

Pianists Junior Mance and Eldar Djangirov

Topeka Jazz Festival leads a charmed life

By Tom Ineck, Photos by Rich Hoover

They say the third time is the charm. But the Topeka Jazz Festival has led a charmed life from its birth in 1998 to its infancy in 1999 to its playful and precocious childhood this year. It's not just growing older; it's rapidly developing into one of the premier jazz events in the United States.

On the Berman Music Foundation's third annual trip to Topeka, the festival truly began to feel like a home away from home. The Topeka Performing Arts Center is a wonderful place to spend the Memorial Day weekend with friendly musicians and familiar fans. The event attracts an audience of several hundred dedicated jazz devotees, their lives around annual. That means there is lunch and dinner, those fans for the next barrage. With the help of a managed to attend nine

"...the festival truly began to feel like a home away from home."

some of whom plan jazz parties like this one. plenty to talk about at brief respites to fortify of music. couple of nap breaks, I of the festival's 11 ses-

The opening "Horns A Plenty" session was a brass lover's dream, with Gary Foster on alto sax, Ken Peplowski and Bob Kindred on tenor saxes, Dan Barrett on trombone, and Marvin Stamm on trumpet. They launched into the bop classic "Blues Walk" with a rock-solid rhythm section consisting of pianist Alan Broadbent, guitarist Rod Fleeman, bassist John Clayton and drummer Todd Strait.

The large ensemble then broke into smaller groups – one pairing Peplowski and Barrett, another featuring Stamm on a fluid flugelhorn reading of "Meditation," yet another matching Kindred's tenor with Foster's alto. Everyone reunited for a madcap "How High the Moon."

The audience's introduction to pianist Paul Smith of California was in a solo format. Like Art Tatum, Smith's prodigious technique and stylistic breadth are perhaps best appreciated without the constraints of accompanying musicians. "Here Comes Ralph and Dick," composed by Smith for fellow pianists Ralph Sutton and Dick Hyman, showed his effortless stride style to good ef-

(Topeka continued on pg. 6)

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Prez Sez The Real Losers and Winners

By Butch Berman



Boom!!!

There, my heat of the summer/4th of July greeting to all you jazz fanciers out there.

I'm writing to you today following a fun, but losing weekend at one of our Nebraska/Iowa casino boat getaways. Upon reading the Sunday paper I discovered that over the same weekend the real losers were a couple of restaurants that had to close for one reason or another. Bingo – the light in my head immediately went off thinking – hmmm – could one of these soon to be vacated spots turn into Lincoln's newest, jazziest nightclub?

Then of course...the mind boggles at what a vast, difficult project this could be – could even turn a music lover into a music hater with all the aggravation. Even with my early ventures into the recording industry – you can get singed in a flash by either the over-neediness of the artist and the over-greediness of the record company – so you need to stay pretty focused or you could flip.

I'm lucky that in my #1 artist – Norman Hedman – he's a true friend and a player of valor – handling the foundation's money like it was his own and making the artistic side of the biz a pleasure. By the next newsletter – I'm hoping to debut the release by Norman Hedman's Tropique called

Taken by Surprise on a wonderful new label we hope to gel and be creative with. Norman just cut a video with BET, which should start airing in early fall. By the time they roll into the Lied Center March 24th with the Jerry Gonzales Fort Apache Band – will be cookin'.

Oh yeah – back to the jazz clubs – you know the right place, a groovy mix of investors and cats to run the joint and with the foundation's consultation and PR, who knows? Anybody out there? Write us and keep your ears and eyes open. Like I said, you never know...

"...you can get singed in a flash by either the over-neediness of the artist and/or the over-greediness of the record company."

They sure did all the right things at Topeka this year with their best festival ever – and the first two were pretty damn good. Special kudos to Jim Monroe and the entire T.P.A.C. staff for knowing how to put on a great show and treat people right. See Tom Ineck's special report for all the details later in this issue and dig Rich Hoover's fab photo shoot he shot that memorable Memorial Day Weekend.

And on a personal note – showing guitar master Bucky Pizzarelli the original John Falter drawing presented to me by the State Historical Society for sponsoring the gallery event by him drawn 35 years ago was a complete gasser. They even showed it off on an easel on stage throughout Pizzarelli's major performing slot.

Next year features the Ray Brown Trio with America's premiere female

flautist Holly Hofmann and the return of my current fave (live in performance) piano player, Monty Alexander. You can't register too soon – may even save a buck to call Jim Monroe now at 785-267-1315 and tell 'em that Butch sent ya and he'll set you up.

Outside of Norman's upcoming release the BMF is anxious to await the rearrival of trombonist Benny Powell to lead the NJO in their 25th year celebration on January 25th. Our Valentine's Day gig at the Seventh Street Loft features pianist Frank Kimbrough (from the Jazz Composers Collective) and my dear friend, singer Kendra Shank, who just got a whole page feature in the current issue of Down Beat. Way to go, Kendra.

With that I'm outta here 'til next time. We're moovin' and groovin' the best we can – stay with us.

Your jazz ringmaster,

Butch Berman

Check out the new Berman Music Foundation Web Site. Filled with more photos, articles and information about artists we support.

www.bermanmusicfoundation.org

Pizzarelli remembers artist John Falter

By Tom Ineck

Thirty years ago, guitarist Bucky Pizzarelli was a young fret master already making a name for himself on the jazz scene. He was touring in a duo with legendary tenor saxophonist Zoot Sims. One of their stops was in the Denver area, where they performed at the famed Dick Gibson jazz party.

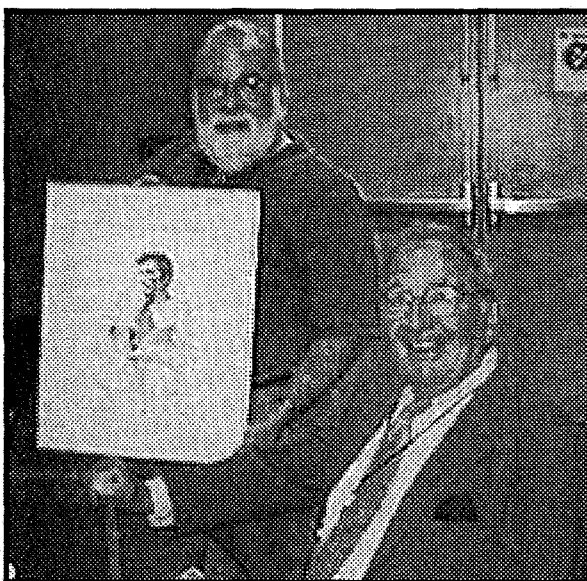
Also in attendance was artist and Saturday Evening Post illustrator John Falter of Falls City, Neb. Over a period of many years at the Gibson jazz parties, jazz-lover Falter captured many of the musicians – in the heat of improvisation – with his on-the-spot drawings.

Last year when the Berman Music Foundation sponsored "Drawing on the Beat: John Falter's Jazz Portraits," an exhibit of Falter drawings at the Museum of Nebraska History, Berman was presented with a framed Falter original featuring Pizzarelli, circa 1970. Berman reintroduced the guitarist to his portrait at the recent Topeka Jazz Festival.

In a subsequent interview, Pizzarelli enthusiastically recalled his impressions of the Falter drawing, which portrays the guitarist in a typical pose, sitting in a chair hunched over his instrument.

"I think I saw it when he made it," he said. "I thought it was great, and even more so now." Pizzarelli's critical eye comes from personal experience.

"I might have been one of the youngest guys in the whole thing, at that time, and I thought it was just marvelous that he caught everybody, because I draw myself," he said. "I thought it was just magnificent."



Butch Berman and Bucky Pizzarelli

In other appearances at Gibson jazz parties, Pizzarelli worked with guitarists Les Paul and George Barnes. He said Falter frequently was in attendance, with drawing pad and pencil in hand.

"He was there, and they knew who he was, and I knew who he was," Pizzarelli recalled. "He was just a distinguished guest. He loved jazz, too."

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Consultants: Dan Demuth, Norman Hedman, Dave Hughes, and Wade Wright

Tomfoolery:

Musicians are making it happen

By Tom Ineck

When no one else seems interested in providing Lincoln jazz musicians with a regular venue to develop ideas and hone playing skills, it is the musicians themselves who pursue such opportunities, usually with little or no financial gain.

It is that burning desire to play music with like-minded musicians that led to the monthly Brazilian Jazz Jam in the lower level of 4 Friends, a restaurant and lounge near 31st and South Streets. It is the brainchild of guitarist Randy Morse, who has performed for several years with the band Braziliance—that is, whenever the group can get a gig in a town obsessed with karaoke bars and wide-screen televised sporting events.

