



Photo by Brad Guice
Saxophonist Bobby Watson will be at Lied Center Oct. 1st

September/October 1999

Volume 4, Number 5

Bobby Watson revives Horizon for a tour debut at Lied Center

By Tom Ineck

LINCOLN, Neb. -- Fresh off a European tour with the "Blues to Bop" festival, saxophonist Bobby Watson is back home in midtown Manhattan anxiously anticipating the upcoming reunion of his longtime post-Motown bop quintet, the visionary Horizon.

The group's two-and-a-half-week Midwest tour begins Oct. 1 at the Lied Center for Performing Arts, with the financial support of the Berman Music Foundation. The last time Horizon performed in the 2,200-seat hall it was part of the tour that yielded 1994's live "Midwest Shuffle" release on Columbia.

A rare occurrence in jazz, the same lineup returns to the same venue more than five years later -- Watson on alto and soprano saxes, Terell Stafford on trumpet, Edward Simon on piano, Essiet Essiet on bass and Victor Lewis on drums. Altogether, they form one of the most dynamic and inventive jazz groups ever assembled.

"We're putting together Horizon again, and I'm really looking forward to it," Watson said in a phone interview from his Manhattan apartment.

From the late 1980s to the mid-1990s, Horizon seemed to be on every horizon, performing frequently -- even in the Midwest -- and releasing three well-received recordings on Blue Note and a couple more on Columbia before the major labels seemed to lose interest.

Typical of the majors, Blue Note has even deleted the Horizon recordings from its catalog, including the brilliant 1991 disc, "Post-Motown Bop."

"That's the downside of the majors," Watson said, philosophically.

Since then, Watson (minus Horizon) has recorded for Herbie Mann's label, Kokopelli, as well as the Enja label and the Italian-based Red Records. His next Red release, due out in October, is called "Quiet As It's Kept." It's "almost like a ballad record, but it's not," he said.

At least four of Watson's previous projects also have resurfaced on Evidence Records, including the 1983 Horizon recording "Gumbo" and the great 1987 tribute to Johnny Hodges, "The Year of the Rabbit."

But Watson has high hopes for Horizon's return to the road. That road may even lead back to the recording studio.

"I hope we can develop the music while we're there (on the road) and, hopefully, sometime down the line, do another recording," he said.

Watson's close relationship with Omaha native and Horizon co-leader Victor Lewis continues in projects
(Watson continued on page 15, col. 1)

In this issue of Jazz

Bobby Watson, Horizon, Victor Lewis at Lied	1
The Prez sez	2
Jane Jarvis, Benny Powell, Earl May at Cornhusker.....	4
Jazz on disc	4
Blues corner/Blues on disc	5
Tropique's new CD.....	6
KCIJF review.....	10
Tomfoolery	14
Jazz in the venues/Jazz on the radio	16
Discorama	17
Nebraska Rocks Pictorial.....	18

The Prez sez

Dear Music Lovers,

Hi ya - friends, fans and/or foes (you can't say that I'm not an equal opportunity writer) - and you notice, I didn't say jazz. (Only as) I've just come down from the annual Nebraska Rocks/Rock and Roll Hall of Fame cloud (which my foundation also covers) - and was so wiped out I didn't have enough gas left to head to New York for our (in collaboration with Arabesque Records) production of Norman Hedman and Tropique's third CD. No sweat, however as my crack team enables me to delegate when needed, so...top staff writer Tom Ineck and photo expert Rich Hoover are in the Big Apple even as I write this covering the session at Lou Holtzman's Eastside Sound. More on this with pics later in this issue.

Before I get down to the real nitty gritty, and lay all the facts on ya from the KCIJF, rock and roll news, and the two upcoming concerts we're involved with - I need to get something off my chest. Now - my supporters often tell me they turn to my "Prez sez" first because they dig my rather candid style in which I write. So...I was a bit taken aback when myself, my lawyer, and my editor received identical letters from ex, and original partner, and co-founder of the jazz newsletter - Susan Berlowitz.

Susan felt (her first contact with me in over three years, by the way) that the focus of this newsletter, my column in particular, was taking on a negative vibe, perhaps on a personal level. Now readers - only once have I named a name - and have never intended the "Prez sez" to be a tell-all or tabloid type read. I, however, don't bullshit and do try to tell it like it is with the big picture in mind. Even then I rarely get any positive or negative feedback on what I print - yet, donations and praise keeps me smiling from issue to issue.

