

Photo by Jim Goss

The Doug Talley Quartet plays Ebenezer's Saturday October 4th
Volume 2, Number 8

September 1997

Foundation agrees to deal with Arabesque

Dear Jazz Lovers,

Greetings, and welcome to any new readers. Can you believe it as you read this, autumn is approaching while our usual Indian summer warms us one last time before the leaves change and fall breezes prepare us for the winter months ahead. But don't fear as we the BMF - your true jazz connection, will continue to bring you all the coolest in jazz music and the hottest of musical licks to groove you into any season.

This was a great summer for me, and I hope it was for most of you. To quote Al Green - I found true "love 'n' happiness" for myself and continued success for my foundation. I thank God for this and as always - you - for your wonderful support. Now let's get down to business.

It is now official - the BMF, in collaboration with Arabesque Records, a very fine independent New York classical and jazz label, has guaranteed us a Feb. 1st, 1998 release date for our premiere jazz artist, Andrienne Wilson and her sensational upcoming CD *She's Dangerous*.

Also, soon to follow Ms. Wilson will be our next release with Arabesque, the newest compositions from Norman Hedman & Tropique, who wowed us all at Jazz in June a few months ago. I hope, if time permits, to head east to NY and back to Lou Holtzman's famed Eastside Sound studio to capture some of the magic, and present to you, our fans, via print and pics in our next edition of JAZZ. Stay tuned.

Two really big shows not to be missed are coming to you in October. The marvelous Doug Talley Quartet from Kansas City will knock your socks off at Ebenezer's on

October 4th. And, The Motion Poets (formerly The Little Big Band) from Minneapolis/St. Paul, who recently garnered a full page story in a recent Downbeat, will be putting on a stellar concert at Westbrook Recital Hall on October 19th with workshops to follow.

I also feel honored to be the recipient of special VIP treatment from the powers that be behind the 2nd Annual KC International Jazz Fest to be held at Starlight Theater on September 19th and 20th in KC (see their ad in this issue). The BMF is going to be in full force to cover all happenings, on stage and back stage of this incredible event. Join us there for a real ball - a jazz party too cool to pass up. Order your tickets now and don't miss this one.

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The Prez sez (continued from page 1)

Before I close - I want to extend two special thank yous for services above and beyond expectations that were extended to the BMF recently.

First - I won't forget the hospitality that Liz, the owner of Merle's in Emerald provided for us after Jazz in June when she stayed open late to feed Norman Hedman & Tropique their famous fried chicken at the end of the gig. Great food and service! By the way, Peg, my all-time fave waitress will augment your meal with some very ribald and risque' stories. Just ask her, and tell her that Butch sent you.

Last - but not least - I want to extend my most heartfelt appreciation to my ole buddy Dan DeMuth, who offered to make some special vocalese cassettes from his vast LP collection and share them with Mary Oestman, who teaches music at Southeast High and is in charge of their wonderful vocal group, Ars Nova. These tapes will be a welcome addition to their jazz library and will give these talented kids some new material to learn and perform.

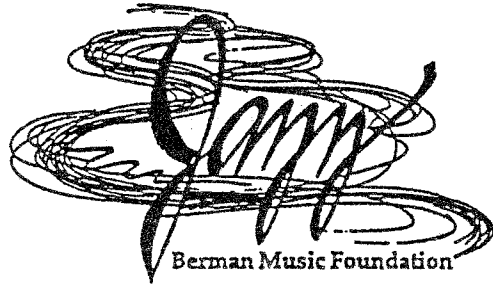
That's all for now folks - remember always - "It don't mean a thing if it ain't got that swing."

My best to you,



Butch Berman

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For inclusion of any jazz or blues related events, letters to the editor, or suggested articles, you can either mail them to the office, phone us at 402-476-3112, fax us at 402-475-3136, or e-mail us at bermanmf@inetnebr.com.

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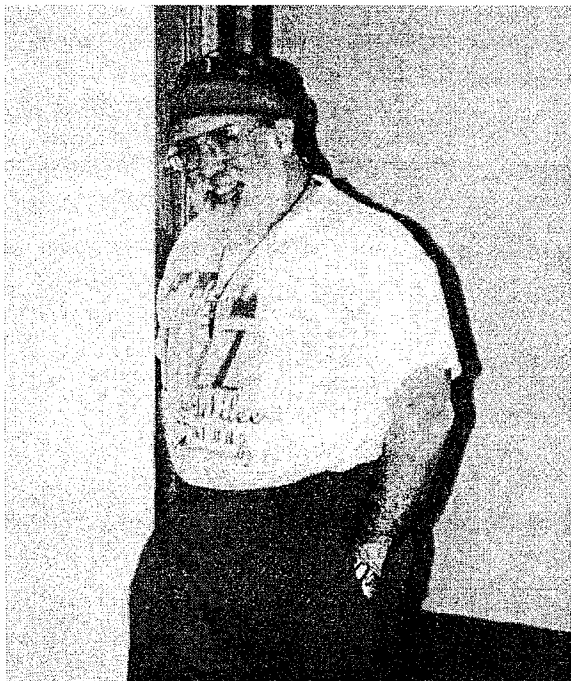


Photo by Tawnya Beeman
Butch Berman

Doug Talley group and Motion Poets open this season

By Dave Hughes

The Berman Music Foundation is pleased to announce two concerts for this fall. The first will feature The Doug Talley Quartet on Oct. 4, and the second will feature The Motion Poets on Oct. 19.



Photo by Jim Goss

The Doug Talley Quartet

Doug Talley Quartet at Ebenezer's October 4th

The foundation will be co-sponsoring another jazz performance with Ebenezer's, a fairly new club in south-central Lincoln that has been home to some KZUM blues and jazz benefits and host of that Greg Abate show that was held during that late April blizzard earlier this year. This latest jazz concert will be by the Kansas City-based Doug Talley Quartet at 9 p.m. Oct. 4 at Ebenezer's, 2110 Winthrop Road.