Morse's love for the music of Brazil also inspired his weekly radio program "Som do Brasil" ("Sound of Brazil"), heard Wednesday afternoons on community radio station KZUM. Morse is devoted to the myriad jazz-influenced styles of Brazilian music,

the culture of Brazil and its romantic language, to the extent that he corresponds with Brazilian record labels to acquire the latest releases and has achieved a credible working knowledge of Portuguese.

The monthly jam session is another example of that deepening devotion. Morse brings lead sheets for musicians who aren't familiar with the tunes and maintains a regular e-mail correspondence with friends and colleagues to let them know about the next session. All interested musicians are urged to bring their instruments and join in.

I have attended only one of these sessions, but I was impressed by the mutual love for the music and the camaraderie that developed among musicians of varying style and technique. Among those who sat in with Morse that evening were saxophonist Bill Wimmer (who doubled on congas), singer Sylvia Bailey (also of Braziliance), drummer John Scofield and pianist Jim Beardmore of Omaha.

Familiar Brazilian melodies included "Quiet Nights of Quiet Stars," "One Note Samba," "Manha de Carnaval" and "Wave."

A warm collegiality emerged as musicians helped each other find the right chords and the appropriate rhythm patterns. Morse led with gentle encouragement, and Bailey good-naturedly sang the often-difficult lyrics in both Portuguese and English, occasionally using a lyric sheet to keep up.

With only a handful of onlookers in the audience, the Brazilian jam session had the feel of a private party, or the monthly meeting of a secret cult.

In future issues of *Jazz*, I will take a closer look as some of the other musician-driven activities around Lincoln, including the Monday Night big band, which has taken up its weekly residence at P.O. Pears after extended periods at the former downtown Ramada Hotel and the downtown Runza restaurant.

Jazz in the venues

Compiled by Dave Hughes

Monday Night Big Band continues

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

Every week features a different music director that leads the group in three sets from 7:30 to 10 p.m. Audience members are still encouraged to bring their own instruments and sit in with the band during the second and third sets. The cover charge is still \$4, \$3 for students.

For more information, call 402-477-8008.

Brazilian music jam

On the second Tuesday of every month, there is an informal Brazilian music jam in Lincoln. The jam will be held in the lower level of 4 Friends (formerly Ebenezer's and Miscellanea), 2110 Winthrop Rd. (31st & South Streets) starting at 7:30 p.m.

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

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

For more information, call Randy

Morse at 402-421-2160.

Jazz at The Oven

On Thursday and Sunday evenings at The Oven, 201 N. 8th St. in Lincoln, you can still hear the duos of either: Dave Novak & Dennis Taylor; Steve Hanson & Nancy Marshall; John Carlini & Andy Hall; or Peter Bouffard & John Carlini.

Call 402-475-6118 for more information.

Jazz at The Five Reasons

On Friday and Saturday evenings from 7 to 11 p.m. at The Five Reasons Lounge in the Cornhusker Hotel, 333 S. 13th St in Lincoln, pianist John Carlini (occasionally with saxophonist Bill Wimmer) continues to play.

Call 402-474-7474 for more information.

Jazz in June 2000 packs 'em in

By Tom Ineck

In its ninth year, the Jazz in June series seems to continue to grow in popularity, despite repetitive lineups that promise few surprises.

The Tuesday evening audiences now completely fill the grassy knolls, steps and terraces of the Sheldon Sculpture Garden. Many folks arrive laden down with picnic baskets, lawn chairs and children, making it a family outing in which the music has become relegated to secondary importance. Nevertheless, the month-long series has become a Lincoln institution that deserves support as one of the few live music events in an otherwise bleak summer schedule.

Two of this year's four concerts deserve special mention:

The University of Nebraska-Lincoln Music Department has made some wise hires in recent years, adding to an already capable faculty and replacing the seemingly irreplaceable instructors to create a solid group of teachers and musicians.

Proof of that could be heard June 6 at the first concert of the Jazz in June series, as the UNL Jazz Quintet showed its stuff in a two-hour performance for an audience estimated at nearly 2,500 on a mild, springlike evening.

Fronted by trumpeter Darryl White, the group also consisted of guitarist Peter Bouffard, pianist Tom Larson, bassist Rusty White and drummer Sig Lyles, a New Orleans native living in Omaha. Most of the tunes they played were originals, with compositions by all but Lyles.

For openers, White launched into "Ancient Memories," the title track from his recently released CD. Its beautiful, well-crafted melody can almost be mistaken for a jazz standard, and the quintet made the most of the memorable chord changes.

Larson's "The Storm" featured White navigating the angular melody lines on the flugelhorn and Bouffard delivering an exemplary guitar solo. The Charles Mingus standard "Nostalgia in Times Square" fol-

lowed in a bouncy, bluesy rendition with Larson displaying his penchant for unusual harmonies. Rusty White ventured into the upper octaves with a percussive bass solo, Bouffard created lush textures with Wes Montgomery-style octaves, and Darryl White alternated piercing high notes with bluesy patterns in the lower register.

"Rollos's Revenge," one of Bouffard's contributions, imaginatively moved from a rock beat to a waltz tempo and had the composer soaring into the stratosphere with guitar synthesizer riffs reminiscent of John Scofield and Pat Metheny. Returning to the standard repertoire, the quintet gave a stunning performance of Thelonious Monk's "Bemsha Swing," including a typically idiosyncratic, Monkish flair.

Larson's recently composed "KA" was the only ballad of the evening, and it was a winner. Beginning with an introspective solo piano introduction quoting Gershwin, it also featured some wonderful playing by Darryl White on flugelhorn, Bouffard on acoustic guitar and Lyles on brushes.

For the closer, the UNL Jazz Quintet simply launched into one of the classics of the genre that needs no introduction, "When the Saints Go Marching In." Lyles' Crescent City march rhythms came to the fore and trumpeter White cranked up the Armstrong-style horn blasts and growls for the jubilant finale.

Kansas City singer Angela Hagenbach returned to the Jazz in June stage June 27, fronting a five-piece ensemble instead of the billed sextet.

Looking as elegant and stunningly beautiful as ever, Hagenbach ranged well beyond the Latin jazz repertoire that has been her stock in trade. She was ably accompanied by Kansas City stalwarts Danny Embrey, guitar; Steve Rigazzi, bass; Doug Auwarter, drums; and Gary Helm, percussion.

Hagenbach deftly interpreted Nnena Freelon's "I Am Changed" as a declaration of independence. She traded scat-

vocal licks with Embrey on the Rodgers and Hammerstein classic "It Might as Well Be Spring," and exhibited a supple play with the hilarious lyrics of David Frishberg's "Peel Me a Grape."

The quintet galloped through a version of Cole Porter's "Love for Sale," featuring a typically masterful guitar solo by Embrey. Rigazzi's warm tone and tasteful playing was displayed to good effect on the ballad "I've Grown Accustomed to His Face."

The music took on a Brazilian tinge with Baden Powell's "Berimbau," but returned to more conventional jazz territory with Charlie Parker's "Now's the Time," with lyrics by Eddie Jefferson. "You Turned the Tables On Me" featured another fine Embrey solo, and Rigazzi returned for another solo on "Street of Dreams."

Hagenbach's vocal range and talent for vocalizing were exercised on "Jumpin' with Symphony Sid." Embrey offered a delicate guitar solo on his arrangement of "Tenderly." After "The Heart of Brazil," a tune deploring the depletion of the Amazon rainforest, the quintet finished with Juan Tizol's timeless "Caravan."

Conspicuous in his absence was pianist Joe Cartwright, a brilliant musician who co-led Hagenbach's Brazilian music group Musa Nova for several years. In an e-mail exchange after the singer's Lincoln appearance, Cartwright told me that he had "decided to step away from the accompanist role and devote more time to developing my own musical direction." More indicative of a professional falling-out is his statement that "You won't see me performing with Angela in the future."

That is bad news for Hagenbach, but good news for those of us who thought Cartwright was underemployed in his role as accompanist. With the release of his new quartet CD, "La Luna Negra," (reviewed in the March-April edition of *Jazz*) he is well on his way to a successful career as a leader.