So, folks - any comments on this? Bottom line is, I'd like jazz to work here in Lincoln - home of myself and the BMF, and work in harmony, like we do so well with KC, Topeka, and even NY. It really makes it nice, and, well, more fun. I sincerely think we can handle it. Now, onward.

Kansas City International Jazz Festival

Tom Ineck's take on the festival will fill you in with details - but as always, my dear friends in KC - Jo Boehr and Steve Irwin, plus John Jessup, continue to show all the big cheeses that right here in the Midwest - you can create and put on a pure jazz festival that year after year keeps getting better and better. This year's three day extravaganza at the Crown Center in Kansas City at the end of June was breathtaking.

After debuting Andrienne Wilson last year and my good friend and current artist we're profiling - Norman Hedman and Tropique this year - simply said, just about stole the show - and being the concert opener, that was no small feat. The cast of musicians each year is so right on and in tune with what really matters in jazz today - the emerging, evolving, and preservation of these gifted

wonders. My faves were (other than Norman, of course) Dena DeRose, Chucho Valdes, and Kenny Garrett, but every act was solid and entertaining. A violent storm ended the show early on the last day and chased me back to Nebraska, so I missed Steve Turre with my pal George Cables accompanying, whom I heard were fabulous. Can't wait until next year.

Not new to the business, but new to the Kansas City area, publicist Cynthia Borg helped create media exposure for Norman in tandem with the smooth operation of the festival. Bravo to all.

Nebraska Music Hall of Fame (formerly Nebraska Rocks/Rock and Roll Hall of Fame)

Merging this year with Nebraska's own (and yummy) Runza celebrating 50 years in the biz gave us more exposure as the Rock and Roll Runza/50 Years was a big Summer Deal. Personally - I'm opting for our own venue next year as the Pla-Mor and the Royal Grove provided the last two years. More intimacy and more control (or less out of control) as Smoke Ring/Rock and Roll Hall of Fame co-founder Jim Casey said from the magnificent looking stage (managed superbly by Omaha drum legend Buck Weyerman), "Hey, by the time the last act gets up here this PA is gonna sound like a million bucks." The KC-based sound system group hired supposedly came from doing Woodstock '99 - might explain why onstage monitor guy (Steve somebody) pushed his weight around like a drill sergeant I don't mind gettin' yelled at - as long as I sound great. Now for the good stuff.

When I was 15 I couldn't wait until the Fabulous Flippers came to town booked by rock and roll lovin'/promoter genius John Brown with Mid-Continent Productions based out of Lawrence, Kansas. He knew how to get your attention and built up the tension to the days prior of the sold out shows keeping our hormones at a fever pitch frenzy. The KOMA (in Oklahoma City) ads spelled danger first - Flips coming to town - wash the car - penny loafers, madrid shirts, and wheat jeans were the fad - but the music was phenomenal.

Sound system and lights were so ahead of their time (thanx Boone) and these white, fresh-faced young men from Kansas taught us what Blue-Eyed Soul was all about. Recreating the 45s you could only hear on KAAY (in Little Rock) brought to you from Stan's Record Shop in Shreveport, Louisiana and choreographing a stage show like no other complete with horns, steps, charisma, and pizzazz - all us young inspiring players would always piss off our dates as we weren't there to dance - but learn - and learn from the best. Each Flipper - a master at his ax - and now...nearly 35 years later we bring these original eight gentlemen: Danny Hein, lead vocals, guitar, and organ; Jerry Tammen, drums and vocals; Dennis Loewen, lead vocals, guitar, organ, and trombone; Dennes Frederick, bass guitar and vocals; original Flipper Terry Wierman, lead guitar and vocals; plus their famed horn section consisting of Roger Lewis, trumpet and flugelhorn, and Gary Claxton

and Doug Crotty on saxophones, back to Nebraska to induct them into our Hall of Fame as the most influential band of our era. To precede them with our "House Band" Nebraska Rocks All-Stars: myself on lead guitar; ex-Perks Bob Letheby, bass and vocals, and Judy Letheby, vocals, guitar, and percussion; Brad Stueve, on saxophone; Pat Glenn, keyboards and vocals; and ex-Charlie Burton bandmate drummer Dave "Rebel" Robel, and then present them with their plaques and spend time partying, dining, and just hanging out with these wonderful guys at my home was too much.