The Doug Talley Quartet is following in the footsteps of the jazz giants, playing hard-driving be-bop, laid back swing, and cool original compositions. The Kansas City-based "classic" quartet of tenor saxophone, piano, bass, and drums draws upon the best of musical traditions and creates a unique fusion of jazz from the past, present, and the future.

Recent featured performances include the Johnson County (Kansas) Community College Jazz Series, the Sprint Fridays Series at the Nelson Art Gallery (in Kansas City), the Drum Room, and the Jazz in June Festival in Norman, Oklahoma.

Talley is a skilled composer and arranger and a master of the tenor sax. He has also performed at numerous festivals, including the Kansas City Blues and Jazz Festival, the 18th & Vine Festival, the Mayport Jazz Festival, and Norman's Jazz in June Festival.

A dedicated jazz educator, Talley has appeared as a guest soloist and clinician with many schools and universities including the University of Kansas, Emporia

State University, Southeast Oklahoma State University, Northwest Missouri State University, and Peru State College. Talley is a Selmer saxophone artist and clinician.

Tickets for this show are \$6 and will be available at the door or in advance at Ebenezer's (it's a small club, seating only 75-100). For more information, call 476-3112.

The Motion Poets at Westbrook October 19th

The Minneapolis/St. Paul based jazz sextet The Motion Poets will perform a concert at Westbrook Recital Hall on Sunday October 19th, 1997 at 8 pm. This group of 20-somethings bring a big sound to a little band with a trumpeter, a trombonist, and a saxophonist/flutist fronting the basic piano-bass-drum trio.

22-year-old trumpeter Matt Shulman (the group's newest member) and 27-year-old pianist Nate Shaw live in New York for better playing and listening opportunities. But, the rest of the group, 26-year-old bassist Chris Bates, 21-year-old drummer J.T. Bates (Chris' brother), 27-year-old alto saxophonist and flutist Doug Little, and 26-year-old trombonist Mark Miller all still live in the Twin Cities.

This concert is a co-production of the UNL School of Music and the Berman Music Foundation. General admission tickets are \$8 for adults, and \$4 for students with ID, and are available in advance from the foundation at 476-3112, or at the door starting at 7 pm on the day of the show.

The Motion Poets will also be performing during Dave Sharp's Jazz History classes on Monday morning October 20th.



Photo by Dan Corrigan

The Motion Poets

Possible upcoming shows

The foundation is also still working to possibly co-sponsor the performance of The Mingus Big Band at the Lied Center for Performing Arts on Tuesday, Nov. 19 at 8 p.m. If it is financially impossible for us to do this, we will buy tickets to the performance just like anybody else and support the show in this way.

Also, the foundation is working on a few late winter/early spring shows. The schedule might include another visit from piano whiz-kid Jane Jarvis in March, and a visit by another famous lady of the keyboard, Marian McPartland, in association with Nebraska Public Radio.

And, don't forget, with Andrienne Wilson's new release coming out, the foundation expects to help back a concert tour with Wilson and her quartet early next year.

Talley aspires to Blue Note "sound"

By Tom Ineck

There is no mistaking the Doug Talley Quartet for any thing but a straight-ahead, mainstream jazz outfit with a hard-blowing sound reminiscent of the classic Blue Note recordings of the 1950s.

And, that's just what Talley and his partners are striving for. A 37-year-old tenor saxophonist with an influential upbringing in Kansas City and a jazz education from North Texas State University, Talley has a deep admiration for such '50s-era Blue Note tenors as Dexter Gordon, Joe Henderson, John Coltrane and Hank Mobley.

"A lot of our stuff does point back in that direction, but with a new flavor. We're all contemporary players, but we don't mind pointing back, just a little bit, to our roots," Talley said during a recent phone interview from his Kansas City home.

The Berman Music Foundation will present the Doug Talley Quartet Oct. 4 at Ebenezer's in Lincoln.

The four musicians who make up the quartet actually come from four entirely different musical directions, bringing their diverse influences to bear on everything they play.

Pianist Wayne Hawkins studied at the University of Miami, drummer Keith Kavanaugh attended Berklee School of Music in Boston, and bassist Tim Brewer studied music composition at the University of Missouri-Kansas City.

"If you listen to us, there's really four different voices that sort of mesh, but still have their own voice," Talley said.

"Town Topic," the group's first CD, was recorded in Kansas City and released last year on the Serpentine label. It mixes hard-charging bop tunes with soft ballads and mid-tempo swingers, all performed with an apparent ease and assurance that comes from playing together for more than two years.

Several of the nine tracks were captured on the first take, including the difficult opener "Western Express," a testament to the group's confidence and rapport.

Regardless of who is officially credited with the arrangements on "Town Topic," everyone in the band contributes to the overall sound and direction of the music.

"What you hear on there is all a group effort," Talley said.

Just for the record, Talley wrote six of the tunes, Hawkins and Brewer each wrote one, and Kavanaugh came up with a new arrangement of the ever-popular "Cherokee."

"We decided we needed an uptempo tune on the CD. And, we also wanted at least one standard, so somebody might go, 'Well, "Cherokee" is on there. Maybe I'll buy it.' Keith has an interesting treatment of it."



Photo by Jim Goss

Doug Talley

On the other hand, "Town Topic" features lovely ballads like "Above Time," which was inspired by the harmonies that Dexter Gordon and John Coltrane drew from "Body and Soul" on their recordings of that standard.

In the mid-tempo category is "Serpentine Waltz," a quirky, syncopated melody with a definite snake like quality. On "Blues for Earl King," Talley switches to flute and Kavanaugh plays vibraphone, creating a stately chamber-jazz sound much like the Modern Jazz Quartet.

The CD was named for a popular, old-fashioned burger joint in Kansas City, a tribute to one of the city's unheralded landmarks.

"We were thinking about what neat little things in Kansas City we might want to include as being sort of an eye-catching thing for the Kansas City audience."

In the last three years, the Doug Talley Quartet has been catching a lot of Kansas City eyes and ears, performing regularly at the Boulevard Cafe and other club and concert venues in the area. The approach is different, depending on the setting, Talley said.