(Topeka continued from pg. 1)

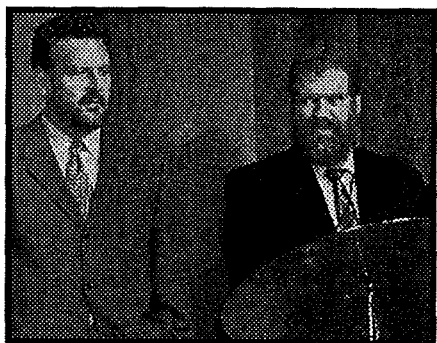
fect. On "Over the Rainbow," he appeared to channel Tatum with astounding single-note flourishes, abrupt changes in tempo and orchestral har-



Vocalist Rebecca Parris

monies borrowed from classical music for an epic finale.

Rather than follow Smith alone, pianist Frank Mantooth asked Stamm, on flugelhorn, to join him on compara-



Drummer Jeff Hamilton and bassist Lynn Seaton

tively subdued renditions of "Just in Time" and "Lover Man."

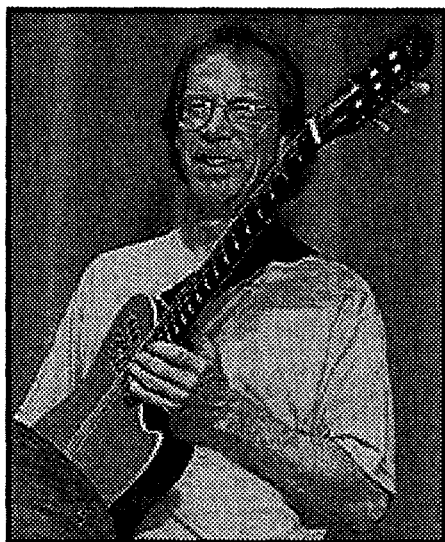
In its first of five appearances over the weekend, the Junior Mance Trio showed its penchant for the blues and its ability to breathe as one. Bassist Keter Betts phrased his lines like a singer, and drummer Jackie Williams spoke a percussion language that included his hands as well as his drumsticks, as Mance drew on his Chicago blues roots and his affinity for Thelonious Monk.

Singer Rebecca Parris, a New Englander virtually unknown in the Midwest, made a lot of new fans during a stunning set that included "Day by Day," "I Concentrate on You," "Do

Nothing Till You Hear From Me," "Imagination" and "When Sunny Gets Blue." On "I Thought About You," her range of emotion spanned from longing to rage, a realistic evocation of lost love. A vocal gymnast with a throaty resonance, Parris is a scat-singer of the first order and a stylist who is not afraid to improvise both lyrics and phrasing.

Clarinetist Ken Peplowski, vibraphonist Terry Gibbs and guitarist Bucky Pizzarelli fronted a tribute to the music of the Benny Goodman Sextet, with pianist Paul Smith, bassist Jay Leonhart and drummer Butch Miles. Beginning with a swinging "Seven Come Eleven," the group continued with a mid-tempo "Poor Butterfly" and a ballad rendition of "Body and Soul" before returning uptempo with "Airmail Special." Peplowski's playing was inspired, and Pizzarelli laid down a chunky rhythm line as Gibbs joined Smith at the keyboard for a four-fisted finale.

The Jeff Hamilton Trio was the epitome of easy-swinging melodicism, with a level of subtle sophistication unrivaled by anyone at the festival. Drummer Hamilton led with gently urging authority (often using only brushes) as bassist Lynn Seaton provided a gargantuan underpinning and pianist Tamir Hendelman seemed to paint the melodies with lyric impres-



KC guitarist Danny Embrey

sionism.

"Isn't It Romantic?" opened with a beautiful bowed bass-piano duo quoting Tchaikovsky. "52nd Street Theme" featured a blazing solo by Hendelman, and "3,000 Miles From Home" displayed the leader's versatility as he switched from brushes to sticks and back to brushes. Again emphasizing his brush skills, Hamilton did a very hip



Vibraphonist Terry Gibbs

"soft-shoe" on "The Best Things Happen While You're Dancing," from the movie "White Christmas."

One of pianist Alan Broadbent's specialties is orchestration, including writing charts for recording projects by singer Natalie Cole, pianist Marian McPartland and Charlie Haden's Quartet West, a working group that also features Broadbent. Even performing solo, the pianist's talent for orchestration was evident in his lush arrangements of "Body and Soul" and John Lewis' haunting "Django."

A cohort of Kansas City musicians — including guitarists Rod Fleeman and Danny Embrey, bassist Bob Bowman and drummer Todd Strait — has become the festival's linchpin, the essential rhythm section on which other players can always rely. But this year's festival also showcased Fleeman, Embrey, Bowman and Strait as Interstring, a quartet with a unique sound and a musical compatibility developed over many years. With equal success, they mix originals like Fleeman's "Hawai-

ian Nights" and Embrey's "Winter Song" with swing standards like "Limehouse Blues."

Terry Gibbs led an all-star, bop-oriented sextet with Gary Foster on alto sax, Marvin Stamm on trumpet, Paul Smith on piano, Lynn Seaton on bass and Jeff Hamilton on drums. They charged through the bebop standards "Now's the Time," "Lover Man," and "A Night in Tunisia," with Stamm soaring like a young Dizzy Gillespie.

Parris was warmly received for her second set, which was highlighted by a devastating version of Billy Strayhorn's "Lush Life" that showed her ability to empathize with a lyric and deliver it as though she wrote it, the singer's true art. She did similar justice to "Detour Ahead" and "Over the Rainbow."

The Junior Mance Trio's Saturday night set moved from Basie ("Broadway") to Ray Bryant ("I Don't Care") to the Johnny Mandel ballad "Emily," as the pianist displayed an unhurried style attractively decorated with right-hand trills. During an uptempo version of "What is This Thing Called Love?" Williams cut loose with a percussion solo that utilized tambourine, mallets, sticks and hands in a frenzied tour de force.



Pianists Tamir Hendelman, Alan Broadbent, and Eldar Djangirov

A comic composer with an eye for irony and an ear for the absurd, bassist Jay Leonhart (with Ken Peplowski on tenor and Danny Embrey on guitar) continued a festival tradition by performing several of his own tunes, including "Change My Occupation," "Impossible to Sing and Play the Bass

and "Problem" – as in "My problem is you."

Jeff Hamilton fronted a formidable



LA bassist John Clayton

late-night set also featuring bassist John Clayton, pianist Paul Smith, flugelhornist Marvin Stamm and guitarist Bucky Pizzarelli. "In a Mellotone" had Pizzarelli charging ahead with a chorded solo and Smith tossing in interpolated quotes from "Love in Bloom" and "Laura." Stamm confidently took the lead on "Polka Dots and Moonbeams" – highlighted by Clayton's exquisite bowed bass solo – and on "Tangerine."

Sunday began with a touching tribute to longtime Kansas City area jazz radio personality and festival emcee Dick Wright, who died Nov. 23 at age 68. Beginning with the Gary Foster-penned theme song from Wright's radio program "The Jazz Scene," the memorial set included often-humorous personal comments from Wright's friends Foster, Bob Kindred, radio announcer Bob McWilliams and festival organizer Jim Monroe.

But more to the point were the heartfelt musical statements – Kindred on tenor saxophone playing "In a Sentimental Mood," Karrin Allyson sing-

ing "We'll Be Together Again," Alan Broadbent delivering a solo version of "Laura," and the whole ensemble finishing with "Things Ain't What They Used to Be."

The guitar trio of Pizzarelli, Fleeman and Embrey worked the strings in a variety of settings, from Pizzarelli's solo take of Fritz Kreisler's "Stars in Your Eyes" to the Pizzarelli-Fleeman duo on "Nuages" to the Pizzarelli-Embrey teaming for "Lullaby of the Leaves" to the trio's combined attack on "Undecided," in which the threesome reveled in the lively string interplay.

Taking the stage in his frantic hipster mode, vibraphonist Terry Gibbs declared a jazz crusade by noting that Roger Williams' corny rendition of "Autumn Leaves" sold five million copies, while Charlie Parker's brilliant reconstruction of "All the Things You Are" sold five copies. "The world is really screwed up," Gibbs deadpanned to the audience's amusement.

