

Photo by Rich Hoover

Norman Hedman and Tropique in Lincoln for Jazz in June

Volume 2, Number 7

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# The Prez sez... "Recording a Success!"

Dear Faithful Friends and Fans,

Since I last communicated with you all, life has bestowed me with many incredible gifts and treasures - not to forget memories made to last a lifetime. I'm coming to you this issue pretty much overwhelmed by a myriad of feelings and emotions. I think I can best sum up the focal point of this letter in one word, "gratitude." Please let me continue.

Barely two years ago I started the BMF without really a clue with what to do with it. Granted - I know my stuff about the music biz a little, and have always been considered a major player in the record collecting community - but in my wildest dreams never imagined we'd grow to such a universal, lofty position in the ever so wonderful world of jazz that I am now so committed to.

All the bullshit, deceit, and egos I have struggled with in trying to make our city a jazzier place to live for we who love this genre so, has now come full circle. When I think of all the world class musicians and educators that have enriched us since our inception - I know it was worth it. Viewing kids and oldsters alike - mesmerized by the likes of 89-year-old KC legend Claude "Fiddler" Williams, or the 95-year-old sax master Benny Waters, who has been doing his "thang" before they ever called it jazz, makes me never want to quit or turn back period.

The music so vibrant, the history so important - I plan to push this dream beyond my passing, way into the 21st century and beyond. I just can't stop this quest to bring this amazing music to your eyes, ears, and soul.

Anyway, last month at Jazz in June - when we

presented the fabulous Latin group Norman Hedman and Tropique, it truly seemed like a homecoming to me. When the emcee, Rich Claussen, ever so kindly asked me to stand and thanked me for our input into this town raised on football - your outpouring of affection and support thrilled me beyond belief. We have come together, rose up and for once united into a true core of what makes a jazz community viable. I thank and adore you all for showing me you truly endorse us. We won't let you down.

By the way, I also want to thank Keith Heckman from Dietze Music for providing the lovely grand piano in which Glen Pearson dazzled us all. Additional kudos go out to my old buddy, Kip Murphy, from Murphy Piano Service who saved the day and brought the Yamaha up to speed for the second set.

So, now let me tell you about my trip to New York.

*(continued on page 2)*

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# The Prez sez (continued from page 1)

My oh my, New York City - this truly was the trip of trips as I spent over two weeks staying at the comfy digs provided by our New York jazz correspondent Russ Dantzer, of Hot Jazz Management. Located only two blocks away from Norman Hedman, Bobby Watson, and Horacee Arnold, AND a couple blocks in another direction from the new Birdland. Hells Kitchen - my New York neighborhood. Another bonus was meeting up with a fabulous massage therapist - Mikala Freitas - also in the same building. She saved both Michele and I from enduring extra aches and pains we middle-agers seem to deal with - BUT NOT ON THIS TRIP - the BMF was on a mission, and it was accomplished!

We made the best damn jazz record I think I have ever heard, let alone being fortunate enough to being able to executive produce. Under the guise of the brilliant engineering of Eastside Sound's main man, Lou Holtzman, and Norman Hedman, showing why he's known for possessing the best producing ears in the biz - Jazz Foundation Records proudly presents our premiere artist Andrienne Wilson, with her sensational new release *She's Dangerous*. Backed not only by Norman Hedman on percussion, we had a stellar rhythm section consisting of the best keyboardist I know (and I know a few), George Cables; the electrifying Alex Blake on bass; and a new friend for life took shape as I marveled at the uncanny genius of Tommy Campbell on drums. Bobby Watson turned in his usual 110% as our special guest on alto, and ditto for Stanton Davis, Jr., on trumpet. A dream band made in Heaven to convey the excellence of execution for the pen, voice, and flute of one of today's still untapped treasures - Andrienne Wilson - soon to emerge as a diva to the universe. We're returning to New York soon to hopefully wind up a deal with a very major independent label - and the outcome will be our next headline. Get ready fans - you won't be sorry and you'll be totally blown away!

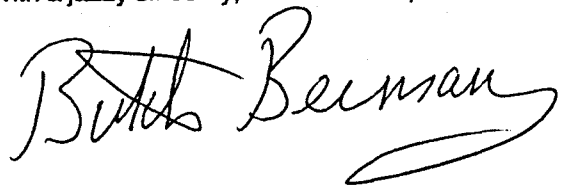
Even though I got to hear the likes of Chris Anderson, Barry Harris, Tommy Flanagan, and the wondrous Toshiko Akiyoshi Jazz Orchestra Featuring Lew Tabackin (met with Lew - and may try to bring them here in the near future) - I got all the great jazz listening I could after spending five solid days with the above mentioned Andrienne Wilson Band rehearsals at Montana Studios and the super recording sessions at Eastside Sound.

Believe me - much more to follow in the next issue including the rest of our entertainment/education schedule for the '97-'98 season (don't touch that dial, the BMF is truly your jazz connection).

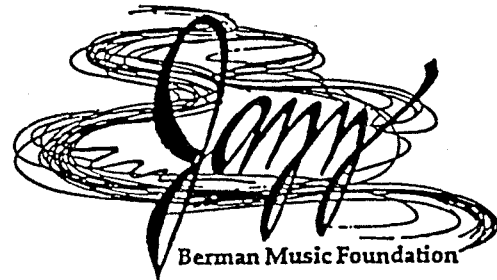
Late flash - just received new issue of Midwest Jazz with featured article on "moi" by Lee Hill Cavanaugh - I'm totally touched and it's a thrill to really see our work flourish outside of our homebase.

Hang on - we're on our way. Who's afraid of the long hot summer? Not me!

With a jazzy sincerity, I'm outta here,



Butch Berman  
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**Trustee:** Butch Berman

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



Photo by Rich Hoover

*Norman Hedman*

# Jazz in June was a cool tropical breeze

By Tom Ineck

The 1997 Jazz in June series was loaded with Latin rhythms, with three of the four acts taking at least some inspiration from the sounds of Brazil and the Caribbean.

All four concerts proved immensely popular, drawing between 1,000 and 2,000 people each night to the Sheldon Sculpture Garden.

Norman Hedman & Tropique ended the season June 24 with the most explicit display of Latin roots. The performance stretched 45 minutes beyond the official quitting time, but no one was complaining.