"If we're in a concert setting, we take that pretty seriously. We try to think that each tune has a lot of value, and we play it for all it's worth. If we're in a club where we think people aren't listening, we'll just sort of call a few tunes and sit back and enjoy the time. It's really two different things."

The group's book is nearing 60 tunes from which to choose, including a set of Cole Porter favorites. The Lincoln audience can expect to hear a wide range originals and standards, Talley said.

Brewer will be unable to make the Oct. 4 Lincoln appearance at Ebenezer's, and at the time of our conversation, Talley was not sure who would replace him.

Like many professional jazz musicians, Talley and the others have careers outside the quartet. Brewer is a dentist, Kavanaugh is a graphic artist, Hawkins is a freelance pianist and Talley teaches.

Even so, Lincoln can expect to hear a well-integrated group of dedicated jazz players at the top of their form.

Jazz finds balance at 1997 KC festival

By Tom Ineck

The more popular forms of jazz held sway at the 1997 Kansas City Blues and Jazz Festival, but they were somewhat balanced by mainstream artists with an edge.

In an attempt to please everyone, the three-day festival (July 18-20) featured a grab-bag of jazz styles, from 1930s swing to organ blues to New Orleans street swagger to New York City salsaified bop.

So-called "smooth" jazz ruled on opening night, with the light fusion of trumpeter Chris Botti and pop-jazz heavyweight George Benson. Botti, a young Miles Davis wannabe, sleepwalked through his set of uninspired tunes.

Benson, on the other hand, displayed lightning fretwork despite the pop nature of his material. As he said of "The Thinker" from his latest release, "It's simple, but it's got a great groove." The master guitarist took every opportunity to work that groove.

On Saturday afternoon, singer Karrin Allyson previewed her new release ("Daydream," reviewed on page ?) and again reminded everyone that Kansas City still is home to some great musicians, including Allyson and accompanists Paul Smith on piano, Bob Bowman on bass, Rod Fleeman on acoustic guitar and Tommy Ruskin on drums.

Sun Ra may have left planet Earth a few years ago, but trumpeter Michael Ray, a former member of Ra's fabled Arkestra, is keeping his spirit alive. In the process, Ray's six-piece Cosmic Krewe provided some of the most exciting moments of the festival.

"Welcome to the cosmos. Fasten your seatbelts," announced Ray. Dressed in colorful garb with references to ancient Egypt, the lively group took listeners on a joyful journey through funky rhythmic lines, polyrhythmic percussion, and squealing sax and trumpet solos that strutted the fine line between bop and the avant garde.

After performing such classic Sun Ra tunes as "Enlightenment," "Future" and "Halloween in Harlem," Ray said, "spending time with Sun Ra was like reading tomorrow's headlines." He ought to know.

Introduced as "the godfather of acid jazz," 69-year-old organist Jimmy Smith seemed subdued by Saturday's intense heat. After a few tunes, including "Midnight Special," he let guitarist Phil Upchurch take a solo set that included "'Round Midnight," "Someday My Prince Will Come" and "See See Rider."

Finally succumbing to the heat, Smith cut his set short with "Satin Doll" and a nasty rendition of "Got My Mojo Workin'."

The highly anticipated meeting of legendary swing pianist Jay McShann and jump blues guitarist Duke Robillard was disappointing, mainly due to a surprise guest vocalist who sounded like a bad Elvis impersonator.



Photo by Tom Ineck

Karrin Allyson (right) performs on jazz stage

Robillard's quartet opened with a fine set of sophisticated swingers and slow blues, and McShann's piano playing and stamina were noteworthy, but the two failed to communicate with each other or with the crowd.

To end the day, Jerry Gonzales and The Fort Apache Band delivered a tough New York City punch, mingling bebop with Latin rhythms in long improvisational passages. No titles were announced and not a word was spoken to the audience, but when you can play like trumpeter Gonzales, saxophonists John Stubblefield and Joe Ford, pianist Larry Willis, bassist Andy Gonzales and drummer Steve Berrios, perhaps words are superfluous.

Straight Ahead, an all-female group that blends mainstream and contemporary styles, played an upbeat Sunday afternoon set that climaxed with "Look Straight Ahead."

The Dirty Dozen, which has almost singlehandedly popularized New Orleans brass band music since the eight-piece group formed in the mid-1970s, urged the audience to its feet with irresistible tunes like "It Ain't What You Think," "I Used to Love Her," "Little Liza Jane" and "My Feet Can't Fail Me Now."

Fusing jazz and r&b, vibraphonist-singer Roy Ayers brought his message of peace and brotherly love to a receptive audience. His success may be attributed to the fact that Ayers is not only a fine performer but has a great sense of humor. He dedicated "A Night in Tunisia" to all the greats of jazz, a heartfelt tribute beautifully rendered.

The Yellowjackets constructed melodic lines in fits and starts, with unexpected twists and turns, on original fusion tunes like "My Old School," "Davey" and "Statue of Liberty." The current lineup of keyboardist Russell Ferrante, saxophonist Bob Mintzer, bassist Jimmy Haslip and drummer William Kennedy has been together for several years, and it shows in their rapport and in their ability to make difficult passages sound so easy.

At times, I fear that the Kansas City Blues and Jazz Festival is in danger of becoming a mass marketer's dream and a music lover's nightmare. Every year, there are more people hawking products totally unrelated to the music. As the festival takes on more of a carnival atmosphere, music fans (and organizers) may begin to wonder if the purpose of the event is being well-served.



Photo courtesy of Mark Benson

Mark Benson takes a sax solo at Montreux

NJO tours Europe with Nebraska jazz

By Tom Ineck

For its 10-day whirlwind tour of Europe in July, the Nebraska Jazz Orchestra performed a repertoire of original music, all of it either written or arranged specifically for the Lincoln-based big band.

"I wanted to take Nebraska music, especially since several of the composers and arrangers were on the band with us," NJO music director Ed Love said. For the trip, Love selected about 90 minutes worth of music from the band's book.

Musicians had to rely on their reading skills, their experience and their native wits, since flight logistics and a tight travel schedule did not allow for rehearsals.