In addition to the Parker classic, the



Gary Foster

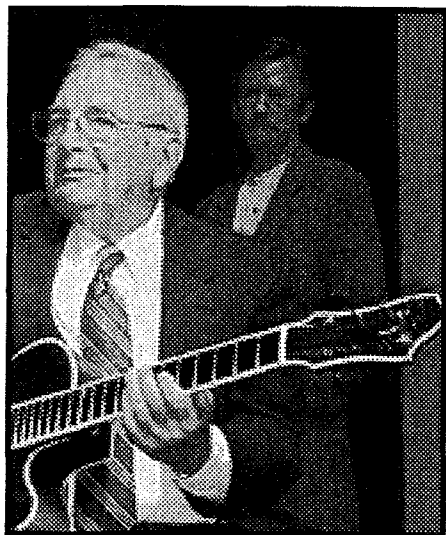
Gibbs-led quartet, with pianist Alan Broadbent, bassist John Clayton and drummer Butch Miles, scurried through Cole Porter's "Love for Sale," Bob Haggart's "What's New?" and the 52nd Street closer "Wee." Again Gibbs moved to the piano, joining Broadbent for

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(Topeka continued from pg. 7)

a single-digit workout on the keys and ratcheting up the excitement level to make way for a Miles drum solo.

Later in the day, Rebecca Parris returned to the stage accompanied



Bucky Pizzarelli plays as Alan Broadbent looks on

by trombonist Dan Barrett, pianist Frank Mantooth, bassist Gerald Spaits and drummer Todd Strait. She drew from a varied repertoire that included Gershwin's "But Not for Me," Tadd Dameron's "If You Could See Me Now" and Monk's "Straight No Chaser."

The Jeff Hamilton Trio's inspired late-afternoon set featured the delicate touch of pianist Tamir Hendelman on Billy Taylor's "Easy Walker." The drummer exploded in a dark, barbaric slugfest of a percussion solo on the German blues "Old Man Fluss," a Hamilton original inspired by his experience getting locked out of a hotel room in the rain. The traditional Scottish folk melody "Hamilton House" was a fitting vehicle for the drummer's military-style snare tattoo and bassist Lynn Seaton's drone. "Love for Sale" got a very fast, very hip reading with precision stop-time intervals, fiery piano work, a bowed bass solo and a dandy brush solo by Hamilton.

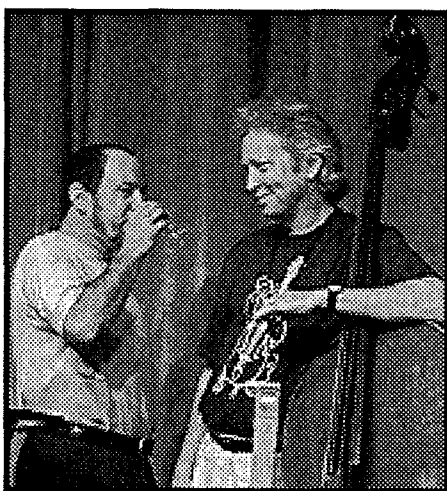
Perhaps the most interesting of Junior Mance's many appearances was his short solo spot Saturday

evening. He moved away from the blues to a more impressionistic keyboard style on "The Single Petal of a Rose" and "Sunset and the Mockingbird," two Ellington-Strayhorn compositions from "The Queen's Suite."

A similar solo set by Tamir Hendelman yielded something totally new, a wistful and profoundly beautiful spontaneous composition based on three chords suggested by the audience.

Karrin Allyson, who had recently become a resident of New York City after many years in Kansas City, thrilled her longtime Midwest fans with a set accompanied by a host of old and new friends and colleagues – including pianist Paul Smith (of Kansas City, not California), bassist Bob Bowman and drummer Todd Strait. But first she showed her own keyboard skills with a solo rendition of "In Love in Vain."

"O Pato (The Duck)" featured guitarist Danny Embrey, "I Fall in Love Too Easily" was performed with the group Interstring, and Charlie Chaplin's "Smile" got a facelift from a new arrangement by guitarist Rod Fleeman and a guest appearance by bassist John Clayton. Ken Peplowski on tenor

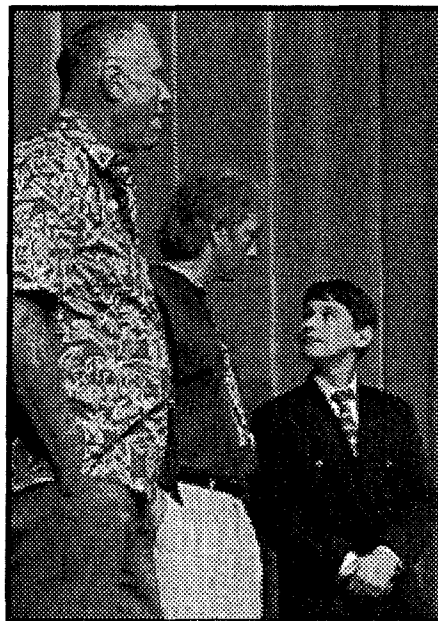


KC bassists Bob Bowman and Gerald Spaits

sax joined the ensemble for "My Little Boat," and Allyson returned to the piano for Jay Leonhart's "Robert Frost," with Leonhart and Peplowski only. Finally, Rebecca

Parris and Allyson joined voices on "Honeysuckle Rose."

Marvin Stamm fronted a sextet



Californian Paul Smith, Gerald Spaits, and Eldar Djangirov

on a fast rendition of "Alone Together," exhibiting his talent for rapid fingering and clean, fluid lines on flugelhorn. He offered numerous variations on "There is No Greater Love" and went head to head with guitarist Bucky Pizzarelli on "I Fall in Love Too Easily."

When the Junior Mance Trio took the stage Sunday night, Jeff Hamilton was at the trap set (Jackie Williams had injured himself earlier in the day during a typically enthusiastic solo). The trio soared on "Straight No Chaser," "Good Bait" and an uptempo "There is No Greater Love."

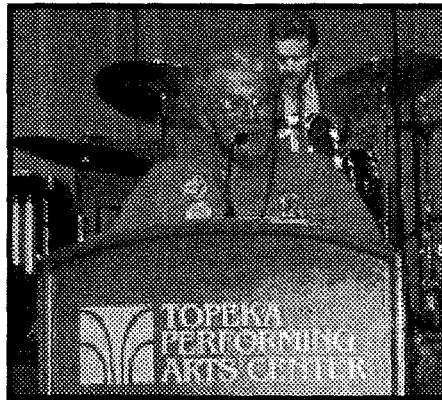
Graced by the constant presence of Ken Peplowski's romantic tenor sax style, Rebecca Parris was the consummate showwoman during a set that included "I'm Beginning to See the Light," the ballad "Never Let Me Go," "Them There Eyes," an uptempo "I Could Write a Book" and a stunning rendition of the little-heard "The Shadow of Your Smile," from the movie "The Sandpiper." She finished with "That Old Black Magic."

Gary Foster on alto sax and Bob

Kindred on tenor sax renewed their mutual friendship on Monk's "Blue Bolivar Blues Are" and a fast-moving rendition of "What is This Thing Called Love?" with Paul Smith (of California) offering endless variations during his piano solo. Foster rendered Jobim's "Wave" on flute, and Kindred turned in a lovely interpretation of "Body and Soul" on tenor before the two reunited on alto and tenor for "A Beautiful Friendship."

Complaining good-naturedly about the 10-hour hiatus between his early afternoon and late-night sets, Terry Gibbs joked, "I had to rehearse three times to wake up." He then launched into a spirited version of Horace Silver's "Sister Sadie" with solid support from pianist Alan Broadbent, bassist John Clayton and drummer Butch Miles. The unusual choice of

Evans' "Comrade Conrad," Ornette Coleman's "Turnaround" and the bop evergreen "Scrapple from the Apple." A well-programmed showcase of complex modula-



Jim Monroe with Jeff Hamilton setting up in background

tions, accelerating single-note runs and devilish tempos, the young virtuoso's performance nonetheless begged the question, "Which style is truly his and when will we hear it?"

After an entire weekend together, some musicians started taking pot shots at one other, but it was all friendly fire fostered by a growing camaraderie and the heat of improvisation. At the start of the last set I heard before heading back to Lincoln, the impeccably tailored Ken Peplowski blistered Dan Barrett when the trombonist walked on stage wearing a leather "flight" jacket.

Despite Peplowski's constant bombardment of hilarious asides about Barrett's recent return from "a bombing run over Tokyo" and a feigned warning about possible snipers in the balcony, the group turned strictly professional for performances of "Goodnight My Love," "Cry Me a River" and "The One I Love Belongs to Somebody Else" (Peplowski announced this one as "written by Isham Jones, Monica Lewinsky and Mrs. Rudy Giuliani.")

This comic relief was a great way to end a weekend that had threatened sensory overload.