Microphone and monitor troubles developed in the opening number, so the concert was delayed while technicians fixed the problems. The six-piece band returned in full force, and it was smooth sailing for the rest of the delightful evening, beginning with the very celebrative mood of "Celebration," a composition by leader Norman Hedman.

In rapid succession came solos by alto saxophonist Jorge Sylvester, pianist Glen Pearson, flutist Andrienne Wilson, bassist Ron Monroe, timbales virtuoso Willie Martinez and conguero Hedman. A native of Jamaica, West Indies, Hedman is an excellent composer in the Latin style, and his conga playing is first-rate.

Hedman introduced several new tunes that have yet to be recorded, including "Shades of Magenta," featuring a percussive piano solo in which Pearson alternated full chords with dazzling single-note runs. On the breezy "I Caught Your Smile," Wilson turned in a breathy flute solo, Sylvester deftly hit squealing overtones in the upper registers, and Pearson hammered out chord clusters with ferocious drive.

The exotic "Camel Rise" advanced with a steady-moving gait, accentuated by the electric bass line. In his solo, Pearson seemed to mimic the awkward, but elegant, movements of a desert caravan. The trio of Hedman, Pearson and Monroe (doubling on the African thumb

piano, or kalimba) performed a powerful rendition of "Flight of the Spirit," followed by a flashy set closer inspired, said Hedman, by Desi "Babaloo" Arnez

Another new composition, "Gypsy Caravan," opened the second set with more Latin exotica. But the highlight of the evening was Wilson's composition "Alone in Love With You," sung by Wilson with power and grace. She combines a four-octave range with a great sense of rhythm, dynamics and drama. It's too bad her vocal artistry was featured only once during the entire show.

Pearson introduced a Hedman-penned love song with a piano solo drenched in traditional gospel-music chords, as though he were testifying at the altar. Up next was Wilson's high-velocity romp "Ample Hips," the ultimate Latin rave-up. Sylvester took a fire-breathing alto sax solo, and Martinez worked the timbales with astounding ability.

"One For Ahmad" ended the concert with typical Latin flair.



Photo by Rich Hoover

*Andrienne Wilson*

On June 3, the Nebraska Jazz Orchestra reprised many of the tunes that longtime fans know from the big band's regular-season performances at the Ramada Hotel.

Of course, many listeners in the Jazz in June audience were hearing the program for the first time, making it an excellent introduction to one of the country's finest swing ensembles.

"Strike Up the Band," the obvious opener, warmed up the crowd, as well as the players, with music director Ed Love taking a powerful tenor sax solo. "A Warm Breeze," from the Count Basie songbook, swung easily in classic Basie fashion.

Saxophonist Dave Sharp's arrangement of Charles Mingus' "Remember Rockefeller at Attica" featured some typically Mingusian piano playing by Tom Harvill, a bluesy tenor solo by Scott Vicroy and the always-solid bass work of Andy Hall.

Sharp took the lead on the ballad standard "My Romance," with Harvill again offering some excellent keywork. Sharp's own composition "On the Westside" had the whole band swinging.

The rest of the NJO concert followed suit, with a pleasing mix of evergreens, original compositions and interesting new arrangements, all performed with poise and professionalism.

*(continued on page 4)*



Photo by Rich Hoover

### *Karrin Allyson*

Karrin Allyson and Friends -- comprised of the cream of Kansas City's jazz crop -- made a lot of new friends June 10 as they played to an audience of 2,000.

Allyson, who has performed in Lincoln several times over the last few years (thanks to the Berman Music Foundation), summed up the ideal evening setting with the first selection, a driving, up-tempo version of Gershwin's "S Wonderful." Solos by pianist Paul Smith, guitarist Danny Embrey and drummer Tommy Ruskin heightened the sense of excitement.

Given a Latin tinge, "It Could Happen to You" had Allyson deftly scatting in unison with Embrey's flawless guitar lines. On "Nothin' But the Blues," her supple, throaty voice slowly snaked up and down the scale to hit all the right blue notes.

Next up was Billy Strayhorn's "Daydream," the title track from Allyson's upcoming release. From a slow waltz, it gradually moved uptempo, making way for a bass solo by Gerald Spaits and some nifty piano-guitar trades.

Traveling south, Allyson sang a couple of tunes by the late Brazilian composer Antonio Carlos Jobim, including a samba sung in the original Portuguese and the popular "Dinji." Peter Nero's lilting "Sunday in the Park" and Charlie Parker's bop classic "Yardbird Suite" closed the first set on a high-energy note.

Continuing in the bop vein, Allyson opened the second set with a fleet version of "How High the Moon." Slowing things down a bit, she retold the musical, mystical story of "Nature Boy" with an appropriate sense of awe and wonder in her delivery. The lighthearted "Robert Frost," a Jay Leonhart tune in which the composer yearns for enough leisure time to write in peace, featured a stunningly lyrical solo by Spaits.

Smith's powerful blues piano style got the spotlight on "The Pack Your Suitcase Blues," a song, Allyson noted, that is all about revenge. Shifting gears again, she sang the first verse of Hoagy Carmichael's "Stardust" in French, before finishing the achingly slow rendition in English.

For a smoking finale, Ruskin kicked off a New Orleans march rhythm and Allyson launched into the bluesy, uptempo "Yeah! Yeah!" Undaunted when she drop a line of the fast-paced lyric, she jumped back in and

earned a wild round of applause when the show was over.

The warm, humid evening of June 17 set the proper mood for the rain-forest rhythms and sultry vocals of Angela Hagenbach and Musa Nova, also making a return appearance to Lincoln from their homes in Kansas City.

A Henry Mancini tune was the unlikely opener, but in the hands of Musa Nova (Portuguese for "new inspiration") it flowered into a zesty samba.

The full range and beauty of Hagenbach's voice began to emerge on Dory Caymmi's "Obsession," a Brazilian masterpiece full of beautiful chord changes and lyrics that seemed to gush from Hagenbach in sensuous torrents. Bassist Bob Bowman turned in a great solo, followed by Danny Embrey on nylon-stringed acoustic guitar.

The ballad "Estate (Summer)," with its languid lyric celebrating the fullness of the season, received a gently caressing treatment from Hagenbach, first in English, then in Portuguese. On "Feel the Magic," drummer Doug Auwarter and percussionist Gary Helm created intricate polyrhythms, and Hagenbach took listeners to the tropics with a series of high-pitched bird calls.



