

Photos by Rosanne Olson
Andrienne Wilson kicks off this year's KCJF on June 26th

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Third K.C. Jazz Fest has new time & place

By Tom Ineck

After two years at the acoustically grand -- but secluded -- Starlight Amphitheater, the Kansas City International Jazz Festival this year moves to a more heavily populated venue, the outdoor plaza in the heart of the Crown Center shopping district.

The third annual event also shifts from late September to late June, with performances on Friday June 26 and Saturday June 27. That's good news for those of us who shivered in the crisp autumnal air as the temperature dipped into the 40s at last year's festival.

Perhaps the most dramatic change is in the type of artists booked for the two-day festival, which was founded as a true jazz alternative to the increasingly commercial Kansas City Blues & Jazz Festival held in late July.

The lineup is unmistakably the most eclectic ever, ranging from New Orleans trad jazz and pop-gospel vocals to stride piano and klezmer music. Still, the bill includes enough straight-ahead jazz to justify the name.

Among those jazz artists is Andrienne Wilson, a vocalist, flutist and composer whose current release on Arabesque Records, "She's Dangerous," was funded by the Berman Music Foundation.

Wilson and her quartet will open the festival at 6 p.m. June 26 with her distinctive brand of Latin jazz. We got a taste of her infectious style last year when she

performed with Norman Hedman's Tropique at Jazz in June.

Following Wilson is the Brad Mehldau Trio, led by the young Warner Bros. recording artist that some pundits are referring to as "the new Bill Evans." Formerly the pianist for Joshua Redman, Mehldau was named in the Down Beat International Critics Poll as the #1 talent deserving of wider recognition -- while still in his 20s!

Up next is clarinetist Pete Fountain, a New Orleans jazz legend who will lead his sextet through a veritable history of Crescent City jazz. Nearing age 68, Fountain still performs regularly and continues to operate his own jazz club in the heart of the French Quarter.

(continued on page 3, column 2)

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The Prez sez

Dear People,

Torn between being totally professional, or as I do in "real life" wear my heart on my sleeve and tell it like it is, with this Prez Sez you'll get a compromise from me - but as always the truth, the whole truth.

OK, so you detect a bit of heavy-heartedness from me, and you're right. Nice guys finish. Now about jazz.

To be perfectly honest - we should have been a part of Jazz in June for many obvious reasons and our absence was not because we're too busy or an oversight. Some folks can share, others refuse, and then no one really wins or loses but stays stuck in the muck. As I stated in my last letter - we have learned to take our stuff where it's appreciated and accepted. Networking and ego-less collaboration are the sum of the parts that will make jazz a success.

Speaking of success stories, we just returned from the first Topeka Jazz Festival. I'm still flying on Cloud Nine. My highest regards go out to Mr. Jim Monroe, whose concept and hard work seemed to have paid off in spades. We clashed a bit at first, but after meeting face to face at the Mid-America Arts Alliance Jazz Conference we all ended up together on the TJF ship. Jim showed his stuff and we showed ours, and we came out smiling.

I don't want to take anything away from Tom Ineck's extensive review of this festival, but just getting to know and love the slightly obscure JAZZ SINGER personified, Ms. Nancy King, was a real treat. Stay tuned for reviews of her limited but sensational recorded work and an indepth interview to follow soon. A big "thank you" goes out to Karrin Allyson (King was Allyson's mentor) for persuading Jim to bring Nancy aboard and we were all in be-bop heaven.

I haven't seen the movie "The Full Monty" yet, but the "full" Monty Alexander Trio just about stole the show. Hearing the original trio lineup of magnificent Monty on piano, backed by the "as good as it gets" rhythm section including drummer Jeff Hamilton, who even blew my mind beyond Bill Stewart's fabulous performance, and the highly underrated (in my book) but astute and deft bassist John Clayton tore up four hourlong sets. 'Twas like hanging at Bradley's in New York in the old days. Enjoy our pics and coverage of this fine event and stay tuned for next year's goings on.

...And speaking of jazz singers, I'm a lucky guy to have encountered several divas of greatness. My proudest moment since the BMF was founded was the realization that "She's Dangerous," Ms. Andrienne Wilson's first release on our collaboration with Arabesque is now out and available. What a wonderful work of art.

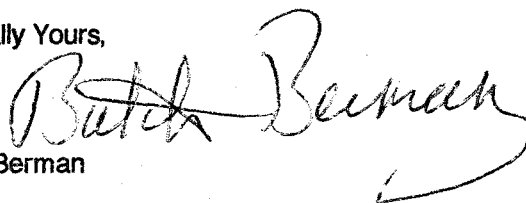
So let me be the first to officially let you know that our CD release party will be in KC - as Andrienne Wilson opens the 3rd Annual Kansas City International Jazz Fest. Steve Irwin and Jo Boehr put their heart and soul into this every year and this weekend, June 26-27 at Crown

Center, will be no exception. Along with Andrienne Wilson the festival also features Brad Mehldau, Pete Fountain, Take 6, Joe Lovano, and Dee Dee Bridgewater, plus many other national and local jazz luminaries. We love these folks and they treat us like royalty. Hence, we're co-sponsoring the event this year to make Andrienne's KC debut a double shot with her CD and the festival. Percussion extraordinaire Norman Hedman (Tropique's leader) will be joining Anne's top flight band consisting of Victor Jones on drums, Richie Goods on bass and Stephen Scott at the keys. A night to remember. So, for more information you can call us here at the office at 402-476-3112, or you can contact the KCIJF directly at 816-444-4558.

This all follows a night for Anne and her band at Yoshi's in Oakland, California June 15th with guest star Bobby Watson. Full report on this and the rest of the West Coast tour as it comes in.

Could this be the summer of love, or what?

Jazzically Yours,



Butch Berman

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Trustee: Butch Berman

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

KC "Fiddler" to play KCIJF (from page 1, column 2)

Lincoln again

By Dave Hughes

90-year-old jazz legend Claude "Fiddler" Williams will be making another appearance in Lincoln in June. The Kansas City jazz violin virtuoso will this time be playing with Lincoln's own Lightning Bugs at the Cornhusker Hotel, 333 S. 13th St., on Friday, June 19th from 6:30 to 10 p.m.

This concert, sponsored by the Lincoln/Lancaster Senior Centers Foundation and the National Bank of Commerce Fabulous 55, features not only the great music but attendees will receive complimentary gourmet hors d'oeuvres, wines, and gourmet ales all for \$30.

Williams, who was born February 22, 1908 in Muskogee, Oklahoma, is currently on his 90th Birthday Tour. He started the tour by playing five shows in five days, beginning with at "Strung Together" concert in Northampton, Massachusetts with five other fiddlers spanning an age difference of 74 years. Then Williams was invited to the White House to play with Bucky Pizzarelli and Keter Betts, who were all backing dancers Savion Glover, Jimmy Slyde, and more. This performance was taped for the "In Performance at the White House" series by WETA-TV and broadcast over many PBS stations March 9.

