on two cuts, and Omaha horn man Joe Cabral getting sax solos on four songs, backing vocals on two songs and percussion credits on one tune.

This is the second CD release for Johnny and he's good. I don't even have to climb out on a limb, I can just stay under the tree and say "It's a hit!"

AMERICAN MASTERS VOL. 8

Piano Blues & Boogie Classics
Arhoolie

This release is Vol. 8 in the American Masters series from Arhoolie records with 15 blues and boogie classics from Big Joe Duskin, Mercy Dee, Whistling Alex Moore, Otis Spann, Katie Webster, Thunder Smith, Robert Shaw, Elmore Nixon, Joe "Pinetop" Perkins, Omar Sharriff, Pete Johnson, Bukka White, Piano Red, Henry Gray, and Lafayette Leake.

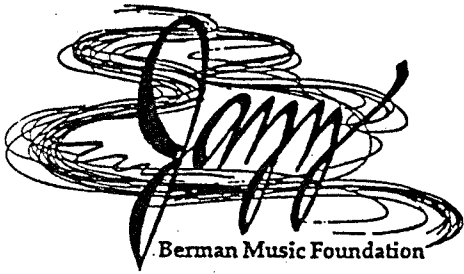
It's another fine example of the great artists and catalog of recordings that Arhoolie has to offer. All are selections from previously released CDs, except for the soon to be released Henry Gray *Cold Chills* CD.

If you like anthologies of various artists this is one to have. I'm keepin' mine!

MONSTER MIKE WELCH

Axe to Grind
Tone-Cool

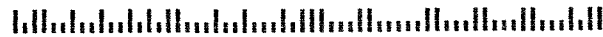
Mike Welch and George Lewis make a great songwriting/guitar playing team. This CD, Mike's second, has a dozen fine contemporary blues tunes. With the style centered on the unique sound and style of Mike, vocals and lead guitar, and George, on rhythm and Leslie guitar, the variety of tempos and arrangements makes a well-rounded CD. Mike and George along with Jon Ross on upright and Fender bass and Warren David Grant on drums are a formidable team that can roll the blues.



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