Photo by Rich Hoover

### *Angela Hagenbach*

Embrey's gorgeous composition "Samba '88" featured Bowman, first with a masterful bowed bass melody line and later with a very percussive solo. Hagenbach's wordless vocal was dreamy and sublime. She then gave a heartfelt reading of Sergio Mendes' slow bossa "So Many Stars," which poeticizes that there is "a dream for every star."

Baden Powell's "Berimbau" was turned into a lovely fantasia, with keyboardist Joe Cartwright playing a percussive organ accompaniment. A greatly underrated and under-recorded pianist, Cartwright cut loose with some fine keyboard work on "Estate," Cole Porter's "Night and Day" and the jazz standard "Spring is Here."

Hagenbach's singing and stage presence have improved since her last appearance in Lincoln. She is using the full range of her voice, which is considerable, and she appears much more at ease and self-assured fronting such an impressive ensemble of musicians.

In fact, by the end of the show, many people in the audience of 2,000 were so caught up in the Latin swing of things that they were on their feet dancing.

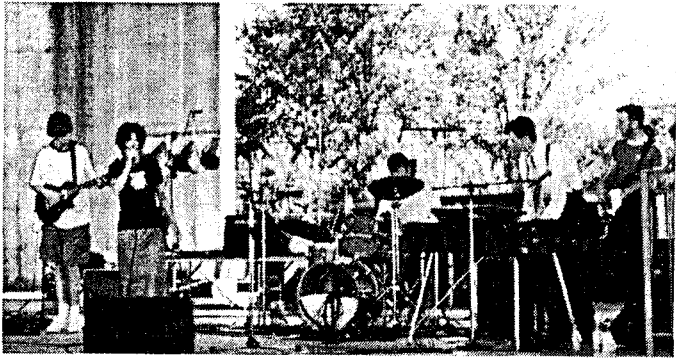


Photo by Rich Hoover

*Kid Quarkstar at Prairie Jazz Fest*

# Prairie Jazz Fest runs jazz gamut

By Tom Ineck

Programmed to appeal to a wide variety of musical tastes, the second annual Prairie Jazz Fest dramatically illustrated just how broadly the term "jazz" can be interpreted.

From the hip-hop fusion of Kid Quarkstar to the Latin lilt of Braziliance to the easy sway of The Lightning Bugs to the powerful, swinging punch of the Nebraska Jazz Orchestra, the dazzling array of styles drew an estimated 1,000 people to Pinewood Bowl during the afternoon and evening of June 22, although there never were more than a few hundred present at any one time.

With its audacious assault on conventional jazz forms, Kid Quarkstar bewildered some listeners who were there for the more traditional sounds. But the young, seven-piece outfit (with two added guests) also provided some of the day's most exciting moments.

Tempos generally varied from frantic to more frantic. Several instrumentalists doubled on rap vocals, including keyboardist Jesse Becker, guitarist James Valentine and drummer Carson Young (known to his bandmates as Funky Bionic). Trumpeter Nate Walcott also played keys, and Shane Rutherford alternated with Young on drums.



Photo by Rich Hoover

*Kid Quarkstar guest vocalist Ruth Oda*

With John Shulters on bass, Colin McGuire on sax, guest vocalist Ruth Oda and rapper-break dancer Kevin Griffin, Kid Quarkstar was a high-energy tour de force, regardless of what you think about the music, which was an original groove-oriented mix of fusion, funk, hip-hop and modern jazz.

Tunes with names like "Protecting the Public," "Electric Power," "Do It Crush" and "Quarkstar Space Station" prove that these young firebrands don't take themselves too seriously, but they are surprisingly disciplined and capable musicians.

By comparison, Braziliance seemed tame. The group's Latin jazz style is in vogue these days, making it seem pretty predictable.

Most of the highlights from this eight-piece ensemble came from the younger players, like drummer Tony Hillhouse, bassist Cory Biggerstaff and the outstanding pianist Broc Hempel. Trumpeter-flugelhornist Bill Shuart, the group's elder statesman, and saxophonist Ed Love, sitting in for an injured Dell Smith, also had some good moments.



Photo by Rich Hoover

*Braziliance at Jazz Fest*

Among other Latin favorites, Braziliance performed "The Girl from Ipanema," "Blue Bossa" and Chick Corea's classic "Spain." Hempel's solo on "Spain" was especially impressive, as was a Biggerstaff bass solo on the same tune that first stated the melody, then explored some thematic variations.

"Ipanema" was the most problematic, with no clear sense of togetherness or rapport among bandmates. The best that can be said of singer Sylvia Bailey's rendition is that it was no worse than the original hit version, which was sung by a painfully off-key Astrud Gilberto.

Perhaps it was the recent deluge of wonderful Latin-tinged performances at Lincoln's Jazz in June series that made Braziliance pale by comparison. Perhaps it was the last-minute loss of Smith that flustered the band and made for a lackluster performance. Whatever the cause, the result sounded much too safe and uninspired.

I am tempted to accuse the group of opportunism, to boot, for sounding like one more lame attempt to jump on the popular Latin bandwagon. But I will reserve my judgment until I've heard Braziliance again, perhaps under better circumstances.

*(continued on page 6)*



Photo by Rich Hoover

*Braziliance's Sylvia Bailey*

The Lightning Bugs -- guitarist Steve Hanson, bassist Jim Pipher and snare drummer Reynold Peterson -- remain Nebraska's answer to the Mills Brothers, a role they have played with relish for several years now.

Whether touring the state as part of the Nebraska Arts Council's traveling artists program or playing at clubs, private parties or benefits in Lincoln, the swinging threesome always projects a relaxed interplay, a friendly rapport with the audience and veteran craftsmanship.

The Bugs are in their element on such easy-swinging oldies as "Glow Worm," Duke Ellington's "In a Mellotone" and "Satin Doll," "I've Got You Under My Skin" and "It's Only a Paper Moon." Peterson's superb lead vocals are perfectly matched by Pipher and Hanson's harmonies.

Even the sweet corn of "You Always Hurt the One You Love," "Daddy's Little Girl" and "Paper Doll" goes down easily, and uptempo swingers like Hanson's "Bugology" show off the trio's musicianship. Hanson's vast musical resources and twisted humor emerged briefly on the tune as he slyly inserted a quote from Jimi Hendrix's "Voodoo Chile."