To top it off I was also able to induct my dear, dear pal, Russ Gillespie (Gillespie Enterprises) to the Hall of Fame as this fearless booker/promoter who created so many of these magnificent Gigs we kids went to at Pershing Auditorium and Antelope Pavilion (Nine High and Keen Time) and dozens of National Guard Armories about the state and surrounding areas. Russ, along with John Brown and Iowa deejay Peter McClain all met for the first time at this grand presentation. Great fun - and on a sentimental note - I first learned how to play rock and roll piano from my neighbor (I was around 10) Nebraska's veteran crooner and piano master Pat Glenn, who joins our All-Stars this year and receives his richly deserved award for so many years for making people feel things through his music. All other inductees this year I've had big-time history with, and they include: former Megatonnes/Rock Therapy bassist Gary "Otto" Spalti with the Fay Hogan Experiment; music store owner and friend forever Doug Fenton (Dietze's Music House); lady Elvis-Janice K.; Joe Gray; Jimmy Akin; and Jim Cidlik. Major kudos also go out to bandmates and co-founders of the Hall - Bob and Judy Letheby for doing such a bang-up job (pictorial on p.18).

Upcoming events

This bring my longest "Prez sez" to date and Rich Hoover at my door, fresh from Norman Hedman's Tropique recording session for *Taken by Surprise* with pix, videos, and a rough-mix tape to check out. More on that later in this and upcoming issues. Now, we in Lincoln have two upcoming very jazzy events to prime you for. First, along with the Lied Center for Performing Arts an act that was proposed to the BMF by a fellow promoter, Columbia, Missourian Jon Poses with his fine National Pastimes Productions, and then handed to Charles Bethea with our pledge to sponsor, yes, they're back - the original Bobby Watson and Horizon with Victor Lewis (along with pianist Edward Simon, Terell Stafford on trumpet, and Essiet Essiet on bass) comprised one of the tightest and brilliantly arranged groups of any era. A disciple of Art Blakey and the Jazz Messengers - Bobby Watson has mesmerized me at every spot I've heard him in from coast to coast. Always daring, clever, yet so soulful, along with famed Nebraskan now top New York session cat and writer himself Victor Lewis will provide world-class, big-city jazz for us all on October 1st at the Lied.

The jazz gods were smiling upon us as just the next week we were able to work into our budget a chance

to be able to be a part of another jazz happening at the Cornhusker Ballroom brought to you by The Seniors Foundation - my sweetheart, pianist Jane Jarvis, with her current out-of-sight trio, including ex-Basie-ite trombonist Benny Powell, and bass man of the stars, Earl May to present Lifelong Living and All that Jazz, Part II. In meeting with Paul Yates from the Seniors Foundation, we have already decided to plan for more shows in the future - this I like - people like Paul, eager, cooperative, and creative doers to merge with and be able to bring this community some damn fine music.

Until next issue, peace in music,



Butch Berman

Jazz is usually published 6 times a year by **The Berman Music Foundation**, at 719 P St., Studio G, Lincoln, NE, 68508.

Editor: Dave Hughes

Contributing Writers: Butch Berman, Rich Hoover, Dave Hughes, and Tom Ineck

Photographers: Butch Berman, Russ Dantzler, Rich Hoover, and Tom Ineck

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>.

For advertising information, contact Butch Berman at 402-488-1398. A business card sized ad for one issue is \$25, a half page ad for one issue is \$50, and a full sized page ad for one issue is \$100. Discounts apply for six month or one year rates.

If you would like to be added to our mailing list, call us at 402-476-3112, fax us at 402-475-3136, or e-mail us at <bermanmf@inetnebr.com>, and leave us your mailing address.

Jazz is printed by **Sir Speedy** at 4211 S. 33rd St. in Lincoln, 402-483-7575; and sorted and mailed by **All Needs Computer** at 5606 S. 48th St., also in Lincoln, 402-421-1083.

The Berman Music Foundation is a non-profit, tax exempt, 501(c)(3) private foundation recognized by the Internal Revenue Service and the Nebraska Department of Revenue. It was established in the spring of 1995 in order to protect and promote unique forms of jazz music.