"We had absolutely no rehearsals with the entire band," Love said. "Until we had a one-hour sound check at the club in Paris, we hadn't all played together before."

Even so, audiences at successive concert stops in Paris, Heidelberg and Montreux responded favorably.

"The band played great," Love said. "They're all good musicians. There were tricky spots in some of the tunes, but all of the music was written intelligently and clearly enough that we could play it."

Musicians, spouses and friends spent much of the time on a bus shuttling them from one gig to another. But they managed to enjoy some of the sights.

It was the band's three days in Paris that left the biggest impression on trumpeter Bob Krueger.

"Paris was much easier to deal with than I had anticipated. The language barrier is not such a big barrier. People are friendlier than I thought they were going to be. The town is organized in such a way, especially with the

Metro (mass transit system) that you can get anywhere in the city that a tourist would want to go very easily and inexpensively."

There was the Louvre, the Arc de Triomphe, Notre Dame cathedral, the Tuilleries and the Champs Elysees. And, there was the NJO's first concert stop -- at the world-famous jazz club Le Petit Journal.

"I think we were all a little intimidated at first, because of the list of people who had played there, a lot of name jazz musicians," Krueger said. "But, the people there put us at ease right away. They we're very respectful and excited to have us there."

The NJO's professional demeanor and well-rehearsed performances impressed concertgoers who were used to hearing American high school or college bands on their European visits.

"They all seemed a little bit surprised at the quality of the group," Krueger said.

The H&G Bank sponsored the Heidelberg appearance, which was staged under a tent in a parking lot near a pedestrian shopping strip.

None of the three NJO performances were paying gigs, in the usual sense of the word. But, musicians were wine and dined along the way.

In Heidelberg, they were treated to beer and sausages before the show. Perhaps in an attempt to get their money's worth, the band consumed more sausages and beer than the 200 to 300 customers, Krueger said.

The NJO's most high-profile concert, at the Montreux Jazz Festival, was also its most difficult.

"By then, we'd been on the road for a week, the concert was at night and the sun was setting on Lake Geneva," Krueger said. "It was pretty distracting."

Adding to the distraction was the constant rumble from another nearby concert -- by the English rock group Supertramp.

Guitarist Pete Bouffard missed most of the Heidelberg concert when his instrument malfunctioned and he left to find a repairman.

But despite a few glitches, NJO musicians consider the trip a success.

"There was some closer bonding for them than there would have been otherwise," Love said. "That always happens on a trip like that, any time you survive through hardships and extreme silliness, that's always a good thing."



Photo courtesy of Bob Bueth

NJO performs at Le Petit Journal in Paris.

Tomfoolery By Tom Ineck

Summertime usually descends on Lincoln jazz fans like a great, silent void, with nothing to lift our music-starved spirits but what we can glean from our own record collections and the few hours of jazz programming on local radio.

This summer, however, has provided some respite from the flea-bitten dog days. Four local jazz groups performed on a new indoor stage at July Jamm. Inn Harms Way continues its live jazz policy, although it has been reduced from two nights a week to Thursdays only. The Monday night sessions at the Ramada Plaza Hotel have expanded to include small groups, as well as the big band.

Rogues Gallery, 1100 O St., celebrated its entry on the jazz scene with a gala grand opening July 11, featuring the John Carlini Trio and the Dave Sharp Quintet.

Seated at the house six-foot Weber baby grand piano -- with Thelonious Monk peering over his shoulder from a print on the wall -- Carlini did double duty, performing in both ensembles. With Scott Vicroy on sax and Mark Hendricks on percussion, the trio did such favorites as "Round Midnight," "Blue Monk," "In a Mellotone," "Love For Sale," "So Insensitive," "Nostalgia in Times Square," "On Green Dolphin Street" and "A Night in Tunisia."

For the quintet, Sharp and Carlini were joined by trumpeter Bob Krueger, bassist Rusty White and drummer Greg Ahl. As if to pay tribute to the spirit of Monk, the band played "Well You Needn't" before going into "You Don't Know What Love Is," a boppish "Billie's Bounce," a "Killer Joe"-style version of "That Old Devil Moon," and Coltrane's "Equinox."

Everyone seemed to be having a good time, but most of Lincoln's most devoted jazz fans were conspicuous in their absence. Instead, the audience consisted mostly of people in their early 20s, and many of them seemed to have little or no interest in the music. A more discreet invitation list might have helped.

Since that night, Rogues Gallery has indicated a limited commitment to live jazz. Carlini leads a small group every Thursday from 9 p.m. until closing, and pianist-singer Nancy Marshall was featured at the Aug. 22 & 29 FACs.

The club is very comfortable, with an excellent sound system, good visibility from any seat and an extensive drink menu catering to the trendy specialty-drink crowd, but it still offers no food.

For the best combination of food, drink, music and ambiance, try Inn Harms Way when the weather is mild. On just such an evening, I recently enjoyed the music of pianist Tom Larson, trumpeter Mason Prince and bassist Andy Hall.

It was faint praise -- but praise nonetheless -- when Tom Larson noted that the restaurant's three-month run is among Lincoln's longest regular jazz policies. In a karaoke world, that ranks owner Eileen Harms and manager Mary Lynn Harms among the angels.

Jazz in the venues

Compiled by Dave Hughes and 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 Sept. 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. Showtime is 8 to 11 p.m. and the cover is a mere \$5.00.

On Oct. 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 (all dates tentative): Nov. 7, 5 Bright Chicks; Dec. 5, The Special Consensus (bluegrass); Jan. 9, Braziliance; Feb. 6, Nancy Marshall & friends; March 6, Bill Wimmer; April 3, Joel Mabus (folk); May 1, TBA; and June 5, Janet Lawson. If you have questions, call Nancy Marshall at 474-4080.

Nancy Marshall, Cory Biggerstaff, Butch Berman and a player TBA are scheduled to play an FAC at Ebenezer's on Friday Sept. 26th from 5-8 p.m.

Jazz is still being played at The Oven on Sunday evenings by the duos of Dave Novak and Dennis Taylor on Sept. 7; Steve Hanson & Nancy Marshall on Sept. 14; Peter Bouffard and John Carlini on Sept. 21; and Dave Novak & Dennis Taylor again on Sept. 28.