Williams' Swing String Trio, featuring guitarist Joe Cohn and bassist Earl May, continued the 90th Birthday Tour with two shows at the new August Lounge in Scarsdale, New York on June 4.

Williams developed his fat, horn-like sound along side Kansas City reed and brass players such as Charlie Parker and Lester Young. Jams that he participated in at the Musicians Foundation Building in Kansas City included Mary Lou Williams and some of the Oklahoma Blue Devils.

Seating is limited, call 441-6154 for ticket information.



Drawing by Bob Nilson

Claude "Fiddler" Williams

Take 6, the Grammy-winning a cappella gospel group, will close the first evening of festivities. While maintaining its commitment to Christian themes and divine inspiration, the brilliant six-voice ensemble has broadened its appeal among jazz audiences.

The music resumes at 1 p.m. June 27 with The Boulevard Big Band, a popular Kansas City ensemble that has helped to keep the swing tradition alive for 10 years. The band has two critically acclaimed recordings.

Vocalist Julie Turner, another Kansas City favorite, will follow the big band, with some tasteful rhythmic accompaniment by KC drummer Tommy Ruskin.

Brian Blade, percussionist and featured artist with saxophonists Joshua Redman and Kenny Garrett, fronts The Brian Blade Fellowship, a quintet with a new recording on Blue Note. Redman has called Blade "the drummer of the future." The versatile percussionist also has recorded with Bob Dylan, Emmylou Harris and Joni Mitchell.

Ahmad Alaadeen, Kansas City saxophonist, composer, arranger, educator and longtime favorite with hometown jazz fans, is up nex with The Deans of Swing. Musician Magazine named the group the best unsigned band of 1996.

Following Alaadeen is Kol Simcha, a Swiss klezmer band specializing in playing the Eastern European Jewish folk music with a distinctive jazz flair. Kol Simcha is at the forefront of the contemporary klezmer renaissance taking place throughout Europe. Klezmer music typically includes Yiddish instrumental music, instrumental versions of popular Yiddish folk songs and Hassidic liturgical music.

Bram Wijnands, a stride piano player from Holland who now lives in Kansas City, will perform with his trio in a style influenced by Art Tatum, Errol Garner and Nat Cole. Born in the Netherlands in 1965, Wijnands took K.C. by storm when he moved to the city in 1991 and performed a weeklong sold-out gig at a local club.

Saxophonist Joe Lovano, named Down Beat magazine's Musician of the Year, will perform with his New York Trio. In recent years, Lovano has swept both the readers' and the critics' popularity polls. The Berman Music Foundation helped to fund a performance by Lovano and bassist Christian McBride in February 1997 at the Lied Center for Performing Arts.

Vocalist Dee Dee Bridgewater and her Paris-based trio will perform a tribute to Ella Fitzgerald. Bridgewater, who lives in Paris, won a Grammy award last year for the Verve recording "Dear Ella," her homage to Fitzgerald. She was nominated for three previous releases, as well.

Ticket prices for each day are \$10 in advance and \$12 at the gate. You can purchase advance tickets by calling (816) 235-2700.

Gates open at 5 p.m. June 26 and at noon June 27. Festival-goers are urged to bring lawn chairs and blankets and arrive early. About 1,000 bleacher seats near the stage are available on a first-come, first-served basis.

Plenty of free parking is available.

Janet Lawson at 7th Street Loft

By Nancy Marshall

Janet Lawson, jazz musician and scat singer extraordinaire, will be in Lincoln June 25-28 to spread her wealth of talents around quickly before she rushes back to the East Coast to continue her teaching and singing gigs.

Her primary reason for coming is to perform the show she co-wrote called "Jass Is a Lady." Nancy Marshall received the LinOma grant, a joint effort between the Wagon Train Project and Cablevision, to rework and produce this work which was originally written and produced in New York City 10 years ago.

The performance of "Jass..." (Jass was the original Creole patois spelling for jazz. It connoted sexual activity. Gasp!) will be at the Seventh Street Loft (504 S. Seventh St.) Saturday June 27 at 7:30 p.m. and Sunday June 28 at 2:30 p.m.

Lawson is calling it a workshoping of the piece, which means she will be trying out new ideas, making changes and updating during the performance of the script and the 11-or-so songs she wrote for it.

A producer in New York has shown an interest in this piece, so the two shows this year are a new beginning for it, and quite an honor for the Lincoln audience to be a part of. Since it is a workshop, both performances will be different from each other just like any jazz performance.

Admission is \$10 general and \$5 for students.

"Jass Is a Lady" is a work about five jazz musicians who are women trying to make their careers in the music business. Each woman's individual story is woven through the story as the band (piano, bass, drums, sax, vocalist) suffers the eternal struggle to find gigs, with the additional handicap of being an "all girls band" in a man's world.

The play is worth seeing whether you are a "play goer" or not. Janet Lawson is a musician's singer with an incredible range and facility. This will be a chance not only to hear her sing, but also to watch her rehearsal and performance techniques in process.

That's Saturday June 27 at 7:30 p.m. and Sunday June 28 at 2:30 p.m. at the Seventh Street Loft, 504 S. Seventh St.



Janet Lawson

File photo

Lawson/McConnell available to teach

By Nancy Marshall

More about Lawson

Janet is a masterful and loving teacher. While she is in Lincoln she will be doing scat workshops, private lessons, and a workshop on "Accessing the Musician Within," on the teachings of Kenny Werner. Interested in any or all of the above? Call Nancy Marshall 474-4080.

Opportunity for students of Latin music

Pianist Bill O'Connell, recording artist with such greats as Gato Barbieri, Sonny Rollins, Mongo Santamaria, and John Luciano, will be in the area playing with Janet Lawson June 25. He will give a lecture/demonstration and private lessons on Latin playing. For details, call Nancy Marshall 474-4080.

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AN AUSTIN COMPANY

Irie be jammin' at Jazz In June

By Tom Ineck

Some 1,500 people turned out for the season opener of the free Jazz in June concert series in the sculpture garden at the Sheldon Art Gallery in Lincoln.

It may have been the ideal weather that brought them out, but it was the infectious island rhythms and superb musicianship of the eight-piece band Irie that kept them listening and dancing.

The Omaha-based band's program was a primer of Caribbean rhythms and song styles, from mambo, reggae and calypso to bolero, samba and soca.

Irie packed a rhythmic and brassy wallop, thanks to percussionists Joey Gulizia and Greg Ahl, funk bassist Andy Hall, trumpeters Dean Haist and Vito Speranza and tenor saxophonist Jorge Nila.

Ron Cooley, a regular member of Mannheim Steamroller, added some tasteful guitar licks. Tony Gulizia served as master of ceremonies, lead vocalist and versatile keyboard soloist, and his showmanship and warmth immediately struck a chord with the audience.

Young percussionists Doug and Mark Hinrichs added to the polyrhythmic effect when they joined the band for an Afro-Cuban raveup at the end of the first set.

Horace Silver's "Cape Verdean Blues" was my personal favorite performance of the evening.

Powerful baritone jazz vocalist **Kevin Mahogany** was to perform June 9 with a touring band that includes guitarist Dave Stryker of Omaha. Both Mahogany and Stryker have been featured in concerts presented by the Berman Music Foundation.