If the advance bill is any indication, the Topeka Jazz Festival may approach full maturity in its

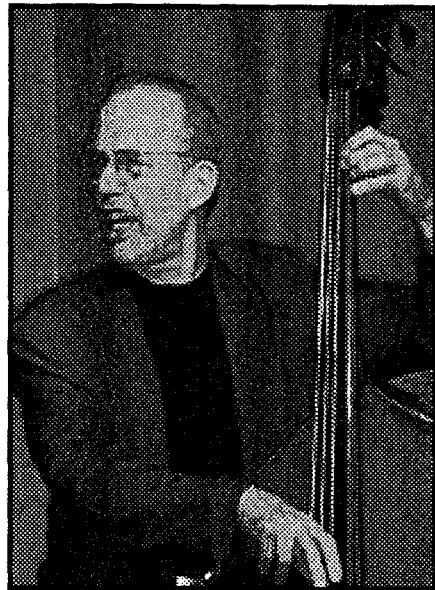
fourth year. Already booked as headliners are such international favorites as the Monty Alexander Trio, the Ray Brown Trio with pianist Larry Fuller and featured flutist Holly Hofmann and the Frank Capp Juggernaut. Artists new to the festival will include tenor saxophonist Scott Hamilton, trumpeter Stacy Rowles and pianist Gerry Wiggins.

Popular returning artists for 2001 include versatile reed players Bob Kindred and Ken Peplowski, bassists Jay Leonhart and John Clayton, drummer Jeff Hamilton and vocalist Karrin Allyson.

In a phone conversation in mid-July, Jim Monroe reported that the festival's bottom line is in the black



Bob Kindred



NY bassist Jay Leonhart

Leon Russell's "Masquerade" worked well, as did the Tommy Dorsey ballad "Sentimental You" and Gibbs' own jazz samba "Sweet Little Song of Love."

Pianist Eldar Djangirov, who amazed last year's festival crowd with his advanced technique, returned this year (at age 13) with bassist Gerald Spaits and drummer Todd Strait for a 40-minute stylistic crazy quilt that included Monk's "Straight No Chaser," Bill

and that audience members had given the event high praise in surveys distributed at the festival. But the most telling responses were from the performing artists.

"Many of the musicians who have been there every year said it was the best of the three," Monroe said. "The comment among the musicians was that it just seemed there was a lot more camaraderie and meshing of the human soul on the stage, that there hadn't been in the past."

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**QUESTIONS??? Phone Jim Monroe at (785) 267-1315
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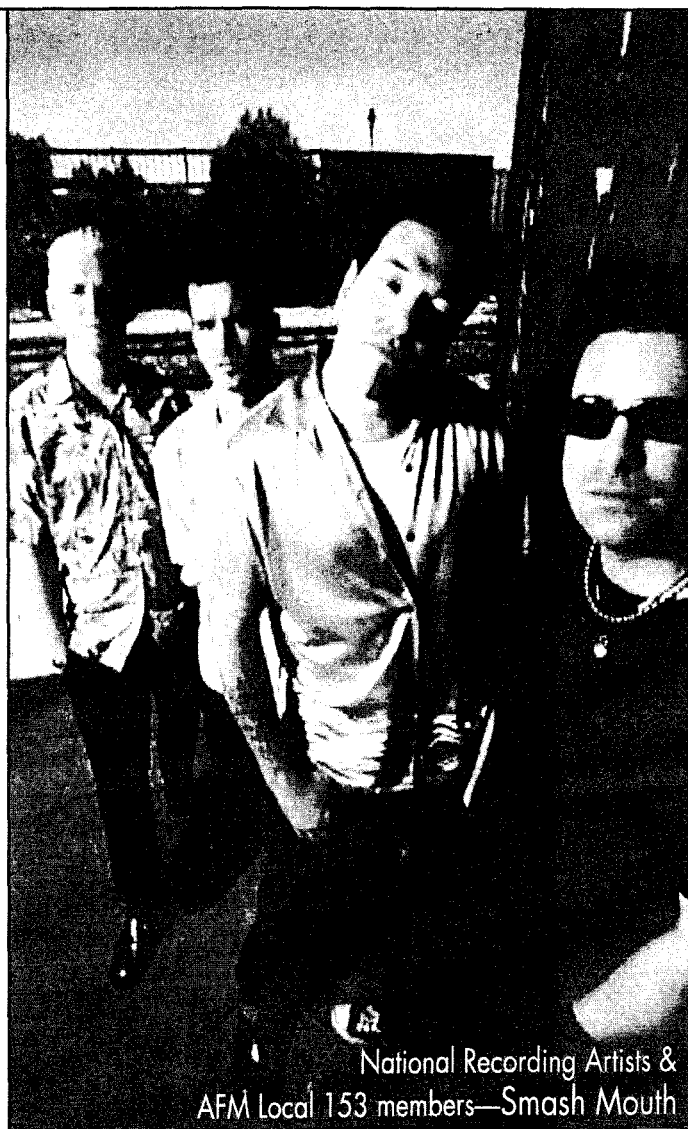
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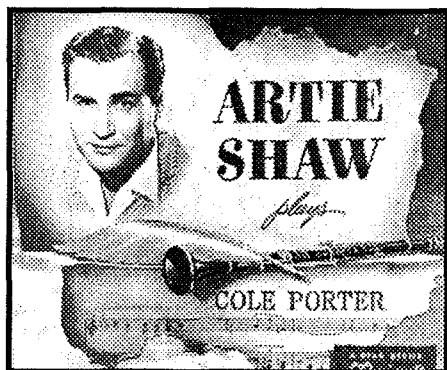
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Artie Shaw, A Living Legend? You Bet!

By Dan Demuth

Recently the Prez (Butch Berman not Lester) and I were discussing one Artie Shaw. Some recent events such as listening to the great playing of Ken Peplowski at the Topeka Jazz Festival have kept



Shaw in my mind. So, this article is the result of Butch's suggestion.

I'm not sure how this fits in a newsletter whose format is to cover current events and review recordings in the jazz vein except to say Artie Shaw continues to be a current event. Realizing words such as "timeless" and "legend" are overused; I would posit they belong when discussing Mr. Shaw.

Any readers who are also members of the International Association of Jazz Record Collectors (IAJRC) would know that Artie was the featured speaker at their annual convention in 1998. I was fortunate enough to view a video of his words at that event which bears testimony that he is still as brilliant and irascible as ever. He fielded questions in an impromptu manner for just short of two hours with total candor.

Incidentally, the aforementioned IAJRC is a great vehicle for anyone interested in collecting or discussing jazz of all idioms. It is non-profit organization, issues some timely newsletters and four great journals yearly with articles written by mem-

bers. In addition to the states, membership encompasses over 30 foreign countries.

Artie was also featured in articles in Newsweek and Vanity Fair last year, not bad for a musician who hasn't played professionally for 45 years, and who turned 90 this last May. A new book, *Artie Shaw, A Musical Biography and Discography* by Vladimir Simosko has just been published by Scarecrow Press, and is an absolutely excellent document. There is Shaw's self-penned "The Trouble With Cinderella" and I have a copy of a bio-discography published in England in 1973 authored by Edmund Blandford. Recently, I came into possession of a copy of the Canadian documentary video, produced by Brigitte Berman in 1983, containing another wellspring of information from the man himself.

As a long time vinyl collector and admitted Shaw-o-phile, I would submit that his excellence in creating music on the clarinet is indeed time-

**"I would submit that his
excellence in creating music
on the clarinet is indeed
timeless."**

less. Shaw's contemporaries included some very good stick men, Benny Goodman, Woody Herman, Jimmy Dorsey and Edmund Hall, and just a little later, the great Buddy DeFranco. Now, (here comes that opinion) it may be argued that he didn't swing as much as Benny, but his brilliance with tones and interpretations set the benchmark.

A few of my favorites, other than his gazillion selling standards, would include his 1938 Carnegie Hall ap-

pearance as a guest artist with the Paul Whiteman band. With no prior rehearsal with this group, he literally freezes you to the bone with his rendition of "The Blues". In a similar situation, when he discovered the night before a network radio debut that he needed a theme song, he wrote "Nightmare." Other favorites of mine would include "Stardust" (both versions) and "Moonglow." Great artists and their music truly defy dating.

Fascinating to me is the way he managed to create all of this great music while simultaneously living a very extroverted and highly visible lifestyle. This from the aforementioned Vanity Fair article, "Shaw was habitually attracted to sensual women who were not intellectually inclined," defines just part of the often controversial and conflicting events in this man's life. I have trouble making menu choices in a good restaurant while Artie chose to drop Betty Grable and elope with Lana Turner! Choices? Where's the justice in this world?