Despite the age of these tunes -- most date to the 1930s and 1940s -- the melodies are familiar to almost any generation of Americans, whether it's "Nevertheless, I'm in Love with You," "Opus One" or the Mills Brothers' "Cab Driver."



Photo by Rich Hoover

*Lightning Bugs harmonizing at Jazz Fest*

The 17-piece NJO also showed some serious musicianship in the festival finale, starting off with Horace

Silver's "Sister Sadie," featuring Ted Larson, subbing for NJO regular Scott Vicroy on tenor sax, some nice traded phrases between guitarist Peter Bouffard and trumpeter Bob Krueger, an alto sax face-off between Tom Cliffton and Mark Benson and another tenor sax solo, this time by NJO music director Ed Love.

Intricate horn lines dominated on the Dave Sharp arrangement of Charles Mingus' "Remember Rockefeller at Attica." Pianist Tom Harvill captured the quirky Mingus mood with appropriately placed dischords, followed by Love on tenor and a beautiful arco bass solo by Bill Ritchie.

Benson's bluesy "Zzep" brought Larson back for another honking tenor solo, followed by Harvill on piano, then the entire trombone section blew into a drum solo by Todd Smith, who began with a powerful press roll. A brass fugue set the stage for Cliffton, who built his solo slowly, tentatively, before cutting loose with an accelerating flurry of bop-inspired lines.

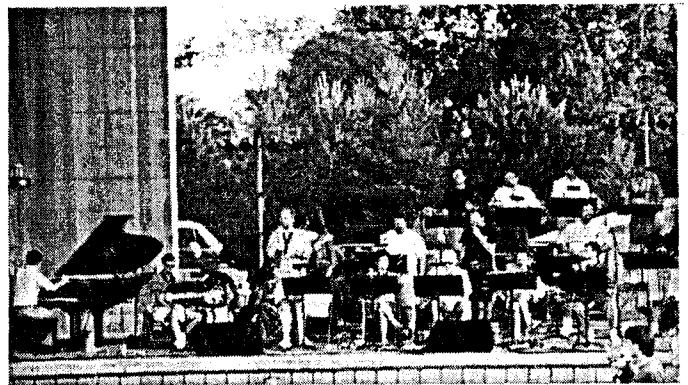


Photo by Rich Hoover

*The Nebraska Jazz Orchestra*

Controlled chaos was the hallmark of Benson's musical conundrum "Where's One?" in which no musical statement begins on the first beat of the measure. Although it may leave some listeners -- and even players -- wondering where one phrase ends and the next begins, the NJO handled it well. The composer, pianist Harvill and trumpeter Krueger took notable solos within this cleverly shifting structure.

The spicy samba "Gozo," by former NJO member and frequent contributor to the band's songbook Rex Cadwallader, featured a peppery guitar solo by Bouffard, a short trumpet statement from Brad Obbink and a Smith drum solo full of Latin polyrhythms.

Another samba followed, this time Tom Larson's "Jose, Can You See?" which has been in the NJO book for years. Love on tenor sax and Benson on alto sax paved the way for yet another Latin drum solo.

Dave Sharp's "Up for the Count" is a fast blues, but Harvill was up for it, playing a sprightly piano solo. Trumpeter Krueger and trombonist Todd Thatcher also turned in fine performances.

The heat of the day finally abated enough to make most of the evening very pleasant for the couple of hundred diehards who stayed for the last set, making Prairie Jazz Fest II an unqualified success.



# Tomfoolery By Tom Ineck

Devoted jazz fans and musicians alike still bemoan the lack of venues in Lincoln, but the fact is that the area's best jazz players are getting more club and festival work, and the future looks even brighter.

Ebenezer's Edibles & Spirits continues to book live jazz, and by fall, the faithful may find it there in increasing quantities. The Oven maintains its Sunday evening jazz policy, and the Monday Night Big Band and various small combos still hold court Monday evenings in the Riverside Room at the Ramada Plaza Hotel (the saxophone quartet Group Sax will appear there July 28).

The latest addition to Lincoln's live jazz calendar is at Inn Harms Way, the classy seafood restaurant inside the Great Station at 7th and P streets. Owner Eileen Harms and manager Mary Lynn Harms have made a commitment to live jazz from 6-8 p.m. Tuesdays and Thursdays on the quaint trackside patio west of the building.

As with most restaurateurs who are willing to risk the uncertainties of live music, the Harmses are moving cautiously. Currently, they are working with guitarist Peter Bouffard to hire duos for the happy-hour sessions.

Patrons have the added incentive of drink specials and delicious half-price appetizers to accompany the music. On a recent Wednesday night visit, Bouffard and bassist Rusty White entertained the crowd, which grew steadily as the evening progressed.

Of course, the acceptance and support of this new venture will determine its future, so pay Inn Harms Way a visit soon. By the way, the restaurant also offers an award-winning wine list and a fabulous dinner menu.

I still anticipate great things from the newly opened Rogues Gallery, just north of the Grottos restaurant at 11th and O streets. Scheduled for a July 11 grand opening celebration are such local jazz favorites as saxophonist Dave Sharp, bassist Rusty White and pianist Tom Larson.

The space, which formerly housed Sandy's bar, has undergone extensive remodeling, including a raised stage, carpeting, wrought-iron railings, framed prints of jazz artists, abstract paintings and a top-notch sound system. However, entertainment manager Dan Bauer tells me that a collection of 500 or so jazz CDs will be the primary source of music for a while. Stay tuned.

The July Jamm street festival this year will feature a jazz stage inside Energy Square (formerly the Centrum). The Tom Larson Trio will perform at 2 p.m. July 26, followed by Annette Murrell and Jim Williamson at 3:40 p.m. On July 27, the Andy Hall Trio performs at noon, followed by Group Sax at 1:40 p.m.

If you couldn't make it to the Montreaux Jazz Festival this month to see the Nebraska Jazz Orchestra perform in that historic venue, try the Kansas City Blues and Jazz Festival July 18-20, just a short 200 miles south of Lincoln. See you there!

We'll have more on the NJO's European adventure and the KC fest next issue.