Also, The Tablerockers (well, some of them) featuring Annette Murrell will be having a reunion benefit concert for WICKS (Women in Community Service) at Auld Pavilion in Antelope Park on September 20 at 7 p.m. Tickets are \$15 in advance, and \$20 at the door. For tickets or for more information, call 477-5256.

And, The Lightning Bugs will be playing at the Genoa School Auditorium at 7 p.m. on Sept. 15th, at the Foundation Gardens in Lincoln at 12 noon on Sept. 17, and at the Syracuse Germanfest at the Otoe County Fairgrounds at 3:30 on Sept. 28.

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 on Thursdays, when the jazz runs until 4 p.m. and Fridays, when the blues rolls all afternoon long. There is also some jazz on Monday mornings from 8:00 to 10:00 a.m., Monday and Tuesday nights from 8:30 to 10:00 p.m., and Friday nights from 7:00 until 8:30 p.m.

There have been some minor changes with KZUM's jazz schedule. On Monday afternoons, Jack Hoover with "Jack's Jazz" has replaced "Amy's Kitchen Sink Jazz," which was hosted by Amy McAndrews. "Zero Street" with Herb Thomas on Tuesday, and "Dave's Closet" with Dave Hoffman on Wednesday, now also run from 12:30 until 3 p.m. On Thursdays, Jay Pralle has resigned his show to move out of town, so the time between 2:00 and 4:00 p.m. is being filled in for the time being.

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 his "Big Band Spotlight" at 8 p.m., followed by two other NPR programs, "Jazzset" at 9 p.m., hosted by Branford Marsalis, and "Piano Jazz," hosted by Marian McPartland, at 10 p.m.

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

JAZZ PROFILES in Sept. & Oct. (Friday nights at 11 pm)

- 09-05 Etta Jones
- 09-12 Claude "Fiddler" Williams
- 09-19 Sun Ra
- 09-26 Oscar Pettiford
- 10-03 JJ Johnson
- 10-10 Benny Golson
- 10-17 Betty Carter
- 10-24 Illinois Jacquet
- 10-31 Melba Liston

JAZZSET in Sept. & Oct. (Saturday nights at 9 pm)

- 09-06 Dominique Eade/Terence Blanchard
- 09-13 McCoy Tyner at the Gilmore Festival in Kalamazoo

- 09-20 Michael Brecker at Iridium in New York
- 09-27 Carnegie Hall Jazz Band presents, "Gershwin: A Portrait in Jazz"
- 10-04 Thelonious Monk's 80th Birthday from Washington
- 10-11 The Jackie McLean Sextet at the Vancouver International Jazz Festival
- 10-18 Dizzy Gillespie's 80th Birthday from the Mount Hood Festival of Jazz
- 10-25 "My Favorite Things: A Tribute to Richard Rodgers" by the Carnegie Hall Jazz Band

PIANO JAZZ in Sept. & Oct. (Saturday nights at 10 pm)

- 09-06 Marilyn & Alan Bergman
- 09-13 T.S. Monk
- 09-20 Shirley Horn
- 09-27 Reuben Brown
- 10-04 Fred Hersch
- 10-11 Eddie Palmieri
- 10-18 Doc Cheatham
- 10-25 Keith Ingham

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.

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JAZZ FESTIVAL

September 19 & 20

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The Schedule

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to Pete Eye & his Trio

Leon Parker

Shirley Horn

Saturday • September 20 • 4:00 pm

Kim Park Sextet featuring
Joe Cartwright & Danny Embrey

Mike Metheny Quartet

Joey DeFrancesco

Lisa Henry

Wycliffe Gordon & Ron Westray

**Herbie Hancock
& Wayne Shorter**

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WWW.KCSTARLIGHT.COM



Scrapple from the Apple

By Russ Dantzler

A Grand Farewell to Doc Cheatham Confirms That This Statesman of Jazz Will Be Missed

Doc Cheatham's memorial service at Saint Peter's Lutheran Church in Manhattan was held on June 8, less than one week after Doc passed away while touring with Nicholas Payton. Such quick scheduling meant that many of Doc's friends could not plan to be there. Still, so many people tried to attend that the church doors were locked for crowd control, the first time this has happened.

Memorials at this unique church with a full-time minister to the jazz community are held to celebrate a musician's life. Doc's nearly 92 years left people grasping for superlatives when they spoke of him, but in a way, they all said the same thing. Pastor Dale Lind, Grammy award winner Phil Schaap, and father of music festivals George Wein all told us that with Doc, what you saw was what you got.

What you saw with Doc was kindness, warmth, and a generosity of spirit that made everyone in his audiences feel good. With Doc, every good quality was consistent off-stage as well. Trumpeter Jean Davis told of being a student of Doc's unable to afford a good instrument. Doc gave her one, and when it was no longer in excellent condition he gave her another.

"Star Dust," from Doc's new album on Verve with Nicholas Payton, was the recorded prelude that people heard as they filled the church. Tribute performers began with Wynton Marsalis and trombonist Wycliffe Gordon playing "Flee As A Bird, and "Didn't He Ramble," creating at first at a feeling of sorrow and then of joy. I have never heard Wynton's trumpet emit more emotion. This occasion seemed to bring the very best out of each musician.

Trumpeters Jon Faddis and Jimmy Owens played "Swing That Music" and "There Will Never Be Another You," respectively with support from Chuck Folds on piano, Earl May on bass, and Eddie Locke on drums. Next was an unscheduled miracle of sorts.

Al Grey had literally escaped from Ted hospital that morning against all medical advice to be at this service. Just days prior, five of his toes had been amputated. Clark Terry joined him on stage. As their horns seemed to be singing Lil Hardin Armstrong's "Struttin' With Some Barbecue," the sun began to beam through the church windows to appear to light the horns on fire. When they were done, so was the sunlight.