A Warner Bros. recording artist and Kansas City native, Mahogany has been getting a lot of well-deserved publicity in the last couple of years.

Making its return visit to Jazz in June on June 17 is **Musa Nova**, a popular Latin-tinged ensemble from Kansas City. Singer Angela Hagenbach and outstanding pianist Joe Cartwright front the group, which also includes some of Kansas City's best rhythm players.

The Bruce Katz Band will introduce the Hammond B-3 organ to the Jazz in June stage for a June 23 concert that will almost certainly be equal parts blues, r&b and jazz. Katz is adept at all styles, though his forte is instrumental blues and boogie woogie.

The wild card this year is **Ivan Paduart**, a Belgian pianist who is making his first U.S. appearance June 30 at Jazz in June. Reports are that his playing is exceptional, and that he will be accompanied by top-flight New York City musicians, but that remains to be seen.

The free concerts are to be followed by sessions at the Zoo Bar from 9 p.m. to midnight featuring Annette Murrell and Friends on June 9, June 16 and June 30. Jazz in June artists will be invited to sit in with the band.

NJO show contrasts the young and older

By Tom Ineck

When it comes to jazz artists, older is almost always better, to a point.

With a few exceptions that prove the rule, most musicians continue to improve in technique, repertoire and improvisational skills from their teens to their 60s or so, with a rapid decline after that.

And, almost without exception, teens can't match their elders. But every year the Nebraska Jazz Orchestra manages to find enough bright, promising jazz musicians to fill the ranks of the Young Lions Big Band. On April 30, they met to square off with the older guys.

They started with Bob Mintzer's uptempo swinger "Art of the Big Band," featuring Chris Steinke on alto sax and Seth Schoen on tenor sax in rapid-fire, stop-time phrases. Pianist Broc Hempel, already known for his skillful playing, turned in a wonderful solo on "Warm Breeze."

From the Maynard Ferguson songbook came "Admiral's Horn," with a typical high-voltage solo by Chris Nieman. "I Remember Basie" was the perfect showcase closer for the young ensemble, as 12 different soloists got to show their stuff.

Age had its day at the NJO launched into "Suspension Bridge," a Dave Sharp composition that was a feature for the Metheny-style guitar pyrotechnics of Peter Bouffard. Trumpeter Bob Krueger took an authoritative solo, as if to show his young onlookers just how it is done.

"Early Autumn" featured the five-sax melody line of the Woody Herman band and a beautiful, warm solo by Ed Love on tenor sax. Todd Thatcher's trombone solo gave a bluesy voice to Gershwin's "Summertime."

Pianist Tom Harvill introduced "Roly Poly" in a slow, hesitation style, generating ample suspense. After Harvill's dark-chorded solo, Krueger let loose with a plunger-muted trumpet solo that proved his ability to singlehandedly raise the level of intensity. Scott Vicroy picked up on the feeling and ran with it through a honking, wailing tenor sax solo.

On "Joe's Theme," a minor-key blues, it was Ed Love's turn to wail on tenor sax, delivering a progressive sound that also looked back at older styles. Brian Morrow, on alto sax, squeezed out blue notes for two brilliant choruses.

It was back to the Woody Herman songbook for "Reunion at Newport." Like "I Remember Basie," it was a showcase for some of the band's best soloists. After Krueger and trumpeter Brad Obbink stated the complex theme, Harvill took a short solo, followed by Love, Thatcher, trombonist Chris Widga, Krueger and Mark Benson on soprano sax, building to a frightening intensity with the whole brass section.

Tomfoolery

By Tom Ineck

What a pleasant surprise to discover that a couple of friends from the band The Motion Poets would be in Lincoln May 14 to perform as part of a new trio project known, somewhat facetiously, as Bottomless Pit.

Saxophonist Doug Little and drummer J.T. Bates of the Poets have been joined by guitarist Joel Shapira to form the bassless trio (bottomless, get it?).

As Little explained to me during a break in their performance at Rogues Gallery, the new trio format allows them to play Midwest venues that couldn't otherwise afford the six-piece Motion Poets. It also allows the three accomplished musicians to stretch out a little in solo excursions, whereas the sextet is often locked into the ensemble sound.

The Berman Music Foundation presented The Motion Poets last October at Westbrook Recital Hall at the University of Nebraska-Lincoln.

Bottomless Pit is a different kind of animal altogether, choosing familiar standards over original compositions for its very free-wheeling improvisation. The trio did interesting variations on tunes by Horace Silver, Miles Davis, Wayne Shorter, Thelonious Monk and other modern jazz giants.

Little, Bates and Shapira managed to generate considerable enthusiasm among the small Thursday night audience at Rogues Gallery.

Speaking of Rogues Gallery, it appears the club around the corner from 11th and O streets is trying to revive its moribund policy of live jazz, at least periodically. That would be a great thing for Lincoln jazz fans, a great thing for jazz musicians and a great thing for Rogues Gallery.

We had great expectations for the well-appointed club when it opened a year ago, but those expectations were never met. After a short-lived attempt to build a Thursday night audience, the policy was abruptly abandoned.

Let's hope this new turn of events signals a consistent and sincere effort to create a haven for jazz buffs in Lincoln. We heartily support such an effort.

Meanwhile, **Inn Harms Way** at Seventh and P streets has resumed its outdoor Thursday evening live jazz, at least through the summer. The patio setting on the platform outside the historic Burlington Northern railroad station is ideal for the weekly gatherings. Inn Harms Way also offers a great selection of appetizers and seafood entrees and an award-winning wine list.

Prime Time Night Club at 227 N. Ninth St. also has begun a weekly live jazz policy on Wednesday nights. Manager Cathie Guida says the club, which until now has relied primarily on an urban dance clientele, will see if the response justifies keeping a weekly jazz policy. We can ask no more. Support live jazz!

Jazz on disc

by Tom Ineck

FRANK KIMBROUGH

Chant

IGMOD Records

In many ways, this trio recording reminds me of A Band in All Hope, the progressive threesome that performed in Lincoln April 1 under the auspices of the Berman Music Foundation.

Yes, pianist Frank Kimbrough, bassist Ben Allison and drummer Jeff Ballard are that good. They engage in a kind of spontaneous three-way conversation that often spins off in unexpected directions but always comes back to the subject at hand.

This is collective improvisation at its most palpable. Composing credit goes to the trio on three of the eight selections, Kimbrough takes credit for three more, and the recording also includes tunes by Ornette Coleman ("Feet Music") and Jimmy Giuffre ("Phoenix"), but they all sound like originals when the trio interprets them.

Themes like "Chant," "Quickening" and "Motility" seem to rise out of nothing, expand and contract, eventually fading back into nothingness, as though they never existed. The melodies may not be suitable for humming or whistling, but these tunes will haunt your memory in more mysterious ways.

IGMOD Records, 855 Village Center Drive, #317, St. Paul, MN 55127-3016. E-mail: igmod@igmod.com.