Trustee: Butch Berman

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

Jane Jarvis, Benny Powell & Earl May

By Deb Batten

For nine years, the Seniors Foundation has celebrated aging in a positive way. By putting their support behind projects like senior housing and computer education for older adult learners, they have helped create an awareness of aging issues and celebrated the accomplishments of older people.

Their annual "Fund and Friend Raising" events share the same mission.

On Oct. 8 at the Cornhusker Hotel Grand Ballroom, the Seniors Foundation will celebrate its biggest fundraiser ever by continuing to put the spotlight on older artists who share their considerable gifts in spite of their age.

Pianist Jane Jarvis, 83, trombonist Benny Powell, 69, and bassist Early May, 72, three of the renowned Statesmen of Jazz, will be featured in an event called "LifeLong Living & All That Jazz II." Collectively, this trio has played with such greats as Dizzy Gillespie, Clark Terry, the Billy Taylor Trio, Sarah Vaughan, and Ella Fitzgerald, among others.

Jane Jarvis began her remarkable career in 1927 playing piano for a Gary, Indiana radio station at age 11. Since that time, she has played with the like of Lionel Hampton, Roy Eldridge, and Milt "The Judge" Hinton.

Trombonist Benny Powell, a versatile and accomplished player, continues a rich and diverse career that has included 12 years with Count Basie, a stint with Duke Pearson, and with the renowned Thad Jones-Mel Lewis Jazz Orchestra. He has had the distinction of playing for the inaugurations of three American presidents; Truman, Eisenhower, and Kennedy.

Bassist Earl May, began his career in the early 1950s, working New York clubs and studying with one of the fathers of bebop, Charles Mingus. During his career he has appeared everywhere from New York's Playboy Club to Bob Fosse productions on Broadway. He has played with George Benson, Miles Davis, and Herbie Hancock, to name a few, and became an official member of Doc Cheatham's band in April 1995.

The event will also feature a special appearance by Mary Pipher, celebrated author of *Another Country: The Emotional Terrain of Our Elders*, which includes a section about Jane Jarvis.

"The Seniors Foundation's main focus with this event is to showcase the talents of these older performers and the contributions to their field," says Paul Yates, director of development for the foundation, "It's inspiring to see these living legends keeping jazz alive for all ages."

Tickets are \$30 per person or \$210 for a table of eight. Admission includes complimentary gourmet hors d'oeuvres, wine tasting by James Arthur Vineyards and gourmet ales provided by Empyrean Ales.

Call 441-6152 for ticket information.

Jazz on disc

by Tom Ineck

Mingus Big Band

Blues & Politics

Dreyfus Jazz

When it comes right down to it, everything Charles Mingus ever did or said or wrote or played was about blues and politics, so it makes sense that the Mingus Big Band has recorded a CD using that as its theme and guiding premise.

"Blues & Politics" is as complex and soulful as the man himself, veering from Mingus' angry diatribe of "It Was a Lonely Day in Selma, Alabama" (recorded during a 1965 concert in Minneapolis) to the mournful "Goodbye Pork Pie Hat," Mingus' memorial to Lester Young.

With the exception of "Goodbye" and "Haitian Fight Song," the material here is weaker than on any previous Mingus Big Band recording. Maybe that is the inevitable result of placing politics too far above art, at least this overtly.

What were powerful political statements at the time they were written and recorded (largely in the 1950s and 1960s) sound somewhat dated in the late 1990s. Some of the titles tell the tale -- "Don't Let it Happen Here," "Meditations For a Pair of Wire-Cutters," "Oh Lord, Don't Let Them Drop That Atomic Bomb on Me."

Even so, this remains an emotionally charged statement by the composer and by his cadre of devoted and faithful followers in the Mingus Big Band.

STEVE MILLION

Truth Is...

Palmetto Records

Pianist Steve Million returns with another all-star ensemble for another stellar recording on Palmetto Records.

"Truth Is..." again showcases Million's composing and arranging skills, as he deftly shifts emphasis from one instrument to another, taking full advantage of his talented crew -- saxophonist Dick Oatts, trumpeter Randy Brecker, guitarist Steve Cardenas, bassist Michael Moore and drummer Ron Vincent.

Formerly, Million was a frequent player on the Kansas City jazz scene, but in recent years he has been living and working out of Chicago, where he and Nebraska native and saxophonist Jeff Newell became fast friends before Newell moved on to New York City.