Doc has a teen-aged grandson who provided another poignant moment. William Croker, with the same sort of signature hat that Doc wore and similar facial and body features, played "On Broadway" on his trumpet. Doc's old friends and family saw an uncanny resemblance to the young Doc they had known. When the service ended, attendees viewed -- some through teary eyes -- a

remarkable photo display of pictures of Doc lovingly assembled and mounted by Jane Folds, Manhattan artist and wife of Chuck Folds.

* * *

Statesmen of Jazz, Minus One, To Tour Japan

The *Statesmen of Jazz* are both a concept and a group endeavor to procreate jazz from one generation to the next while honoring the veteran artists of today. All involved with the *Statesmen* recording (AFJS CD201) volunteered their services including the musicians and founding members Maurice Lawrence and Mat Domber, President of Arbors Records.

Now the group, which Doc Cheatham had played with and wanted to be a part of when plans for the first international tour were begun, will go to Japan to play Tokyo and Osaka in mid-September. Japan's National Public TV will be on hand for the debut, along with numerous businesses supporting the tour who include Nissan Motors, Nikkei Newspapers, Koinuma Music Company, and many others.

The youngest member of this *Statesmen* group, bassist Earl May, will turn 70 on the day of the first concert! Other new members for this tour will be drummer Louie Bellson, 73, trumpeter Harry "Sweets" Edison, 81, and saxophonist Rick Fay, 70. Al Grey and Irvin Stokes on trombone and trumpet at 72 and 70 are returning *Statesmen*.

Three of the eldest members who complete the band have two common distinctions. Benny Waters at 95, Claude "Fiddler" Williams at 89, and Jane Jarvis at 81 are the only three *Statesmen* never to miss a performance. The same three musicians have never set foot in Japan. I am confident, however, that they will all be invited back!

* * *

Responses or comments: (212) 586-8125; 328 West 43rd St., Ste 4F, New York, NY 10036; e-mail: hotjazz@soho.ios.com.

Artist information web site: <http://soho.ios.com/~hotjazz/HOTJAZZ.html>.



Photo by Russ Dantzler
The Statesmen of Jazz

JAMES WEIDMAN

People Music
TCB

From the first few notes of the first cut of *People Music* entitled "The Raw Deal" - anyone with taste will tell you this is the real deal. This new release by James Weidman on TCB should propel his name much higher in the ranks of the top keyboardists.

Backed by bassist Belden Bullock and NY ace session man Marvin "Smitty" Smith - this piano trio kicks major butt - as well as just plain swinging like crazy. It's not every CD that I listen to that as soon as I heard it all, I had to hear it all again. Yup - it's that good.

Formerly with Abbey Lincoln, Kevin Mahogany, and Steve Coleman & Five Elements, to name just a few, Mr. "W" steps out in front to show you he is the man - powerful, yet graceful, with a unique style that is all his own. This is a strong solo debut. All tracks solid, including three splendid covers; Abbey's "Bird Alone," Duke Pearson's "Jeannine," and a clever arrangement of "Limehouse Blues."

Check it out now cuz the Bebop Man knows, you know?

JAY COLLINS

Uncommon Threads
Reservoir

While dining with my friend, vocalist Kendra Shank, one evening in New York, a commotion arose outside of this little out of the way club/restaurant. Seems some guy got stabbed and it definitely defused the music going on inside the bistro. When the band broke, the sax player recognized Kendra from past Seattle days and she introduced me to him. It was Jay Collins. We exchanged cards and went on our way. A couple of weeks later I get this CD and letter from Jay - and boy did I dig it. Let me tell you more about *Uncommon Threads*, a '94 Reservoir release.

Featuring an ultra all-star band with Joe Locke on vibes, Kenny Barron on piano, Rufus Reid on bass, and who else but Ben Riley on drums, give Jay a chance to shine in many jazzy directions.

From a Stanley Turrentine kinda groove on CD opener "Jesse Reaches The Sky," to a beautiful rendition of the ballad "You've Changed," with a fat, rich tone that stays inside your head, and heart - Jay really connects.

Citing famed walking bassist LeRoy Vinnegar for teaching Jay to "put some meat on your sound, and groove" - Jay Collins has come close to mastering his advice. See for yourself.

CLAUDE WILLIAMS

King of Kansas City
Progressive Records

From the moment Claude "Fiddler" Williams leaps into "Lester Leaps In," the listener knows he's in for a treat.

With Kansas City's best musicians kicking him into high gear, Williams drives through a collection of standards on his latest release. Saxophonist Kim Park is his accomplice in swing on the opener, but Park also plays an important role on the ballad "For All We Know," "Exactly Like You" and several other tunes.

The vocals are shared equally by Williams, Karrin Allyson and Lisa Henry, with each doing two selections. Allyson lends her vocal talents to Ellington's touching "Solitude" and the uptempo "Them There Eyes," and Henry turns in some nice work on "Nice Work If You Can Get It" and Billie Holiday's "Fine and Mellow." Williams vocalizes with ease on "St. Louis Blues" and "Gee Baby, Ain't I Good to You."

With the unmatched Kansas City rhythm section of Rod Fleeman on guitar, Bob Bowman on bass and Todd Strait on drums, Williams and the gang generate ample swing power on tunes like Arnett Cobb's "Smooth Sailing," "Smoke Gets in Your Eyes" and "East of the Sun (and West of the Moon)".

KARRIN ALLYSON

Daydream
Concord Jazz

Karrin Allyson returns to a more traditional jazz repertoire after a 1996 release that mixed pop tunes with jazz, with mixed results.

The title track, a breezy waltz-time version of Strayhorn's "Daydream," has never been lovelier, thanks in part to some great playing by guest soloist Gary Burton on the vibraphone. He also appears on "So Danco Samba" and the medley "Donna Lee/ (Back Home Again in) Indiana."

Randy Brecker also brightens three tracks on flugelhorn and trumpet, Randy Weinstein plays harmonica on a pair of tunes, and pianist Laura Caviani sits in on a Monk medley, but it is the "usual suspects" from Kansas City that bring this session to life. Pianist Paul Smith, bassist Bob Bowman and drummer Todd Strait provide the solid rhythmic foundation, Kim Park doubles on sax and flute, and Danny Embrey and Rod Fleeman share the guitar duties.