MARK ELF

Trickynometry

Jen Bay Jazz

Until recently, I had always thought of guitarist Mark Elf as just another competent sideman, but with four releases as a leader on Jen Bay Records, the multi-talented composer, arranger and player is anything but a flash in the pan. He's solid gold.

His latest CD, "Trickynometry," is aptly named. The title track has a rhythmic and melodic complexity that defies description. Fortunately, Elf is accompanied by several mathematical and musical wizards, including trumpeter Nicholas Payton, tenor saxophonist Bobby LaVell, bassists Christian McBride and Neal Miner and drummer Yoron Israel.

Not that Elf himself is not up to the challenge. He leads the group with authority and masterful playing.

Eight of the even dozen tunes here are Elf originals, including two with Elf-penned lyrics. Miles Griffith handles vocals on the clever "Dot Com Blues," and the great Grady Tate contributes his silky croon on "Good-Bye Dear Friend," a touching tribute to the late Duke DuBois, a former radio promotions VP for GRP-Impulse Records.

Jen Bay Records, P.O. Box 184, East Rockaway, NY 11518. E-mail: jenbayjazz@compuserve.com.

Topeka Jazz Festival is best of everything

By Tom Ineck



Photo by Rich Hoover

Dan Barrett, Bob Kindred, and Bobby Shew

TOPEKA, Kan. -- If someone were to ask me for a wishlist of ingredients to create the perfect jazz festival, it would include a couple dozen world-class musicians performing in ever-changing combinations over a period of several days.

A mood of informality, camaraderie and good humor would prevail, complemented by a high degree of professionalism. The artists would take the stage in a beautiful art deco auditorium. The audience would listen with rapt attention and applaud every worthy solo.

A fantasy festival? No, the first Topeka Jazz Festival, which drew several hundred devoted music lovers to the Topeka Performing Arts Center in the central Kansas city over the Memorial Day weekend.



Photo by Rich Hoover

Bobby Shew blowin' some heat at the Topeka Jazz Fest

The roster included 18 national and international artists and nine regional artists. Considering the high caliber of music presented, the attendance was disappointing, but revenue was enough for festival organizer and Artistic Director Jim Monroe to announce that the 1999 Memorial Day weekend festival already is in the works.

As we predicted in the last issue of *Jazz*, there was a good deal of magic in the mix when these assorted jazz artists ascended the stage during five sessions May 23-25. Although a detailed account of all 29 hours of music would be impossible in this limited space, we will try to give you a sense of the whole by describing some of the most memorable moments.

The intensity rose almost immediately Saturday afternoon with trumpeter Bobby Shew, trombonist Dan Barrett and saxophonist Bob Kindred swinging on "Stompin at the Savoy."

Pianist Alan Broadbent, perhaps best known for his work over the last decade with Charlie Haden's Quartet West, sent forth shimmering torrents of notes in complex Bill Evans-style embellishments on Victor Herbert's "Beautiful Love."

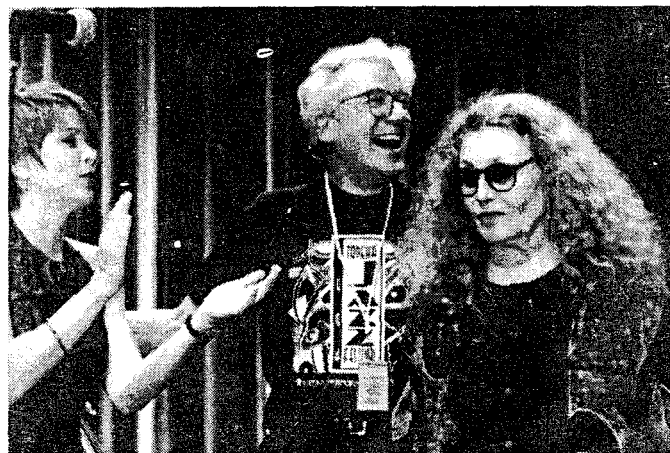


Photo by Rich Hoover

Karrin Allyson, organizer Jim Monroe, and Nancy King

Karrin Allyson, a popular Midwest songbird soon to fly off to New York City and certain stardom, led her Kansas City quintet through an especially bright and breezy set that included everything from Ray Noble's "The Touch of Your Lips" to Thelonious Monk's harmonic masterpiece "Ask Me Now."

If cornetist and flugelhornist Warren Vache had decided against a career in music, he would have done well as a standup comic. "If I had learned this tune about 30 years ago, it would have saved me about \$50,000 in therapy bills," he joked, introducing a hair-raisingly fast version of Jerome Kern's "Pick Yourself Up."

Tenor saxophonist Bob Kindred and pianist Paul Smith rendered a profound "Blood Count," with all of the pain, anguish and final resolve that composer Billy

(continued on page 8, column 1)

Topeka Jazz *(from page 7, column 2)*

Strayhorn must have felt while writing the tune on his deathbed in the throes of leukemia. Both the audience and Kindred were in tears by the end of the performance.

In the first of four outstanding weekend sets, the trio of pianist Monty Alexander, bassist John Clayton and drummer Jeff Hamilton were the epitome of group interplay, exchanging shouts, glances and smiles in a telepathic dialogue. The closing calypso tune had the audience on its feet, clapping along.

It was sheer genius (or good fortune) to book the Monty Alexander Trio as a unit. Their thorough familiarity with each other's styles and abilities was like the anchor that made sense of the more freewheeling jam sessions.

Generational contrasts were immediately evident in the guitar duo of Bucky Pizzarelli and modernist Danny Embrey. Pizzarelli's easy swing on his seven-string instrument reminded me of Chet Atkins' effortless fretwork.



Photo by Rich Hoover
Bucky Pizzarelli showing off his stuff

Bassist Jay Leonhart is a composer and lyricist with a keen sense of the sublime and the ridiculous. He reprised some of his wittiest compositions, singing about "Dodgers," "Lenny and I" and "Robert Frost," a tune also recorded by Karrin Allyson.

Vocalist Nancy King was the most unconventional - and refreshing - artist to appear all weekend. She used her astounding range (four octaves? five octaves?) and unerring sense of rhythm with amazing dexterity on the uptempo "Four," then sweetly caressed the ballad "Poika Dots and Moonbeams."

In its return to the stage, the Monty Alexander Trio drew from pop influences as well as jazz standards, deftly sandwiching "My Shining Hour" between a bluesy "Hi Heel Sneakers" (complete with a quote from Dylan's "Rainy Day Women") and a catchy Carpenters melody ("The Two of Us"?).

In a late-night Saturday set, trumpeter Shew showed that he also has a knack for one-liners, introducing



Photo by Rich Hoover
KC guitarist extraordinaire Danny Embrey

the standard "Have You Met Miss Jones?" as "Bill Clinton's least favorite tune."

Alexander, Clayton and Hamilton aptly launched the Sunday afternoon session with a rousing set of jazz-inflected spirituals drawn from the pianist's recording "The River." Tunes like "Stand Up, Stand Up for Jesus," "David Danced" and "Battle Hymn of the Republic" rocked the house with the power of ecstatic faith and the blues.