# Jazz in the venues

by Nancy Marshall

Beginning its second year in September, the Gallery Walk Cabaret at the Seventh Street Loft is be another local venue for good jazz. Although you have to be ever vigilant since the shows occur on the first Friday of every month, coinciding with the art gallery openings in the Haymarket District, you will be well rewarded for your attention because this is the place to hear fine music in a smoke free cabaret setting, with refreshments available, at a very reasonable price.

The Seventh Street Loft at 504 S. 7th is at the top of a brick business building down by the Haymarket, and is run by the Wagon Train Project. It is five blocks south of O Street on 7th, and there is a sign in big red letters by the entrance, which is just off the parking lot.

Opening the season on September 5 is the UNL Jazz Trio with Peter Bouffard on guitar, Tom Larson on piano, and Rusty White on bass. These three fine musicians have played together for so long now that their group really has a unique voice all its own. If you haven't heard them you definitely shouldn't miss this show because it is a rare opportunity to be able to hear them in a local venue where they are showcased and not simply background music. Drop in anytime from 8:00 to 11:00; cover is a mere \$5.00.

On October 3 The Flirtations, a San Francisco based a cappella vocal group, will be doing a special, nationally broadcast presentation on NETV. Some will remember this group from their performance at the Johnny Carson Theatre a few years back. This show begins at 8:00 and tickets are \$10.00 regular/ \$5.00 student.

The rest of the cabaret season is taking shape quickly so pay close attention as the year progresses. If you have questions, call Nancy Marshall at 474-4080.

# Jazz in June fans



Photo by Butch Berman

Jazz in June fans enjoying one of the four shows

# New York pix

By Butch Berman and Michele Michaels



*Lou Holtzman, Butch Berman, & Norman Hedman in front of the board at Eastside Sound*



*Andrienne Wilson and George Cables rehearsing at Montana Studios*



*Tommy Campbell*





*Alex Blake at Eastside Sound*



*Norman Hedman at Eastside Sound*



*George Cables at Montana Studios*



*Wilson, Bobby Watson , and Hedman at Eastside Sound*

# Jazz on the radio

By Dave Hughes

## Jazz on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers a wide variety of jazz programs every weekday, afternoon from 12:30 until 3 p.m., except Thursday, when the jazz lasts until 4 p.m., and Friday, when there really isn't a jazz program all afternoon long.

Also, on Mondays, Con Goode leads off the week with two hours of "Dance Bands: When Melody was King" from 8 to 10 a.m. and Warren "Rude Dog" Rudolph hosts "Hotter Than That" from 8:30 to 10 p.m. Tuesday nights, Tom Ineck, The Mayor of Night Town, presides over "Night Town" from 8:30 to 10 p.m. And, Wagon Master John Schmitz brings out some western swing Friday nights from 7:30 to 9 p.m. on the KZUM Heyride.

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

## Jazz on Nebraska Public Radio

Nebraska Public Radio, KUCV at 90.9 FM in Lincoln, and at other frequencies around the state (except Omaha), offers two nights of jazz each week.

On Friday nights at 11 p.m. you can hear National Public Radio's "Jazz Profiles," an audio biography of jazz artists. Then, Liz Chadwick presents "Bohemia After Dark," an hour of locally programmed jazz from 12 midnight until sign off at 1 a.m.

On Saturday nights the jazz continues with Don Gill and the sounds of the big bands on "Big Band Spotlight" at 8 p.m. That's followed by two other National Public Radio programs, "Jazzset" at 9 p.m., hosted by Branford Marsalis, and "Piano Jazz," hosted by Marian McPartland, at 10 p.m.

For a free copy of NPRN's program guide "Members Only," call the studio line at 472-2200, or 1-800-290-6850.

### JAZZ PROFILES in July & August (Friday nights at 11 pm)

- 07-04 Ahmad Jamal
- 07-11 Joe Williams
- 07-18 Doc Cheatham
- 07-25 The Jones Brothers: The First Family of Jazz
- 08-01 Chicago: Portrait of a Jazz City, Part One
- 08-08 Chicago: Portrait of a Jazz City, Part Two
- 08-15 Anita O'Day
- 08-22 James Moody
- 08-29 Marian McPartland

### JAZZSET in July & August (Saturday nights at 9 pm)

- 07-05 Marcus Belgrave & Nicholas Payton Celebrate Louis
- 07-12 We Remember Jaco!
- 07-19 Charlie Haden and Strings at Montreal International
- 07-26 Irakere in California
- 08-03 Herbie Hancock Quartet at Washington Square Park

- 08-10 Leon Parker at the Knitting Factory
- 08-17 Branford Marsalis Trio at the Caravan of Dreams
- 08-24 Christian McBride Quartet in Puerto Rico
- 08-31 Michel Camilo & Giovanni Hidalgo Go Mano a Mano

### PIANO JAZZ in July & August (Saturday nights at 10 pm)

- 07-05 Mulgrew Miller
- 07-12 Tania Maria
- 07-19 Charles Brown
- 07-26 Ellis Marsalis
- 08-03 Terence Blanchard
- 08-10 Alan Broadbent
- 08-17 Dave McKenna
- 08-24 Jim Hall
- 08-31 Charles Thomas

## Jazz on KRNU

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

## Jazz on KIOS

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

On Mondays at 1 p.m., Jazz Classics in Stereo with Robert Parker comes your way and then at 2 p.m. the afternoon finishes with Blues in the Afternoon hosted by Mike Jacobs.

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

On Wednesdays at 1 p.m. the same Jazzset that was aired on Nebraska Public Radio the Saturday before is repeated, but at 2 p.m., the Marian McPartland Piano Jazz programs are a week ahead of NPRN's schedule. Wednesday concludes with a half hour of Jazz Revisited hosted by Helen Schumacher.

On Thursdays, One Night Stand with host Chris Nielsen kicks off the afternoon of jazz at 1 p.m., followed by Jazz Junction at 2 with Rick Erben.

On Fridays The Good Old Days starts it off at 1 p.m. followed by another Jazz in the Afternoon with Jacobs again that lasts until 3:30 p.m.

On the weekends, Marian McPartland airs again at 8 p.m. on Saturday followed by Jazz Junction with Erben. again at 9 p.m.. and Last Call with Cooke again at 11 p.m. There are no jazz programs on Sundays.