Allyson continues to grow as a vocal stylist, excelling at every tempo and in every idiom from blues to samba to bop, taking time to shape her phrases with heart-rending emotion and making it all sound so easy.

Freewillin' By Morgan Jones

PETE "LAROCCA" SIMS

SwingTime
Blue Note

Pete "LaRocca" Sims is known worldwide for a swingin'good time. Pete's credits reach all the way back to Philly Joe Jones, and like Jones, Sims takes swing into the Fourth Dimension creating his own brand of time called SwingTime.

Those who know jazz know the percussive color and stylings of Pete "LaRocca" Sims. At last, with a new CD out on Blue Note called appropriately, *SwingTime*, those in the know will have one hunger completely satisfied.

Pete Sims is one of the all-time greats, a drummer who pushed the limits of collective interplay on some of the most cherished Blue Note recordings of the late 50's and early 60's. While recording under the name Pete LaRocca, his smooth, clean, and innovative drumming leaves the listener shaking their head at the rhythmic innovations of what the human soul is capable of creating.

Sim's first CD as a leader, *Basra*, on Blue Note, displays his skills as a composer and arranger with powerful hard driving swing, blues that soar with melodic interpretation, and heartfelt ballads. *Basra* was reissued in 1995 as part of Blue Note's limited-edition Connoisseur Series. The response from jazz fans was so strong they had to press another run to meet the demand.

"Swing is fundamental," according to Sims, "The walking bass is one of the greatest innovations of the 20th century." "*SwingTime* is a call to action. I like to find nice musical packages, musical gems, as it were, and swing them."

The roots of Pete's style and his devotion to swing are traced back to his childhood in Harlem. Born on April 7, 1938, Sims grew up in an environment where jazz was central. "When my Uncle, Kenneth Bright would throw a party Fats Waller would play the piano. My Uncle also ran a rehearsal studio over the famous Lafayette Theater where Diz and Hot Lips Page, and (I believe) Bird, among others who I can't name, used to rehearse. So I, being the owner's nephew, had the run of the joint, and would sit in on their rehearsals. Kenneth also collaborated with Alan Lomax on the original Circle Records recordings of Jelly Roll Morton that are known today as the Library of Congress recordings. And, Billie Holiday lived on our block," he says proudly.

Sim's history is interesting, acquiring some of his individual technique from playing kettle drums in the City College Orchestra. "I'm still a kettle drummer, if you really check me out," he explains. "It's the way you deal with punctuating what's going on up front. There may be a bit less in the way of punctuation than there would be with many jazz drummers, and very often it will involve non-standard licks in response to the music of the moment."

His style developed in countless jam sessions and on Latin gigs, and the distinguishing characteristics of his refined elegance mark him as something of a cliché basher. He inverts many standard drum punctuations, putting snare figures on the bass drum, and using the snare to shade bass-drum accents. His hypnotic cymbal beat, irregular high-hat accents, and his avoidance of repeated patterns produce a flowing style of swing that leaves him free to respond to the moment.

His artistry is evident 40 years later, with the varieties of his dynamic interplay on the current edition of *SwingTime*, (Jimmy Owens, trumpet, flugelhorn; Ricky Ford, tenor saxophone; Dave Liebman or Lance Bryant, soprano saxophone; George Cables piano; Santi Debriano, bass). The magic of his music is as fresh and resonant in 1997 as it was with Sonny Rollins in 1957.

Pete says that the major goal of *SwingTime* is to "seek out all the different ways you can play chank-a-dang. Take the cover tune we did, 'The Candy Man.' It's a literal rendition of the piano chart, orchestrated for six pieces. I didn't add anything except the accompanying background, other than that it's the sheet music and we swung it! And as you can hear, both Jimmy [Owens] and Ricky [Ford] play the hell out of it. I'm always looking for such material something unexpected, childlike, and engaging, like 'The Candy Man,' and the tune I wrote for my daughter, 'Susan's Waltz.'"

The heads-up opener, on *SwingTime*, "Drum Town," has multiple themes and draws freely upon Pete's early research into African and South American music. "Drum Town" and Chick Corea's "Amanda's Song," present drum solos that are a study in texture and tonal colors; Sims invokes more melodic variety from his tiny four-piece set than most players get from any multitude of drums. "Body And Soul" adapts the Coltrane arrangement as a feature for tenor master Ricky Ford, while "Candu" finds Pete revisiting his joyous blues from *Basra* with a straight-ahead groove. Finally, there is Dave Liebman's poignant "Tomorrow's Expectations" and Sadao Watanabe's burning "Nihon Bashe," extended forms that are the centerpiece for *SwingTime* and explain by example the inspirational nature of Sims' free-wheeling accompaniment.

SwingTime is a five star project - check it out, and see for yourself.

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Fest a treat By Rich Hoover



Photo by Rich Hoover

Joe Louis Walker wowed the crowd with his brand of blues

The heat was blazing and the humidity was oppressive at the Kansas City Blues and Jazz Festival this year, but that seemed to motivate the musicians to put on an even stronger show.

I was on a mission for the Berman Music Foundation to take photos of as many performances as possible. I caught maybe half of every show and got a couple of photos, or more, of everyone I could get close enough to photograph. With a different, more limiting policy on photo passes, I wasn't able to get the "inside" shots I had expected, but I did get around 150 shots of 35+ groups. These photos, along with many others are available for viewing through the Berman Foundation Office at 476-3112.



Photo by Rich Hoover

Bobby Rush put on a power house show

There were some serious events causing scheduling changes. First was the death of Johnny "Clyde" Copeland on July 3rd. This was caused by

complications from an unsuccessful heart transplant (see obituary on page 15). Secondly, Luther Allison canceled due to hospitalization for cancer in the lungs and brain, and subsequently died on August 12th (see this obituary also on page 15). And, Dr. John canceled, for reasons unknown at this time.