This band does it all, from the ballad beauty of the title track to the uptempo "Terror of Toni Town" and the Jerome Kern standard "All the Things You Are."

Steve Swallow's seldom-heard but inventive tune "Eiderdown" also gets a nice treatment and a killer tenor solo by Oatts. Much of this music has a quirky, Thelonious Monk-like quality. Monk himself gets the nod on his composition "Gallops Gallop."

Blues corner

By Rich Hoover

Fall, ahhh fall, with the student population bursting forth with open minds and a few bucks left for a good time, the downtown entertainment center has gobs of goodies.

The John Falter jazz portraits exhibit, sponsored by the Berman Music Foundation, continues at the Nebraska Historical Society through the end of the year. Then, it's slated to move to the Jazz Museum in the 18th & Vine area in Kansas City. So stop by while you still can, it's well worth the time spent.

And, the internationally renowned Zoo Bar has a star studded lineup of the usual suspects.

It's just everywhere, I tell ya, everywhere.

Blues Festivals - The fall edition

10/2 Bowlful of the Blues Ojai, CA 805-646-7230 or 805-640-1703 - The Foundation of American Roots Music Sponsors this event in a beautiful part of the world.

10/2-3 St. George Island Music & Arts Fest Apalachicola, FL 850-653-9419 or fax 850-653-8219 - Apalachicola Bay Chamber sponsors this one, and it's a **FREE** fest!

10/7-10 King Biscuit Blues Festival Helena, AR 501-338-9144 or fax 501-338-8798 - This is the **KING** of blues fests with 38, yes **38**, top-notch groups on three stages over four days. Just the thought of it makes the heart go pittyapat.

10/7-9 Carolina Downhome Blues Fest Camden, SC 803-425-7676 or fax 803-425-7679 - Over ten groups including Jimmy Johnson, Wild Child Butler, Honeyboy Edwards, Byther Smith, and Drink Small.

10/17 Tucson Blues Fest Tucson AZ 520-882-1226 - It's got Angela Strehli, Mark Hummel, Lazy Lester w/Teddy Morgan Band, Fruitland Jackson, and more.

Blues on disc

By Rich Hoover

J.B. HUTTO & THE NEW HAWKS

Rock With Me Tonight
Bullseye Blues Classics

J.B. Hutto, a master of Chicago blues slide guitar, was born into a farm family in South Carolina in 1926. Moved to Chicago with his family in the 40s, and by the 50s was a drummer with Johnny Ferguson and the Twisters, playin' the West Side clubs. J.B. soon switched to slide guitar and formed his own group called The Hawks. J.B. and the Hawks began recording 78s on the Chance label and produced the hits "Pet Cream Man" and "Dim Lights".

This is the era when the bands of J.B. Hutto, Muddy Waters, Hound Dog Taylor, Big Walter Horton, et al., were having the legendary showdowns at Sylvio's, The

Boucups Lounge, and Turner's Blue Lounge. These were the very beginnings of the Chicago blues, and the West Side Sound. In the 60s J.B. started recording for the Testament and Delmark labels. J.B. was also part of a Vanguard label album featuring J.B. and the Hawks, Junior Well's band, and Otis Spann entitled *Chicago/The Blues Today Vol. 1*. In the 70s J.B. was recordin' and playin' all over the States and Europe. In 1975, with the passing of Hound Dog Taylor, J.B. added the Houserockers, Ted Harvey, drums and Brewer Phillips, rhythm guitar, to the group and did another highly successful tour of the US and Europe. In '79 J.B. moved to Boston and the Baron label and was touring and playing successfully.

When this material first came out in '83, the first 10 cuts were released as *Slippin' and Slidin'* on the Varrick label. The last two cuts of the original session were added to the current release on the Bullseye label as the first in a series of blues classics.

I first caught his show in early '80 at the Zoo Bar here in Lincoln. I was amazed by the power of his presence and sound and singing abilities and have been ever since. I was fortunate enough to be at several of his shows before his passing in June 1983. He was a slidin', yowlin', crowd lovin' bluesman on stage, and a gentle, kind, soft-spoken wit offstage. This CD is another fine example of J.B.'s drive and abilities to be an excellent slide artist, blues poet and singer.

Other releases in the series: Johnny Copeland's *Honky Tonkin'*, Clarence Gatemouth Brown's *Okie Dokie Stomp*; and Robert Jr. Lockwood's *Just the Blues*.