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

# Scrapple from the Apple

By Russ Dantzler



Photo by unknown  
Doc Cheatham & Butch Berman at Sweet Basil

## DOC CHEATHAM, BELOVED JAZZ TRUMPETER, DIES IN WASHINGTON D.C. AFTER STROKE; PLANS FOR 92ND BIRTHDAY BECAME PLANS FOR WELL ATTENDED MEMORIAL SERVICE

Beloved trumpeter Adolphus "Doc" Cheatham died at 11:35 a.m. June 2 at George Washington University Hospital in Washington, D.C. after suffering a stroke early the previous morning. Cheatham's wife Amanda, who he called "Nellie," was at his side, joined by his daughter Alicia Croker who rushed in from her Fruitland Park, Florida home. He was just eleven days short of his 92nd birthday, and a week away from a celebration to precede it at Sweet Basil in New York City's Greenwich Village where he originated New York's most successful continuous jazz brunch nearly 18 years ago.

Sweet Basil was dark that Sunday. A sign on the window told of the tribute being held at 2:00 p.m. at Saint Peter's Church - - Manhattan's "jazz church" for decades - - at 54th & Lexington. Cheatham's regular Sunday Brunch Band, pianist Chuck Folds, drummer Eddie Locke substituting for Jackie Williams and bassist Early May anchored this musical tribute, open to the public. The crowd was large enough to justify the church staff locking the entry doors for the first time to prevent more of Doc's friends from coming in for safety reasons. A description of that service, opened by Wynton Marsalis and Wycliffe Gordon, will appear in the next issue of this newsletter.

Adolphus Anthony Cheatham was born near Nashville, Tennessee on June 13, 1905. He spent most of his life avoiding spotlights. Starting in his 60s and arriving in his 80s, Doc became the rarest of complete artist-entertainers. He had been touring in promotion of his highly-acclaimed current release on Verve with 23-year-old trumpeter Nicholas Payton.

They came from New Orleans Wednesday to a three night engagement at Blues Alley in the Georgetown area of Washington, D.C. "My memories of him are nothing but smiles," said Kriss Ross, an employee of Blues Alley, about Doc's last show Saturday night. Butch Thompson, the pianist on this engagement, joined Doc for a meal after that show. As he arose very early the next morning in Washington to be on time for his Sunday brunch that day at 2:00 p.m., he collapsed and did not regain consciousness.

Doc Cheatham's life comprised the longest steadily rising career I have ever seen. He was one of the genuinely sweetest individuals I hope to meet, both onstage and off. He seemed to have spent his life trying to set a world record for the causing the most smiles in one lifetime. He has that record by me.

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Russ Dantzler <http://soho.ios.com/~hotjazz/HOTJAZZ.html>

## Letters

Butch,

No apostrophe in Rogues.

Jody Dickerson  
Rogues Gallery

(Editor's note: We apologize for putting an apostrophe between the "e" and the "s" in the word "Rogues" during The Prez sez in the last issue. However, we beg to differ with Dickerson, one of the owners of this new club in Lincoln, an apostrophe should appear after the "s," hence, "Rogues' Gallery" is actually correct.)

# Sam Butera-Wailing Sax Incarnate

By Mark Dalton

Doctor John talks about Tenor Sax player Sam Butera in his autobiography, "Under a Hoodoo Moon." The good Doctor was, at the time, 10 or 11 years old. Butera, somewhere in his twenties, was already a star, the latest in a line of Italian-American New Orleans jazzmen stretching right back to "The Original Dixieland Jass Band" at the dawn of the Roaring '20s.

Dr. John: "I first heard tenor saxman Sam Butera, who later worked as a sideman for Louis Prima, Frank Sinatra, and just about everybody else, at a cutting contest there at the Brass Rail. He was a big thing. I remember how he walked the bar and caught everyone's attention immediately with his personality. He got up onstage, grabbed his tenor, and blew his ass off. He was show business, as far as I was concerned..."

Today, over 40 years later, Butera is still a star, still blowing his ass off, and still "show business" as far as I am concerned. Butera and his incredible band, "The Wildest" divide their time between the Desert Inn in Las Vegas and the Resorts International Hotel and Casino in Atlantic City, plus a scattering of short stints in Manhattan, San Francisco and L.A.

Sam recently reunited with Keely Smith, part of the ruling triumvirate of Las Vegas lounge music in the '50s, when "The Louis Prima Show, featuring Keely Smith and Sam Butera and the Witnesses" was the hippest show to see, the show where the stars came to unwind and enjoy themselves afterhours. Five sets a night, 10 pm to 4 am, week in and week out. Legendary lunacy.

Butera is down to two shows a night now, but the energy in those two 90 minute sets remains simply breathtaking. I saw this first hand when I caught him at the Desert Inn (or "the D.I.," as the cab driver called it) a couple years ago. Honking on that horn, singing the blues in a full-throated style full of New Orleans humor, still, after all those years in the desert, Butera literally jumps, jives and wails like a man one-third his 70 years. My old lady said watching him run his band through its paces "was like watching the Chicago Bears - all that raw power, and they can stop on a dime!"

Butera's show was an amazing mixture of jazz standards ("Body and Soul"), Rhythm and Blues classics ("Night Train," "Kansas City"), torch songs by Keely, and some Prima-era classics, that unique blend of Italian folk music played as an uptempo shuffle that only a nut like Louis Prima could have conceived.

Butera is a short, stocky fireplug of a man who looks like he was born to play the tenor sax. His bright smile and energetic manner were still very much in evidence off stage as he greeted his fans after the set. Many of his fans were folks in late middle age, and many clearly had been coming to see him for years. Increasingly mixed in amongst those fans in recent years, however, are musicians like myself, guys in their early middle age who

are dazzled to find musicians like Butera's seasoned crew still blowing full bore, and with a technical facility that lets you know that musical heroes and role models for the future aren't a thing of the past just yet. You also are sure to find a smattering of uptown Gen-Xers grocking on the cocktail culture at its finest!

Butera has been well documented at all phases of his career, and this documentation is available on CD for your listening pleasure. The early Sam can be heard on a great Bear Family CD called "Hot New Orleans Nights." The picture of young Sam on the cover, leaning into his horn, shows the kind of charisma that knocked young Mac Rebennack off his feet these many years ago. The tunes are instrumental, with names like "Chicken Scratch" and "Wailin' Walk." The liner notes are fine, and in them Sam, too, recalls the Brass Rail and Paul Gayten's three horn house band: "I said that's the kind of band I want to have, and its the kind of band I have now."