Photo by Rich Hoover

Cory Stevens keepin' Stevie Ray Vaughn alive for listeners

R. L. Burnside, Joe Louis Walker and the Funky Meters filled these time slots with excellent shows. I'm sure the stifling weather kept many away, especially during the day, but there were plenty of fans for all three stages and the night shows drew huge crowds to the festival area. I got about 30 feet from the fences that were about 20 feet from the stages for the closing acts on Friday and Saturday nights. Not close enough for any good photos, but **it was a party!!**

It was hot and humid and arduous, but it was Kansas City with music, food, and plenty of water. I had a great time.



Photo by Rich Hoover

Sweetpea Atkinson, vocalist with The Boneshakers

July Jamm jams again

By Rich Hoover



Photo by Rich Hoover

Lonnie Brooks, star of the festival

July Jamm continues to jell in spite of a heat wave. I won't dwell on the fact it was hot enough to soften the asphalt on the corner of 12th and "O" Streets. That only tempered the performers and audience to make an even better event.

Lonnie Brooks, who was the closing act on Friday night, was a rare treat, both in his performance and the fact he hasn't been in the area for 10+ years. Lonnie is continuing to develop his master's touch with the music and the crowds.



Photo by Rich Hoover

Los Straitjackets played surf music while wearing masks



Photo by Rich Hoover

Former Lincolnite Doug Lynn Caulkins

I had a ball listening to Los Straitjackets followed by Lucky Peterson on Saturday night. On Sunday afternoon the audience was pretty thin but upbeat and the closing act, the Tommy Castro Band, were ready to help the audience beat the heat.



Photo by Rich Hoover

Tommy Castro puttin' out a great show

The addition of the Energy Square area for the Jazz Stage, the arts and crafts, and the KZUM music and book sale really raised the festival draw up a bit, especially due to the weather. Even so, I think it was a needed expansion and I hope it can continue.

Again this year, kudos to all involved in the organization of July Jamm.



Photo by Rich Hoover

Dave Alvin fighting the heat during an encore tune

Blues corner

By Rich Hoover

Luther Allison passes away

Luther Allison, international blues superstar, died Tuesday August 12th, 1997 at 57 years of age. He died of cancer of the lungs and brain.

Born August 17th, 1939 in Widener, Arkansas, Luther began forming his talent in the late '50s through the '60s in Chicago's West-side with other West-side greats as Magic Sam, Otis Rush, and Freddie King. Luther's first record, "Love Me Mama," released in '69, was a classic from the beginning. His fiery, soaring performances back to back at the Ann Arbor Blues Festival in '69 and '70 launched Luther into the blues/rock crossover audience.

With incessant touring and consistently putting out blazing performances, some lasting three to four hours, Luther became known far and wide. By the early '80s Luther was touring internationally and gaining even more stature from his European fans, which prompted his relocation to Paris.

Signing with Alligator in the early '90s brought Luther back to the United States for tours promoting his Alligator releases. I was fortunate to have seen Luther perform a dozen times, or so, from the late '70s up to '96. Most of these performances were at the Zoo Bar right here in Lincoln. I was planning on seeing Luther at the Kansas City Blues and Jazz Festival this past July 18th but his illness had taken him off the tour by that time. Luther will be greatly missed by all his fans and the entire blues art world.

Survivors include: Carolyn "Rocky" Brown, Mrs. Fannie Mae Allison, two sons, seven stepchildren, three brothers, two sisters, 25 grandchildren, and 30 great-grandchildren.

Luther's discography includes 20 original releases since 1969, with four reissues. His latest three with Alligator are: *Reckless*, *Blue Streak*, and *Soufixin' Man*.

For more info about Luther, you can find these on the web:

www.rosebudus.com/allison

www.alligator.com/news

Johnny Copeland leaves us as well

Veteran bluesman Johnny "Clyde" Copeland died in July 3, 1997 in New York City. He died as a result of complications from a heart valve surgery on a transplant he received on January 1, 1997.

Johnny was a persistent fighter, having eight heart surgeries over the last two years, including a heart transplant on January 1st, 1997. He began playing again in April mainly around the New York area and his home in Houston, Texas. Beyond being a Texas blues artist of the highest caliber he was a kind and generous family man and friend to all that knew him.

Born March 27, 1937 in Haynesville, La., Copeland moved to Texas at the age of 13 and soon became

prominent in the Texas blues circuit. He moved to New York City in 1975, and in 1981 signed with Rounder records. In 1986 he teamed up with Albert Collins and Robert Cray for the W. C. Handy and Grammy award winning *Showdown* album on Alligator records. In the '90s Johnny's fame continued to grow with more international touring and two strong CDs on the Verve label.

I caught a number of his shows, mainly in clubs, usually the Zoo Bar here in Lincoln, and a few festival shows. He always gave an excellent performance with his brand of Texas, jump, swing, blues, and jazz that will make his life and artistic legacy live on as a model.

Blues on Disc

By Rich Hoover

JIMMY KING

Soldier for the Blues

Bullseye Blues

Jimmy King's star continues to rise with an increasing magnitude. His newest release is chockful of blues metaphors and styles that keep blues lovers listening over and over.

Jimmy has a guitar style that has incorporated many of the classic sounds of blues guitar, with the added pleasures of his own artistry of sound, coupled with smooth, durable, soulful vocals that should easily stand the test of time.

Jimmy is no slouch with his writing abilities, penning four of the CD cuts, with Tom Bingham, Archie Turner, and William Brown contributing another five.

The King James Version Band is an excellent blend of contemporary blues artists with:

Tom Bingham ----- rhythm guitar

Steve Potts ----- drums

LeRoy Hodges --- bass

Lester Snell ----- keyboard

Archie Turner ----- keyboard

I have listened to this CD several times and I continue to find new sounds and lyrics that entertain and please my soul.

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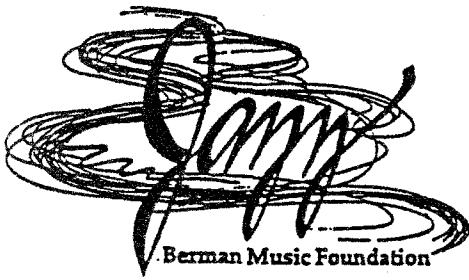
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