Karrin Allyson returned for a collaboration with Leonhart, Pizzarelli and reed virtuoso Ken Peplowski. Highlights included a voice-tenor sax duet on "Beautiful Love" that had Allyson matching Peplowski's breathy tone note for note, and Allyson's heartfelt reading of "Cry Me a River."

When Vache, on flugelhorn, joined trombonist John Allred, the resulting swing power yielded a spirited horn duel on "The Street Where You Live."

The friendly pairing of alto saxophonist Gary Foster and pianist Alan Broadbent was another welcomed contrast to the more informal jams. Foster and Broadbent



Photo by Rich Hoover
Alto wizard Gary Foster

have appeared together on many occasions and recorded as a duo live at the Maybeck Recital Hall in Berkeley, Calif.

Broadbent exhibited his wonderful sense of harmony on "I've Never Been in Love Before," and the two engaged in some tasteful dialogue on Lennie Tristano's knucklebusting "Ablution" (a variant of "All the Things You Are") and two Tadd Dameron compositions, the fleet "Hot House" and the lush ballad "If You Could See Me Now."

Leonhart and Peplowski teamed up for another set of the bassist's comic compositions, including a nightmare account of going through customs, the exotic tale of a fashionable party in Brazil and a tune about the inevitable drunk who wants to hear something by bandleader Lester Lanin, the high priest of the society dance genre.

Kindred and trombonist Dan Barrett were the nominal leaders during one Sunday afternoon session, but it was a duet interlude between Kindred and Broadbent on Duke Ellington's tone poem "Warm Valley" that enthralled the audience.



Photo by Rich Hoover
Bob Kindred playing a soulful note

There was an evident sense of mutual respect and admiration when Nancy King was joined on stage by Shew, Kindred, Bunch and Pizzarelli. During King's bebop vocalization of Charlie Parker's "Now's the Time," Shew was moved to a bravura trumpet solo. Kindred blew a stunning tenor solo on Hoagy Carmichael's ballad "Skylark," which King handled with due respect in a fairly straight fashion.

Everyone had a ball on "Makin' Whoopee," an old novelty tune that has been overdone in recent years. More surprising and more satisfying was King's slow, swinging take on the Slim Gaillard novelty "Flat-Foot Floogie," for which she borrowed from other period pieces, quoting from "Laughin' in Rhythm," "Hit the Jive Jack," and "Groove Juice Special."

Foster, a Kansas University graduate who now lives in Los Angeles, fronted another strong set Sunday evening, with the home-town rhythm team of pianist Paul Smith, bassist Bob Bowman and drummer Todd Strait.



Photo by Rich Hoover
Danny Embrey, Dan Barrett, and John Allred

After "Nica's Dream" and a bluesy tribute to Yusef Lateef simply called "Teef," Foster and Kindred proved musically compatible during a tenor-alto duet on "This is the Start of a Beautiful Friendship." Foster and Shew then collaborated on Lanny Morgan's "Friends Again," based on the standard "Just Friends."

Allyson and Broadbent continued the "friends" theme as they teamed up for another impressive display of lyrical simpatico on "Can't We Be Friends." Broadbent matched Allyson's tender ballad technique with his own sensitive keywork on "I Cover the Waterfront" and "I Didn't Know About You."

To give the audience a taste of what they would hear the next day, Allyson and King closed the set with a vocal duet on "How High the Moon."

Vache was full of mischief during a set with Kindred, Shew and Pizzarelli, at one point kissing the guitarist on the forehead after an especially cogent solo.

(continued on page 10, column 1)



Photo by Rich Hoover
Bassmen John Clayton, Gerald Spaits, & Bob Bowman

Topeka Jazz (from page 9, column 2)

He also was full of fire, delivering a hot cornet solo on "Caravan," switching to flugelhorn on "Our Love is Here to Stay," and returning to cornet for a very fast take on "Perdido."

Monday afternoon began with a series of solo piano segments, showcasing three different keyboard styles. Alan Broadbent's dark chords drew on everything from classical music to stride and bop. Russ Long vocalized on "Fool's Paradise" and used a stride style for "I'm Beginning to See the Light."

John Bunch contrasted a subdued approach with a masterful technique -- balancing a light touch and a great sense of swing on a Fats Waller medley that included "Jitterbug Waltz," "Honeysuckle Rose," and "Ain't Misbehavin'" Bunch's light, dancing quality on the keys evokes the natural swing of hooper Fred Astaire.

It was a regular clarinet convention when Davern, Peplowski and Foster took up the licorice sticks for a set of



Photo by Rich Hoover
Kenny Davern and Ken Peplowski do a duo

tunes arranged by Foster for three clarinets. The best were "If I Had You" and "Undecided," on which the three tried to outdo each other. The winner? Let's just say that Peplowski ain't no slouch on clarinet.

Allyson and King provided one of the weekend's profound moments during their set, which began with "Softly, As in a Morning Sunrise." Allyson played piano and sang "Sweet Home Cookin' Man," then King returned to provide vocal undertones on a stirring rendition of "Everything Must Change."

But the showstopper was the a cappella duet on "Alone Together," with Allyson and King baring themselves in a naked display of mutual affection. King and the rhythm section did "Dearly Beloved" before Allyson returned for "We'll Be Together Again," dedicated to the adoring audience and, by extension, to the future of the festival.

The pairing of Vache and Broadbent was one of the oddest matches of the weekend, but it yielded several

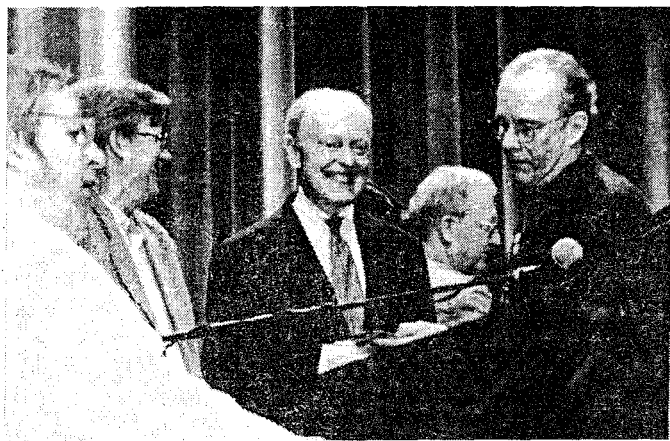


Photo by Rich Hoover
Russ Long, Alan Broadbent, John Bunch, & Jay Leonhart

exciting performances -- on "Speak Low," "Embraceable You" and "Cherokee." Vache also dedicated a solo cornet etude to his mentor, the late, great trumpeter Pee Wee Erwin (who was a native of Rulo, Nebraska, and whose personal music archives are stored at Love Library at the University of Nebraska-Lincoln).

In a timely and poignant turn of fate, Monty Alexander's final trio performance of the weekend was comprised of selections from his latest release, a tribute to the music of Frank Sinatra, who had died just a week earlier.