Recorded evidence of the crazed years with Louis Prima can be found in a primo CD released as part of Capitol Record's excellent "Collector's Series." You may find this disc inexplicably placed in the "easy listening" section of your favorite record store, but don't believe it! This collection is anything but easy listening, and contains classic performances from straight ahead R&B like "Jump, Jive and Wail" to jazz vocals like "Sing Sing Sing" to bits of above-mentioned craziness like "Angelina-Zooma Zooma" which you might remember Momma Corleone taking a turn

*(continued on page 13)*



Sam Butera

at in the Godfather The whistles and cheers from the wiseguys in the crowd as Prima slides into Sicilian dialect have got to be heard on this live cut.

Butera wails, wails, and wails throughout, a master of the 45 second sax break where every note counts. If this stuff don't make the hair stand up on your head, get your pulse checked, 'cause you might be dead!

Finally, Sam Butera today can be heard in all his "wildest" glory on the Jasmine CD, "Sheer Energy." This CD is an excellent representation of the show we saw at the D.I. "The Greatest Lounge Band in the World" as these guys were dubbed by an Atlantic City reviewer, and that is the Gods' truth for my money. They are a lounge band, and proud of it, and nobody does it better.

Three horns, with Sam himself providing a fourth horn on many tunes, piano, bass and drums. Everybody takes a turn, and everybody is killer. The bass player, Bob Sachs, can walk that Fender like nobody's business. Do yourself a favor, get hip to a kindly tip. Check out this man's music. Starting with the Prima CD would be my advice - there is something on here to please damned near everybody. My kids (13 and 11) love it. My mother-in-law likes it, even. There are laughs guaranteed, and seconds later you'll be saying holy shit! to yourself, as Butera knocks you off your feet. This guy gets a lifetime A-plus from the nightlife association of America! I'm tellin' you, Bubba, you can't go wrong!

*(This article was reprinted from "Blue Suede News" with the permission of the author, Mark Dalton.*

*Dalton says, "Butch Berman and I have the same musical roots - in fact, we started getting into playing at the same time, and wound up in a band together almost immediately. I was 15, he was 14, and we rocked and rolled around Nebraska together for a couple of years in The Exploits, which later mutated into The Impacts. We weren't fooling around in those days, music was a way to have serious fun, and we were definitely having fun on purpose back then! I believe this is why, all these years later, we're still friends and both of us are still up to our eyebrows in this happy mess. Life without music would be no life at all."*

*"Like Butch, I've done a long apprenticeship learning the styles and permutations of American music, working on my craft in the company of the best players I could find. Since 1973, I've been playing up and down the west coast, from Vancouver to San Francisco, leaning on blues, jump, & swing to keep myself and others amused."*

*"In recent years I've been writing more as well. It's a real pleasure to contribute to this newsletter. Comments to: <c.dalton@prostar.com>." -Editor)*

## **Freewillin'** By Michele Michaels

**BOBBY SHEW**  
Playing With Fire  
Mama Foundation

Aptly titled due to the extreme temperatures with CD is applied to the CD unit. The sound is smokin'!

This latest release by Bobby Shew, *Playing With Fire*, on the Mama Foundation label, believe it or not, was recorded 10 years ago. Although always brilliant and one of Bobby's best, the project was caught up in a bankrupt label, and the legal hoopla kept the music locked away. When it again was available to the market, it was the Mama Foundation that heard it, loved it, and released it. This CD is magic. Bobby, in describing the alchemy that took place, says that while the recording was in progress, "several close friends who had dropped by for the session walked out shaking their heads in disbelief. It was an unforgettable experience for all of us!" Bobby, who is approaching 47 years of trumpet playing with everyone from Tommy Dorsey to Paul Anka, created a work featuring two of the greatest trumpeters alive today, and is finally able to be shared.

Tom Harrell, the often unheralded trumpet genius, seemed to have a natural affinity toward Bobby, and likewise. Shew said, "Tom and I were so in-tune with each other's playing that afterward we had a hard time telling when one of us stopped and the other started, especially during the trades."

Harrell is one of the best. His knowledge of harmonics is at the level of Clifford Brown, Freddie Hubbard, Miles, and Dizzy. He is addicting. Joe Lovano had this to say about Harrell's playing style: "He attacks his instrument; he doesn't just blow and finger the note, he *becomes* each note he plays every note counts..." His playing is passionate, even sweet, musical seduction, those within earshot are enriched.

The rhythm section is solid. It was no surprise to learn that for years Bobby Had been making music with these musicians, and the sound they make together, makes that clear.

John Pattatuchi, bass, is world-renowned for his tenure with Chick Corea's groups. John says he practiced playing transcribed solos by Clifford Brown. Charlie Parker and others, but on the bass. This explains why his solos sound like what a horn player might do.

Kei Akagi plays the piano, adding color and talent that spans a landscape of styles. Akagi, who also shared the stage with greats such as Miles, sums up his playing thusly: "...sometimes it's about more than making music, sometimes it's about making human contact..." Kei Akagi is an exceptional musician, and his compositions are a high point of the CD.

Roy McCurdy is one of a dying breed of *real* jazz drummers. He was on the original *Jazz Brothers* album (the Mangione brothers presented by Cannonball Adderly), and later played with "Cannon" many times.

There is nothing weak about this project. The combination of Bobby Shew, Tom Harrell, Kei Akagi, Roy McCurdy, and John Pattatuchi is a musical experience worth having. And, these musicians are all that need be said about *Playing With Fire*.

This is one for the collection. \*\*\*\*\*

*(Recordings rated from \* to \*\*\*\*\*)*

# Blues corner

By Rich Hoover

**July Jamm** is a rising star in the field of music fests. With a three day music, food, and crafts festival that is continuing to gain popularity, Lincoln, and the Updowntowners are putting on another great festival this year. Since the beginning, July Jamm has been a positive event that grows every year, and this year is no exception.