On a more serious note, the man is an artist, writer and a lover of the great literary works. He walked out on his music and fans several times in his career before finally hanging it up in the fifties while on the top of his craft. Since then he hasn't attempted any embarrassing comebacks and has never looked back.

Have you ever attended one of those seminars where the question is asked, "If you could go back in time and meet any famous person, whom would it be?" The answers cover everyone from Jesus Christ to Napoleon, but I would name Artie Shaw. Over a libation I would say, "OK, Artie, now tell me, what was it really...?"

Discorama

By Butch Berman

DON LANPHERE

Like a Bird

Origin



Sometimes you just know it at first glance or listen...like deju-vu eye contact with past life lovers. So...when I received my Washingtonian friend's (who I still haven't met fact-to-face YET – almost a running gag by now) new CD *Like a Bird* – I expected to pop it on the CD player, and - Bingo! – immediately dig it.

Well I dug it – it was very good - but for some odd reason I'll try to explain as I go on, it wasn't love at first sight. The second replay made me think – wait a minute – this is even better than good – and like a properly attended relationship – my feelings grew deeper, it kept getting groovier and by the third spin (and not thinking, oh, I have to hear this again – but I can't wait to hear it again), *Like a Bird* has crept into my heart as well as my brain.

As I think I've stated before – Don's a thinking man's player for people who can appreciate the difference. Like a fine wine – his music breathes, mellows, and seems to grow brighter with age. A pretty mean feat considering his stuff always comes to you near perfect, the first time.

By the way – near perfect seems to befit his marvelous new band. They reach a zone – track for track that constantly threaten to explode, but rather – just simmer real tight, teasing you, the listener.

All members new to me – guitarist Mimi Fox is a breath of swinging fresh air to the jazz world and cooks throughout. Organist Barney McClure, a respectful throwback to the styles of yore including Milt Buckner and Larry Young – yet putting his stamp of authenticity upon it with taut propelling pedal work meshing totally in the pocket with drummer Mel Brown, who literally takes you on a rhythmic journey, backdropping Don's sax work as if an evolving canvas of majestic beauty, color, and tone converged kaleidoscopically - making Don Lanphere one of my faves with every offering.

It's not been usually my writing forte to review CDs cut by cut – I generally report my sum of the parts concept as a whole – either it grabs me or it doesn't. Well...*Like a Bird* has flown into my house and like all Don Lanphere projects made it a happier place to live. I must say in closing that his heartfelt rendition of "My Ship" sez it all with soul for what a pro sax player is all about. Atta boy, Don!

If not in the stores yet – order *Like a Bird* from:
OriginArts
5206 ½ Ballard Ave NW, No. 11
Seattle, Washington 98107
206-781-2589

FRANK SMITH
From Kansas City to Tokyo
JCCC Foundation



It was at a Claude Williams gig at the Zoo Bar here in Lincoln, Nebraska about six years ago that I met this most remarkable man and heard some of the best jazz piano outside of New York that I could remember at the time. His name was Frank Smith.

Recently deceased, this legendary KC born and bred musician made an indelible impression on me that magical night. When I heard of his passing – my first thoughts were – damn, I never owned any recording of his – or even wondered if he had recorded.

Now – voila! – with thanks to the hard work, love, and perseverance of his widow Doreen Maronde we all now can groove on Frank Smith forever with the new posthumous release of the best of a vault of past gigs collected on a new CD entitled *From Kansas City to Tokyo*.

The recording quality may vary a bit...but the music – Oh, God – this outpouring of keyboard virtuosity touches all bases and scores at least four stars on chops and feelings alone.

From "Misty/I Remember Clifford" to Frank's bluesy vocalizing on "Rock Me, Baby" – this treasure is a must – and guess what? – the proceeds of this fine work of art will go towards a scholarship fund created after his passing to enrich and educate other aspiring, talented kids, yearning to make their own marks on society.

Write Doreen to get this must-have CD, or if you wish to make additional contributions to the fund at:

Frank Smith Jazz Scholarship Fund
The JCCC Foundation
12345 College Blvd
Overland Park, KS 66210

I never got to know Frank Smith as well as I would have liked – but now can appreciate and share his large talent with you – my readers and listeners. Go for it!

Jazz on Disc: Nebraska heat-wave inspires Latin jazz listening

By Tom Ineck

Maybe it's the tropical heat and humidity that settle over the Midwest about this time of the year. Maybe it's the urge to travel to an exotic place without the financial means to do so.

Whatever the reason, Nebraska summers seem to demand a high volume of Latin jazz listening. Apparently, record companies are aware of this phenomenon and have recently provided us with



Joao Gilberto

a wealth of new Latin-based music. Here are a few of the best:

JOAO GILBERTO

Joao voz e violao
Verve Records

There is no better way to satisfy the hunger for Brazilian jazz than the latest release by the legendary Joao Gilberto. With his first three albums, recorded between 1958 and 1961, Gilberto helped to set the mood and the standard for Brazilian popular music and inspired

generations of Brazilian jazz enthusiasts worldwide. At age 69, he has created another masterpiece of the genre. As the title indicates, it is simply "Joao Voice and Guitar."

Soothing in its breathy vocalizing (Miles Davis once said of Gilberto that "he could read a newspaper and sound good"), brilliant in its simplicity and a mere 30 minutes long, it includes such familiar Brazilian standards as Antonio Carlos Jobim's "Desafinado" and "Chega de Saudade" by Jobim and Newton Mendonca. Also included are newer compositions by Gilberto Gil and Caetano Veloso, who produced the recording.

JANE BUNNETT & THE SPIRITS OF HAVANA

Ritmo + Soul
Blue Note Records

Jazz flutist and soprano saxophonist Jane Bunnett's music has been strongly influenced by Afro-Cuban rhythms for several years, and she is not just dabbling in a trendy music style for financial gain. The first listen will convince anyone that she is sincere and that this is authentic Afro-Cuban music, with complex polyrhythms, virtuosic drumming on kalimba, congas and bata drums and fire-breathing performances.

"Joyful Noise" is an eight-minute celebration befitting its title. Gospel music blends sweetly with Cuban rhythms on the 10-minute "The River/El Rio." "Drume Negrita" weaves a hypnotic rhythmic pattern for 10 minutes, and "Fransisco's Dream" extends to nearly

13 minutes, allowing everyone ample time for improvised statements.

Bunnett has gathered another sterling group of Afro-Cuban masters, including pianist Hilario Duran, bassist Roberto Occhipinti and percussionists Jjacko Backo, Ernesto "El Gato" Gatell, Dafnis Prieto, Lucumi and Pancho Quinto. Trumpeter Larry Cramer and Bunnett provide the only brass contrasts to the rhythmic tour de force.

MICHEL CAMILO & TOMATITO

Spain
Verve Records

Dominican jazz pianist Michel Camilo and Spanish flamenco guitarist Tomatito whip up a firestorm as the duo tackles Chick Corea's famous composition "Spain" and other Spanish-tinged tunes. Coming from diverse backgrounds, they meet somewhere in the middle for an intriguingly new hybrid.

Camilo's virtuosity is reminiscent of Corea's audacious piano style. Tomatito's



Tomatito and Michel Camilo

virtuosity is similarly notable, sort of a Spanish variant of fusion guitarist and former Corea cohort Al Di Meola.

Corea's title track is typically cerebral and closer to the jazz mainstream than the other recordings listed here. More (Jazz on Disc continued on pg. 13)

Photo by Dario Zalis

Photo by Francis Isang

(Jazz on Disc continued from pg. 12)

interesting is their soulful rendition of "Besame Mucho," with Tomatito taking

Jazz on the radio

By Dave Hughes



Jane Bunnett

Photo by Ivan Ols

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.

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

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

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

Jazz on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers jazz programs Monday-Thursday afternoons from 1 to 3 p.m. and some other days and times.

The weekday afternoon schedule now goes like this: on Mondays, Rachel Principato programs "Rachel's Jazz;" on Tuesdays, Herb Thomas guides "Zero Street;" Randy Morse hosts "Som do Brasil" on Wednesdays; and on Thursdays, Butch Berman does "Re-boppin'."

There are other jazz programs scattered throughout the schedule, including: "Dance Bands: When Melody was King," with Con Good from 8 to 10 a.m., "Jazz Journey," hosted by jazz musician Bill Wimmer from 10 a.m.

to 12 noon, and "Hotter Than That" with Warren "Rude Dog" Rudolph from 8:30 to 10 p.m. on Mondays; "NightTown," with Tom Ineck from 8:30-10 p.m. on Thursdays; and, some western swing on the "KZUM Heyride" on Fridays from 7:30 to 9 p.m. with long time host John Schmitz.