After a solo stride piano reading of "Young at Heart," John Clayton and Jeff Hamilton joined in sympathetic harmony on "Angel Eyes," "Fly Me to the Moon," "You Make Me Feel So Young," "In the Wee Small Hours of the Morning," "Come Fly With Me," "I've Got You Under My Skin," "Summer Wind" and "Here's That Rainy Day."

By the nature of their proximity to Topeka, the Kansas City-based rhythm players were largely limited to backup duties, but they did yeoman work, making all the headliners look and sound good, under very uncertain conditions. They were well appreciated by musicians and listeners alike.

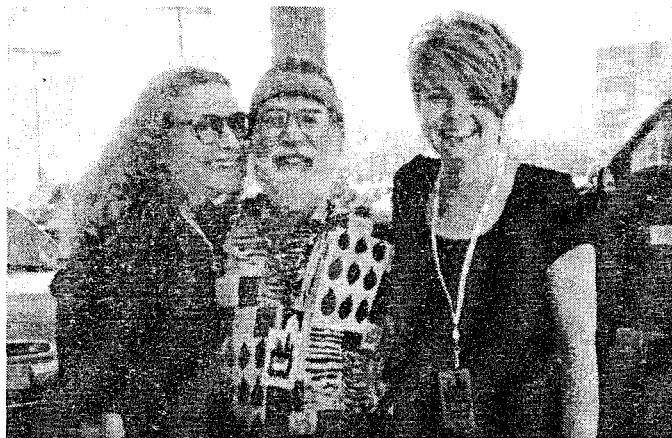


Photo by Rich Hoover
Nancy King, Butch Berman, and Karrin Allyson

Jazz in the venues

Compiled by Nancy Marshall and Dave Hughes

Prairie Jazz & Blues Fest on June 14th

Jazz and blues fans are in for a real treat when they attend the 1998 Prairie Jazz and Blues Fest at Hillcrest Country Club on Sunday June 14 from 4 p.m. to 9 p.m.

This year's event features The Annette Murrell Quintet, The Ed Love Quartet, The Fab Tones Big Band, and, of course, The Nebraska Jazz Orchestra, with special guest Kirk Garrison on trumpet.

Admission is \$10 for adults, \$9 for seniors, \$5 for students, free for children under age 5, and the whole family can get in for \$22. If you don't want to sit on a blanket in the grass, you may reserve a table for \$60 for a table of four and \$100 for a table of eight (reserved tables will be held until 8 p.m.).

Full food and beverage service is available, but coolers will not be allowed. For tickets and reservations, or for more information, call the NJO office at 477-8446.

Hillcrest Country Club is located at 8901 O St. Please use the O Street entrance for the festival. Overflow parking and shuttle service will be available at the Southeast Community College parking lot at 84th and O streets.

Monday Night Big Band

The Monday Night Big Band continues playing every Monday night at the Ramada, 141 N. Ninth St., from 7:30 to 10:30 p.m. in the Riverside Room. The doors open at 7 p.m. The cover charge is \$4, \$3 for students, not including the purchase of a drink coupon. For more information, call 477-8008.

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 organ trios, jazz quartets, tenor trios, and solo 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.

KIKI's is also planning a jazz festival to be held at the Regency Fashion Court with details to be announced at a later date.

For more information, call 402-391-5454, or 402-932-JAZZ.

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; Dave Sharp & Andy Hall; or Peter Bouffard & John Carlini. Call 475-6118 for more information.

Jazz on the radio

By Dave Hughes

Piano Jazz and Jazzset switch places on NPRN

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 June and July (Friday nights at 11 pm)

06-05 Toshiko Akiyoshi
06-12 Al Grey
06-19 Jackie McLean
06-26 Johnny Hartman: 75th Birthday Celebration
07-03 JJ Johnson
07-10 Les McCann
07-17 Betty Carter
07-24 Hank Jones/07-31 Jimmy Witherspoon

In August hear profiles of Charles Mingus (parts 1 and 2), Jon Hendricks, and Gerald Wilson.

PIANO JAZZ in June and July (Saturday nights at 9 pm)

06-06 Bill Cunliffe
06-13 Paquito D'Rivera
06-20 Michel Legrand
06-27 Noreen Grey Lienhard
07-04 Wynton Marsalis
07-11 Bill Dobbins
07-18 Jon Faddis
07-25 Judy Collins

In August hear guests like Eric Reed, Carmen McRae, Gonzalo Rubalcaba, Matt Dennis, and Dave Frishberg.

JAZZSET in June and July (Saturday nights at 10 pm)

06-06 More Music from Groningen
06-13 When Malindy Swings
06-20 Billy Harper Quintet at Montreux-Detroit
06-27 Barbara Morrison at Montreux-Detroit
07-04 Poncho Sanchez
07-11 Jackie McLean
07-18 Paquito D'Rivera
07-25 Billy Childs Trio

In August hear sets from Dizzy Gillespie, Thelonious Monk, Carnegie Hall Jazz Band, Branford Marsalis, and Diana Krall.

(continued on page 12, column 1)

Jazz on the radio

(from page 11, column 2)

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; "NightTown," with "His Honor" Tom Ineck from 8:30-10 p.m. on Thursdays; "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 (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 KIOS's program guide, give them a call at 402-557-2777 in Omaha.

Discorama By Butch Berman

PAT WILSON

I Thought About You
VocalPoint

If you're looking for the perfect gift for your sweetheart next Valentines Day - try Pat Wilson's "I Thought About You." It's all about heart.

A recording project steeped in love - Ms. Wilson assembles the "creme de la creme" of her swinging KC scene and takes you down a lovely path. Pat Wilson's journey - a journey of song.

Yes, Pat is a singer - kinda like a memory of the big band era - yet a voice smoky enough, that has felt the pain of the lyric of her well chosen, yet unique roster of standards. This is the CD you pull from the shelf when you have your cocktail and partner of choice to dance and romance the night away.

Superb production credit goes to guitarist Danny Embrey, who co-produced with Ms. Wilson. All 18 players do their thang with aplomb - along with guest saxophonist Bob Kindred, who takes you there on the beautiful "Wonder Where." Add jazz wizard Dick Wright to the mix with his clear, informative liner notes and you got yourself one dandy record, lady.

Her KC based VocalPoint CD can be obtained by contacting most KC outlets (including Borders, Streetside, Music Exchange), or Ms. Wilson at 913-341-0215.

GERALD SPAITS

Three Sides

Passit Productions

One of my first listening experiences of the ever burgeoning KC scene was catching Karrin Allyson live at the downtown Phoenix at the time of her first album. On bass that night, before I ever discovered the likes of Bob Bowman, Bob Branstetter, or the ageless Milt Abel, etc. (in KC the list of great players at every instrument is endless) was Gerald Spaits. He looked cool, swung soundly and played hard providing the needed bottom to propel Ms. Allyson. Now five years later - I'm just gettin' to know the guy and let me tell you - this may be KC's only original Renaissance Man. Spaits is an ever evolving cat on the move. His new one - "Three Sides" - only slightly hints of the many other sides lurking behind this quiet gentle man.