A jazz stage has been added to the Saturday and Sunday schedules and the KZUM Music and Book Sale will be taking place in the festival area. Both are welcome additions to July Jamm's event package. There is always a wide variety of food and drink booths with everyone showcasing their best items. A very nice selection of artists and artisans will be at the festival this year, with demonstrations of some of the arts and crafts throughout the three day event. Throw in a few clowns (both amateur and professional) and, "**Hey, it's a party!**"

Following is an entertainment schedule for the July Jamm event:

## FRIDAY, JULY 25

### MAIN STAGE

- 11:30 - 1:00 Bossphilly (variety,local)
- 3:45 - 4:45 Kusi Taki (Peruvian drums,local)
- 5:00 - 6:45 Kansas City Street Band (R&B,regional)
- 7:00 - 9:00 Dave Alvin/Guilty Men (roots rock, national)
- 9:30 - 12:30 Lonnie Brooks (blues,international)

## SATURDAY, JULY 26

### MAIN STAGE

- 9:30 - 10:00 Beyond (be-bop,local)
- 10:00 - 10:45 Lincoln Gospel Community Choir (local)
- 11:00 - 12:15 Gentlemen of Jive (swing,local)
- 12:30 - 1:45 Led Jaxson Band (blues,national)
- 2:00 - 3:15 Josh Smith/Frost (blues rock,national)
- 3:30 - 4:45 One More Time (pop,local)
- 5:00 - 6:30 Baaro (reggae/ world beat,international)
- 7:00 - 9:00 Los Straitjackets (rock,international)
- 9:30 - 12:30 Lucky Peterson (blues,international)

### JAZZ STAGE

- 2:00 - 3:20 Tom Larson Trio
- 3:40 - 5:00 Jim Williamson/Annette Murrell

## SUNDAY, JULY 27

### MAIN STAGE

- 10:00 - 10:45 Jan Deeds & Cindi Zuby (folk,local)
- 11:00 - 12:15 Big Daddy/Authorized Personnel (blues,local)
- 12:30 - 1:45 Kelly Hunt (blues,national)
- 2:00 - 5:00 Tommy Castro (blues,international)

### JAZZ STAGE

- 12:00 - 1:20 Andy Hall Trio
- 1:40 - 3:00 Group Sax

And that is just the music, don't forget the arts, food and drink, and KZUM ( the community's radio station) Music and Book Sale.

The festival is located downtown between 11th St. and 13th St., between M St. and O St.



Photo by Rich Hoover

*Tommy Castro closes July Jamm this year*

**Kansas City Blues & Jazz Festival** is a three day musical extravaganza located on the grounds of the Liberty Memorial in Penn Valley Park just south of downtown Kansas City at 26th and Main July 18 - 20.

In its seventh year, the KC Blues and Jazz Fest has become a mecca for over 100,000 music fans from around the world in celebration of Kansas City's musical heritage. Utilizing three stages to showcase over 50 blues and jazz groups, plus a number of area high school music groups it makes for a **big party**.

The Kansas City Blues and Jazz Festival is a non-profit corporation and donates a portion of its proceeds to the Liberty Memorial - our nation's only WWI monument - located in Kansas City. The festival was formed by the Kansas City Blues Society and the Kansas City Jazz Festival Committee to merge two festivals into one blues and jazz fest in 1990.



Here's the lineup for this year:

**FRIDAY, JULY 18**

**JAZZ STAGE**

Matt Kane Quartet  
Chris Botti  
George Benson

**BLUES STAGE**

Big Babr Martin & Chump Change  
Kelly Hunt  
Tower of Power

**SATURDAY, JULY 19**

**JAZZ STAGE**

Dave Stevens Quartet  
Jerry Gonzales & Fort Apache Band  
Michael Ray & Cosmic Krewe  
Jay McShann & Duke Robillard Band  
Jimmy Smith

**BLUES STAGE**

Millage Gilbert  
Cory Stevens  
Johnny Clyde Copeland  
Brian Terry & Zydeco Travelers  
Etta James & Roots Band

**HERITAGE STAGE**

Brody Buster & BWB Band  
Zoe Burns Band w/Mary Moore & Evan Dease  
Hans Theesink & Blues Groove  
The Crownseekers

**SUNDAY, JULY 20**

**JAZZ STAGE**

Straight Ahead  
Dirty Dozen  
Roy Ayres  
The Yellow Jackets

**BLUES STAGE**

Linda Shell & Blues Thang  
James Harmen  
Bobby Rush  
Boneshakers  
Dr. John

**HERITAGE STAGE**

Diane "Mama" Ray & Friends  
The Crownseekers  
Little Whitt & Big Bo  
Bloodstone

For more info call: 1-800-530-KCMO.



Photo by Rich Hoover

*Bluesman Charlie Musselwhite at The Zoo Bar*

## **Blues on Disc** By Rich Hoover

### **CHARLIE MUSSELWHITE**

Rough News  
Pointblank records

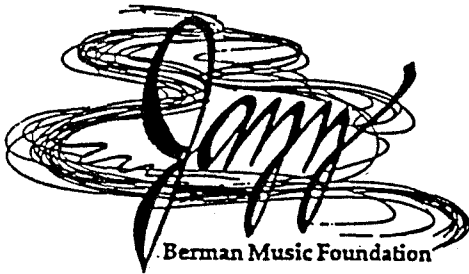
**Charlie Musselwhite**, touring with new CD, played the Zoo Bar here in Lincoln on June 2nd. Charlie was in excellent form for the show, continuing on with his rising status as a harmonica and blues master. Charlie is writing more songs, five on his latest release, and has a band that is tighter than a "frog's earhole."

I was fortunate to catch the Zoo Bar show. It was time well spent, with Charlie playing a selection of tunes from his last three CDs and a couple that may be on the next one. He is continuing to expand, most excellently, into the acoustic guitar realm, with three on the latest release. Another interesting expansion is into a broader influence and adaptation of the blues style, giving it a more international flavor. This CD release is a fine candidate for crossover recognition by an even broader audience.

The CD is a compilation of recordings with three combos and a solo cut with Charlie on acoustic guitar. From the latest CD liner notes, Charlie stated that:

"We recorded the album over three sessions, all deeply drenched in the blues, but with different feels. One was in Chicago with my touring band - those songs have a bit of a jazzy flavor; one in Los Angeles - this session had kind of a rocky, modern feel. The songs from the New Orleans session are real swampy and laidback...I think this recording covers where I'm at as a citizen of the world and that it reflects the directions I'm pursuing as I follow the directions of my heart."

I wish Charlie much success, I think he has done an excellent job in expanding himself as a blues artist and expanded the blues influence over a broader range with his masters touch. Also, kudos to the musicians and producers that made this package possible.



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