If you would like detailed information about the jazz programs on KZUM, or would like to receive a current copy of their program guide, give them a call at 474-5086.

Jazz and blues on KIOS

KIOS at 91.5 in Omaha has jazz (and some blues) every weekday from 1 p.m. until 3:30 pm.

On Mondays at 1 p.m., "Riverwalk: Live from the Landing" starts off the week, then at 2 p.m. is "Blues in the Afternoon" hosted by Mike Jacobs. On Tuesdays, it's the "Brazilian Hour" at 1 p.m., followed by "Jazz in the Afternoon" with Chris Cooke from 2-3:30 p.m. On Wednesdays at 1 p.m. it's "Marian McPartland's Piano Jazz," then 90 minutes of "Jazz in the Afternoon" hosted by Mike Jacobs. On Thursdays, "One Night Stand" with host Chris Nielsen kicks off the afternoon of jazz at 1 p.m., followed by another "Jazz in the Afternoon" at 2 p.m. with Cooke. On Fridays "Jazz From Studio 1" starts it off at 1 p.m., followed by even another "Jazz in the Afternoon" with Jacobs again that lasts until 3:30 p.m.

On Saturdays KIOS now airs NPR's "Jazz Profiles" at 8 p.m. followed by "Jazz Junction" with Rick Erben at 9 p.m. and "Last Call" with Cooke again at 11 p.m.

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

the lead and Camilo adding amazing fills and flourishes before launching into a brilliant piano solo. The guitarist contributed two compositions—"A mi nino Jose" and "La Vacilona"—while Camilo penned "Two Much/Love Theme."

The mystery and rhythmic drive of flamenco music is abundant throughout this magical collaboration by two instrumental giants.

BOSSA NOVA

Original Motion Picture Soundtrack Verve Records

Perhaps the best of the bunch is this compilation of great Brazilian jazz standards. You get the original Stan Getz and Joao Gilberto recordings of "The Girl From Ipanema" and "Corcovado" (also known as "Quiet Nights of Quiet Stars"), Jobim performing "Wave" and "No More Blues" (AKA "Chega de Saudade"), and Claudia Acuna's rendition of "Suddenly."

Eumir Deodato ties it all neatly together with incidental music and an original soundtrack score that he composed, arranged and conducted. Singer Barbara Mendes is featured on several tracks, including "Useless Landscape," "One Note Samba" and "Once I Loved." On Jobim's "How Insensitive," Sting and the composer join voices in one of Jobim's last recordings.

Unsung Hero: Rufus Reid

By Bill Wimmer



Bill Wimmer

In a column like this, it seems only natural of try to shed more light on someone from the back row of the band. The guys in the rhythm section just don't reach the spotlight so easily as someone out in front of the band. That being said, a musician like bassist Rufus Reid deserves all the attention he can get.

Rufus Reid was born February 10, 1944 in Atlanta, and was raised in Sacramento, California. Although he played trumpet in his younger years, while in the Air Force he became interested in the bass. After his stint in the military, he moved to Seattle to study bass seriously. He later moved to Chicago and attended Northwest University, also studying with the principal bassist of the Chicago Symphony.

Rufus Reid's most important playing started in Chicago and his career really exploded when he moved to New York in 1976. That was the year that saxophonist Dexter Gordon made his triumphant re-

turn to the U.S., and shortly thereafter hired George Cables, Eddie Gladden and Rufus to create rhythm sections of its day. Gordon's popularity, recording and constant touring helped build an already awesome talent into a truly incredible musical force. This group would stay together for four years and create some very memorable music.

In the years preceding and following his tenure with Gordon, Rufus Reid has gone on to many associations with some of the greatest names in jazz. His list of credits include work with Gene Ammons, Kenny Dorham, Sonny Stitt, Don Byas, Dizzy Gillespie, Bill Evans, Stan Getz, Bobby Hutcherson, Donald Byrd and Art Farmer.

There are a wide variety of classic recordings that Reid has appeared on over the years. They include "Manhattan Symphony," "Great Encounters" and "Night At The Key-

"Rufus Reid has very few true peers on the instrument."

stone" with Gordon. "Something To Live For," "Blame It On My Youth" and "P.H.D." with Art Farmer, and both Stan Getz's "Anniversary" and "Serenity." Another true showcase of Reid's work can be found on "Cruisin' the Bird," by Bobby Hutcherson. This fantastic out-of-print LP on Landmark has not yet been reissued on CD, but 32Jazz has the rights to the Landmark catalogue and it seems only a matter of time since they've already reissued a lot

of Landmark stuff. These are but a few of the more than 250 recording that Reid has appeared on.

Any performance by Rufus Reid will have all the trademarks of his playing. His impeccable time, intonation and taste, an absolutely huge sound and complete technical command of the instrument allow him to fit in, propel and contribute to almost any jazz situation. While a master of solid, tasteful walking lines, Reid also excels at a kind of post-Scott Lafaro, post-Mingus melodic approach that accompanies the soloist while supporting the whole band. When you add to all of this the soulful, bluesy approach he often takes to the music, Rufus Reid has very few true peers on the instrument.

While currently leading the group Tanareid with drummer Akira Tana, Reid continues to be a very respected educator, and he only recently left William Patterson University. After 20 years as Director of Jazz Studies. His book, "The Evolving Bassist," is still considered the reference standard for jazz bass.

All in all, Rufus Reid has stepped out from the rhythm section to really spotlight his talent over the years. His ability to seamlessly drive the music has made him a hero of mine for many years, and I cherish every well-placed note he plays.

Blues Corner

By Rich Hoover

Well, the blues music festival fanciers are in the deep heat now. There are all kinds of places to get the burn and/or stroke of your life.

July Jamm, one of the better festivals is right here in Lincoln and it's a steamer startin' July 27th with **The Heartmurmurs**, a blues/R&B icon for 25 years; the **Rumba Club**, an upbeat Afro-Cuban band; and show-stopper **Roy Gaines**, a top-notch entertainer.

July 28th starts right with the **Fabtones**, another group of hot musicians from the area, then the **Prairie Cats** continue the show into the evening, keepin' the stage fresh for the 1-2-3 punch of **Lil' Brian and the Zydeco Travelers**, **Deanna Bogart**, and **Lil' Ed and the Blues Imperials**.

July 29th fires off with the **Toasted Ponies**, the **Doug Lynn Band**, **Randy McAllister**, **Mark Sallings**, and headliners **Blue Riddum w/ Ernie Smith**,

and lockin' up the party with the soul searing blues of **Sista Monica**.

There is a second stage in the (nicely chilled) Energy Square building featuring local and regional groups with a jazzier feel, along with gobs of arts for all to enjoy. Of course there will be plenty of food and drink from some of Lincoln's best places.

If you are traveling around, or want to travel, the Blues fests abound. Here is a short list of places I would go if I could:

July 21-23, Kansas City Jazz & Blues Fest, Kansas City, MO, 800-530-5266

Aug. 5, Bowl Full of Blues, Newton, IA, 515-259-3337

Aug. 6, River Rock'n Blues Fest, Pueblo, CO, 719-549-2414

Aug. 11, Sunflower River Blues & Gospel Fest, Clarksdale, MS, 662-627-6820

Aug. 20, Musconetcong River Blues Fest, Hampton, NJ, 908-832-0156

Aug. 25, Madison Blues Fest, Madison, WI

Aug. 26, Blues Fest 2000, Osage Beach, MO, 573-346-7266

Sept. 2, Big Bottom Blues Fest, Tekamah, NE, 402-374-2421

Sept. 8, Bull Durham Blues Fest, Durham, NC, 800-845-9835

Sept. 9, Mississippi Gulf Coast Blues Fest, Pascagoula, MS, 228-497-5651

Sept. 15, Telluride Blues Fest, Telluride, CO

Sept. 23-24, Boston Blues Fest, Boston, MA

Sept. 29-30, Bean Blossom Blues Fest, Bean Blossom, IN, 800-783-7996

Oct. 6-7, King Biscuit Blues Fest, Helena, AR, 901-328-5464

Oct. 10-15, Tucson Blues Week, Tucson, AZ, 520-887-2126

Oct. 21-22, Cotton Jubilee, Greenville, TX, 903-455-1510

If that is not the right stuff for you, check out bluesfestivals.com, or your local blues bar wall.

The Zoo Bar keeps on puttin' it out and the fall looks to be hot and heavy with the blues. There shouldn't be much change in the venue with the new owners being right in the thick of it for many years. Good Luck to all involved in the Zoo Bar transition.