Hearing the many personas of Gerald Spaits is a real treat. This new Passit Productions CD is just brimming over with - let's see - I hear The Beatles, Pink Floyd, Ravel, and a whole lot of jazz. "Three Sides" is a moody, thought provoking piece of work that compels you to many repeated exposures.

Employing a wide array of musicians, Spaits seems to be showcasing three bands in one CD - all neatly pieced together in a mosaic of emotion, shapes, and colors. Gerald Spaits is a fantastic bassist and composer highlighting originals among four well chosen standards from "Caravan" to "Shenandoah." His "Lulu's Back in Town" is a classic. This makes my top ten for '98.

If you can't find "Three Sides" (also co-produced by Danny Embrey) in your favorite record haunt, contact Gerald Spaits at 816-822-9604, or fax 816-822-7835.

New Meets New

By Michele Michaels (edited by Andrienne Wilson)



Photo by Michele Michaels
Wallace Roney

The stage at Jazz Alley, in Seattle, is fairly large and the club has it ups and downs, but mostly ups as only the best headliners ever make it onto the stage. It does, at times seem like any other stage as much of what is passing as headliner music these days isn't always truly original in concept, or sound. That trend was blasted out of town by The Wallace Roney Quintet and this last April, slightly before tax day, the stage became a platform for genius.

The first tune was a blistering Post Bop number introduced by naked duo horn lines. They were driven into an arrangement by a beat one can hardly describe. Lenny White, proving why he is one of the greatest fusion drummers of all time, "ROCKED" before dissolving the tune into a molasses thick blues. Sugar intact, and laid down by Wallace Roney on trumpet, this number became as sparse and as slow as you could want anything to happen. Buster Williams followed Roney's incredible tone with a more incredible tone and more "down home" to the "down rhythm", it just doesn't get any better, or swing any softer. The only thing better than a Buster Williams bass solo is one that has Lenny White's myriad of colors behind it.

The addition of Billy Childs to this is a case of new meets new. His angular ease on piano, speed, and firm attack are perfect for the "Lenny Rhythmic Encyclopedia." His thoughts are not lost as they are cleanly jabbed out. His use of synthesizers within the rhythm section was daring, as many older players would never attempt that combination of textures. For a younger man with modern ideas, his "sound" is secure, mature and solid. Most of his solo work stood out as some of the finer solos of the night.

The second song defied description, in fact, the only way to describe the rest of what happened, is to portray the band. This was a combination of players that

would make any show an event. Wallace Roney (trumpet), Antoine Roney (tenor & soprano sax), Lenny White (drums), Billy Childs (piano and synth), and Buster Williams (bass) are by anyone's standard an all-star group. Did I say it doesn't get any better than this?

Wallace is touring his new release, "Village," with most of the music coming from that CD. With the exception of Billy Childs, the musicians were all the same.

From the first note several things were clear. These guys were rehearsed, the flow of ideas was impeccable, and there was a familiarity that truly breeds the best.

Lenny White, the CD's producer, knew the music so well that he was free to do his thing - holding everything together with mirrors. Each stroke of his hand one reflection of the soloist after another. Buster Williams took his rightful place as the glue of the universe. Antoine Roney distinguishes himself on tenor needing no nepotism, but clearly bringing the duo horn lines to a place only "brothers" can achieve. His sound on soprano was reflective and haunting, and tasted of something somewhere east of these shores.

While Wallace Roney has been dubbed Miles' "heir apparent," this is a misnomer. Roney isn't heir to anything but his own throne. This is not only original music with a leader of character, but a band with it's own sound. Roney, when using the harmon mute, makes his tribute to Miles distinct and complete and even included the infamous triplet licks that round out the end of "Miles Ahead." When you give an apple to the teacher you might as well polish it - real good. Once revved up, Wallace is all "Roney", however, and the tribute becomes what it should be - the next generation's evolution.

To have been able to put Buster, Billy and Lenny in a box and take them home was my only unfulfilled desire. But, then you can buy the CD and get almost the same thrill. This is a band well worth going out of your way to see.



Photo by Michele Michaels
Antoine Roney

Blues corner By Rich Hoover

Hey folks, it's a bumper crop of blues festivals. I checked the Festivalfinder on the Internet for blues festivals between June 15 and August 30 and got 65! The following is a select list:

Denver Blues Fest -- June 19-21 -- Denver CO
303-295-1195
Mountain of Blues Fest - June 20 & 21 - Ruidoso NM
800-253-2255
Summerfest -- June 25-July 5 -- Milwaukee WI
Mississippi Valley Blues Fest - July 3-5 - Davenport IA
319-32-BLUES
Queen City Blues Fest -- July 10 & 11 -- Cincinnati OH
513-684-GCBS
Mendocino Blues Fest -- July 12 -- Boonville CA
707-937-5741
Mississippi Muddy Water Fest - July 17-19 - Quincy IL
217-224-3041
New York Blues Fest -- July 17-19 -- Syracuse NY
800-234-9729
Cape Fear Blues Fest -- July 23-26 -- Wilmington NC
910-763-1925
Nudie Blues -- July 24-26 -- Union City MI
517-741-7004
Linn County Blues Fest -- August 1 -- Cedar Rapids IA
319-399-5105
Bowl Full-O-Blues -- August 1 -- Newton IA
515-791-7473
W C Handy Blues Fest -- August 2-8 -- Florence AL
800-472-5837
Sunflower River Blues Fest - August 7-9 - Clarksdale MS
800-626-3761
Bayfront Blues Fest -- August 14-16 -- Duluth MN
715-392-1857

Well enough of this around the country fest hopping, let's see what's closer to home. The internationally renowned blues venue **The ZOO BAR** is having a **25th Anniversary Party** July 6-11. There are 25 bands over six days. The lineup goes like this (Monday through Thursday from 6 p.m. - 1 a.m. in the bar at 136 N. 14th St.; Friday from late afternoon to 1 a.m. and Saturday from 12 noon - 1 a.m. out in the street):

Monday

Chris Gaffney & Cold Hard Facts, Bill Kirchen and Too Much Fun, and the James Solberg Band

Tuesday

The Fab-Tones, Louisiana Red, Maria Muldaur, and James Harman Band

Wednesday

Kenny Neal, Magic Slim & the Teardrops,

and Carey Bell

Thursday

Radio King, Big Al & the Heavyweights, Kelley Hunt Band, and 'Lil Ed & the Blues Imperials

Friday

Bossphilly, Tommy Castro, Terrance Simien & the Mallet Playboys, and Coco Montoya

Saturday

The Heartmurmurs, The Self Righteous Brothers, Billy Bacon & the Forbidden Pigs, The Bel-Airs, Chris Duarte Group, The Dynatoners, Dave Alvin & the Guilty Men

It'll be a big time in the old town tonight! For more info call 402- 475-3094.

The Kansas City Blues & Jazz Fest, July 17-19, in Penn Valley Park always is a mass of musical humanity. With the Blues, Jazz and Heritage stages going there is always everything happenin'. Gates open at 5 p.m. on Friday and 12 p.m. on Saturday and Sunday.