Check out www.zoobar.com or 402-435-8754 for info.

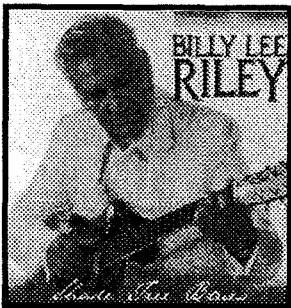
Blues on Disc

By Rich Hoover

BILLY LEE RILEY

Shade Tree Blues

Icehouse Records



Billy Lee has been adding his award winning rock-a-billy signature to the blues that initially lured him to the "other" side of town since he was a young boy in the early 1940s. By 1948 at the age of 14 he was singing gospel songs for a street preacher, at 15 he falsified his age and joined

the army for four years. Upon his return he started a hillbilly band in his hometown of Jonesboro, Arkansas. In 1955 he married and moved to Memphis and met and recorded for Jack Clements of Fernwood Studios who took the product to Sam Phillips of Sun Records.

Sun Records signed Billy Lee, and he was there for five years. While there he released the tunes "Trouble Bound," "Rock With Me Baby," "Flyin' Saucers Rock & Roll" and his very popular "Red Hot," which included Jerry Lee Lewis (also at the beginning of his career).

Billy then started Rita Records with band member Roland Janes and produced the million selling hit "Mountain of Love" by Harold Dorman. Billy then sold his share of Rita Records and started the Mojo label and released the blues classic "You Don't Love Me" by Willie Cobb.

Through the 1970s Billy worked as a

successful record producer, session player, and club performer. In 1975 Billy started his second marriage and stepped back from music for a while, but after doing the Beale Street Blues Fest in 1979 he began touring Europe and has been successfully touring for the last twenty years.

He has returned to his homeland in Newport, Arkansas and is back into his roots, playin' the blues.

Startin' the CD with a "holler and harp" call and response is a good attention getter for the blues fancier. From the beginning the CD rolls right through the blues genre with the slow walkin' style of "Gonna Bring It On Home To You" to the uptempo beat of "I Hear You Knockin'."

There are 14 blues drippin' tunes laced with rock-a-billy highlights for your listening pleasures. There are three tunes penned by Riley with another written by Riley and earlier band member Roland Janes.

Rock 2000

By Butch Berman

Waxing nostalgic here as we prepare for the 7th Annual Nebraska Rock and Roll Hall of Fame – celebrating a colorful array of great



Charlie Burton and Walter Warnsholz (rt.)

rockers from the last 25-35+ years and inducting them into our hall of fame – officially known as the Nebraska Music Hall of Fame Foundation - titled this year for the gala August 5th Pla-Mor show – Rock 2000.

The organization was founded by ex-Smoke Ring now Nashville songwriter Jim Casey when the bug was planted in his ear by Norfolkian rock and roll aficionado Mel Sanders. With the seed planted and with cooperation from former J. Harrison B & the Bumbles guitarist/singer now Fremont banker Mike "Pinky" Semrad and the inclusion of my former Perks and now Nebraska Rocks All-Stars Bob and Judi Letheby (who helped promote the original Norfolk and Columbus events), along with moi, the organization continues.

We constitute the board of directors that meet yearly and confer regularly to commiserate and revere the amazing multitude of Nebraska musicians, living or dead, performing or non-performing. Past inductees include my '65 group The Modds, The Coachmen, The Chancellors, The Smoke Ring, and The Fay Hogan Experiment...and such individual

members as Pat Glenn, and the late Wynonie Harris and Joe Gray to name a few as well as the inspirational original Kansas blue-eyed soul band The Fabulous Flippers. Non-performing entities such as Omaha's Sandy's Escape and Lincoln's Royal Grove along with Doug Fenton's Dietze Music House were honored.

This year will be no exception with the additions of Omaha's Howard Street Tavern and Lincoln's famed Zoo Bar. Original owners Jim Ludwig and of course the retiring Larry Boehmer will accept the awards. Artifacts and memorabilia have been donated and continually collected as a search for a building space to house and showcase these incredible rock and roll treasures is already in the works.

This year features all of the former bands of singer/songwriter now Austin, Texas Twelve Stepper Charlie Burton including the country tinged Star Spangled Wranglers; rockin' rhythm and blues showstoppers The Megatones; the band that almost made it to the big time - Rock Therapy; and

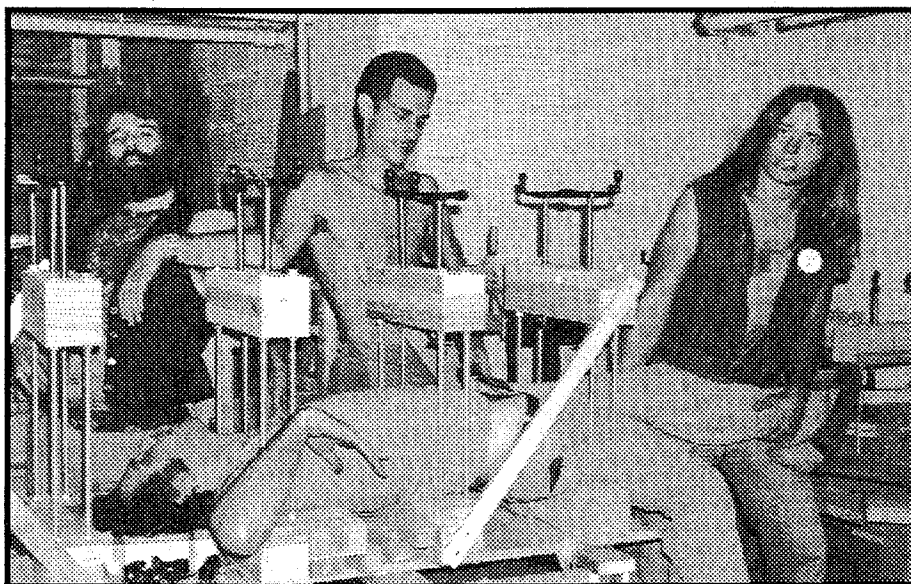
the band that endured the longest, including many tours and recordings, The Hiccups/Cutouts. A reunion not to be missed!

Look for the return of the original members of J. Harrison B & the Bumbles; and the single inductions of a bunch of stellar players that all played a part in my career – drummer of the stars Dave Robel, blues guitar ace Sean Benjamin; and Seattle bassist, accomplished writer, and member of my first band – The Exploits – Mark Dalton.

Also appearing are the fine guitarist and artist Jack Davis, and master of all string instruments Steve Hanson, who will both perform. And when you thought it couldn't get any better the whole show will cap off with famed '50s-'60s recording legends – The Fireballs ("Bulldog," "Sugar Shack," and "Bottle of Wine")...and more.

See you at the show. Be there or be square at Rock 2000 - the Pla-Mor, August 5th.

THE ROCK SHOW OF THE YEAR - EVERY YEAR



Charlie Burton and Rock Therapy (L to R): Butch Berman, Charlie (lying down), Gary "Otto" Spalti, Dave "Rebel" Robel

The Nebraska
"Rock & Roll Hall of Fame"
92.9 The Eagle & Budweiser

Present

Rock 2000

Saturday August 5, 2000
Pla-Mor Ballroom
Lincoln NE

FEATURING

J Harrison B. & The Bumbles

Charlie Burton

along with members of:
The Star Spangled Wranglers
Rock Therapy
The Megatones
The Cutouts
&
The Hiccups

And Special Guests

The Fireballs

Tickets—\$15 in advance

Show starts 7:30PM Doors open 6:30PM
Limited Seating

Performances
by individual
2000 Inductees:

Jack Davis
Dave Robel
Mark Dalton
Steve Hanson
Sean Benjamin

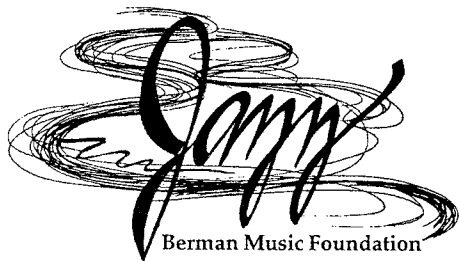
With:

The Nebraska
Rock and Roll All-Stars

Non-Performing Inductees:

The Eccentrics
Zoo Bar
Howard Street Tavern





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"Killer Joe" Topeka Jam



Four drummers and a licorice stick: Jackie Williams, Jeff Hamilton, Joe Ascione, Butch Miles, and Ken Peplowski.

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