The headliners include:

Friday: Blues stage - Terrence Simien, Jonny Lang.

Jazz stage - Mike Metheny Quintet, Pat Metheny Group

Saturday: Blues stage - Bernard Allison, Sista Monica, Tab Benoit, Wilson Pickett. **Jazz stage** - Poncho Sanchez, David Sanborn. **Heritage stage** - Louisiana Red, Benny Waters, John Hammond, New Breed KC Orchestra.

Sunday: Blues stage - Son Seals, Charlie Musselwhite, Jimmie Vaughan. **Jazz stage** - John Scofield, Kevin Mahogany, Boney James. **Heritage stage** - Brody Buster & BWB Band, Pinetop Perkins w/ Steady Rollin' Bob Margolin, and The Pharaohs.

For ticket info, 800-530-KCMO.

The July Jamm, July 24-26, right here in beautiful downtown Lincoln features great local, regional and international music, food, arts and crafts. Starting Friday the 24th and running through Sunday the 26th, the festival features blues, jazz, R&B Latin/island, boogie woogie, a variety of folk styles, and zydeco. With variety being the spice of life this should be one flavorful event. With two stages, one inside the Energy Square building, with a more intimate setting for some of the jazz, swing, folk ensembles, and the main stage out in the 12th & N Sts. intersection. There will be folks and fun everywhere.

The festival music schedule is:

Friday Main Stage

11:30-1:00	Bob Cheever...a touring delta folk artist
5:00-6:30	Indigenous...Native American power blues
7:00-9:00	Brody Buster & BWB...blues/R&B
9:30-12:30	Son Seals...Chicago blues giant

Friday E² Stage

- 5:30-7:00 Group Sax...local horn hotshots
8:30-10:00 C.A. Waller / John Walker...blues

Saturday Main Stage

- 11:30-1:00 The Confidentials...local r&b fun
12:45-1:45 Brazilliance...local Latin/island heat
2:00-3:15 Annette Murrell & Williamson Trio
...local blues/jazz queen and friends
3:30-4:45 The Skeletons...roots rock & roll faves
5:00-6:30 Rosie Ledet...zydeco revelers
7:00-9:00 Bob Margolin & Pinetop Perkins
...international blues heavyweights
9:30-12:30 Duke Robillard...boogie woogie great

Saturday E² Stage

- 11:30-1:00 Tom Larson Trio...great smooth jazz
2:30-4:00 Lightning Bugs...local swing greats
5:30-7:00 Jan Deeds/Cindy Zuby...eclectic folks
8:30-10:00 Mulberry Lane...local folk pop

Sunday Main Stage

- 11:30-12:45 Karrin Allyson...KC-based jazz vocalist
1:00-2:30 James Solberg...hot national blues
3:00-5:00 Bernard Allison...blues shooting star

Sunday E² Stage

- 11:30-1:00 Teri Jo Dahlquist...area folk artist
2:30-4:00 Andy Hall Trio...area jazz specialists

Blues on disc

By Rich Hoover

Jay Leonhart
Salamander Pie
DMP records

I went to the Topeka Jazz Festival to take some photos and hear some jazz from some of the working greats. I did not think I would get very close to any blues styles. Wrong. I was pleasantly exposed to the artistry of Jay Leonhart. Although his occupational code may be jazz performer/bassist/lyricist the combination of his arrangements, lyrics and performance techniques gave me that blues feelin'.

I have not, as of yet, heard most of his recorded material, but there seems to be plenty to enjoy. Jay now has six CD productions of his own, and from the info currently gathered, is on 50 others. He also performs regularly in New York area clubs and is currently in the musical review *Secrets Every Traveler Should Know*.

Jay has been playing the bass for 30+ years and has played for so many of the finest artists, including, Dizzy Gillespie, Sonny Rollins, Mel Torme, Tony Bennett, and

Sting. I'm looking forward to hearing more of Jay's work on a regular basis.

The following is a list of Jay's six CDs: **Salamander Pie**, DMP records ('87), w/Mike Renzi on piano; **Doublecross**, Sunnyside ('96), w/Joe Beck (guitar), Roger Kellaway (keys), Grady Tate & Terry Clarke (drums), George Young (sax/flute), son Micheal Leonhart (trumpet), daughter Carolyn Leonhart (vocal); **There's gonna be Trouble**, Sunnyside ('96), w/Joe Beck (guitar); **Jane and Jay at Duke's Place**, Progressive ('95), w/Jane Jarvis (piano); **Life out on the Road**, Nesak ('98); and **With his friends at Fat Tuesday's**.

I picked *Salamander Pie* for my first purchase. It's his earliest production and all 17 tunes are written by Jay. The CD has given me great listening pleasure and it is very thought provoking. I am looking ahead to more pleasures with the collection of additional productions, and of course a live performance whenever I can catch one.

My suggestion is to check out Jay Leonhart any time you can.



Photo by Rich Hoover
Jay Leonhart at the Topeka Jazz Fest

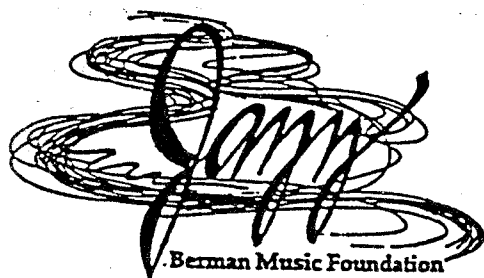
Smokin' Joe Kubek/B'nois King

take your best shot
Bullseye Blues & Jazz

Smokin' is now an understatement for Joe Kubek. We are now talkin' about high flame inferno guitar work that tears, hacks and slashes anything in its way. Couple that with the rounded, smoothed, controlled effect of B'nois King's guitar expertise and vocal prowess and you get a **buzz saw** of Texas blues entertainment.

The sixth in a hopefully endless series, Joe and B'nois penned all the tunes with additional credit going to bassman Guthrie Kennard on "Never Enough." There are also some special guest appearances, including Little Milton playing lead guitar solos on two tunes, "You said 'I love you' first" and "One Night Affair," and Jimmy Thackery slipping in some guitar work on "Worst Headache."

My recommendation, see & hear this group often.



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NJO announces 1998 Nebraska Jazz Camp

The Nebraska Jazz Orchestra announces its 1998 Nebraska Jazz Camp to be held July 20-24 at Nebraska Wesleyan University in Lincoln. The camp is open to all levels of musicians from high school on up.

Camp instructors include: Scott Vicroy, woodwinds; Brian Grasmick, trumpet; Tom Harvill, piano; Andy Hall, bass; and Joey Gulizia, percussion. Dean Haist serves as Camp Director.

Faculty will serve as clinicians, instructors, and performers. Classes and activities will include: performances by NJO and others; studies in jazz improvisation, jazz theory, jazz literature and videos, small groups and big band jazz ensembles.

Tuition costs are: Resident (room, board, and tuition) \$315; Commuter (tuition only) \$165. The deadline for registration is Saturday, July 4, 1998. Full and partial scholarships are available based on need.

For more information, call 402-477-8446.

How can you help the foundation?

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