GARY REX TANNER WITH MISSISSIPPI SLIM

Classy Women
Little Frog Records

It sounds like "workin', playin', livin' life" blues to me. Gary has credits on all tunes, shares credit on six tunes with his father, Rex "Lucky" Tanner, and shares credit on two tunes with Eric Bikales the keyboard artist on this CD.

The music on this CD may be minimally polished but it is not raw. It is full of the feeling of a long days work done well. There are tunes that are reflective, some that are fun-seeking, and others that are fun-loving, all of them spring from the fertile soil of traditional blues.

This, Tanner's second release, is a little tighter instrumentally and more detailed lyrically, and sounds like a steady improvement to me.

Musical artists on this CD are: Gary Rex Tanner, vocals; Mississippi Slim, guitars; Eric Bikales, keyboards; Bob Leatherbarrow, drums; and Dave Raven, percussion.

PETER GREEN/SPLINTER GROUP

Destiny Road
Snapper Music

Peter Green is back and in a sweet groove with the Splinter Group band which includes: Peter Green vocals, (*Blues on disc continued on p. 17, col. 2*)

Tropique's new CD is worth celebrating

By Tom Ineck

NEW YORK CITY -- There is no magic to recording a jazz CD, although there can be frequent moments of magic if the musicians and the material "click."

What it **does** take is lots of hard work, skill, dedication and patience. It takes weeks of composing and arranging, days of rehearsal and more long days actually laying down the tracks. It takes many hours in mixing and fixing, occasionally calling musicians back to correct mistakes or recruiting different musicians to add just the right sound to a track.

When the sessions begin to bear fruit, the engineer and the musicians (and anyone else lucky enough to witness it) breathe a collective sigh of relief. If the music is good enough, it is reason for celebration.

Based on what I heard during late-August recording sessions in New York City, the Berman Music

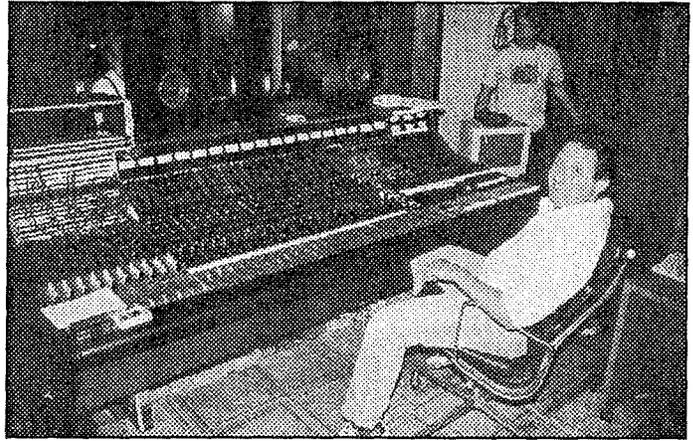


Photo by Tom Ineck

Lou Holtzman at the board

Foundation and all fans of Latin jazz have reason to celebrate. Norman Hedman's Tropique has its next CD "in the can," and it promises to be another step forward for the band, whose first BMF-produced CD, "One Step Closer," was released earlier this year on Arabesque Jazz.

plenty of time for irreverent humor and informality when they're in the business of making music with friends like Norman Hedman. Lou and Norman's professional relationship goes back 28 years, and their camaraderie is evident.

By the time photographer Rich Hoover and I arrive in the late afternoon of Aug. 24, Hedman and company already have laid down three of the 12 tracks planned for the sessions -- "Can't Sell A Secret," "That Unpredictable Eugene" and "Just For Ruby." They are listening to the playback of No. 4, the lively "Para Bailar (For Dancing)."

Norman introduces us to the band while they are still gathered around the sound board -- music director and timbales player Willie Martinez, vibraphonist A.J. Mantas, pianist Misha Tsiganov, bassist Ron Monroe, flutist Craig Rivers, saxophonists Sam Furnace and Roger Byran and percussionist Joe Gonzalez. Guest artists will include pianist George Cables, Kansas City saxophonist Ahmad Alaadeen and trumpeter Ken Fradley.

Things are going well, and there is such an air of confidence that Martinez asks Holtzman to record the rehearsal of tune No. 5, a lovely ballad called "Soft Serenade."

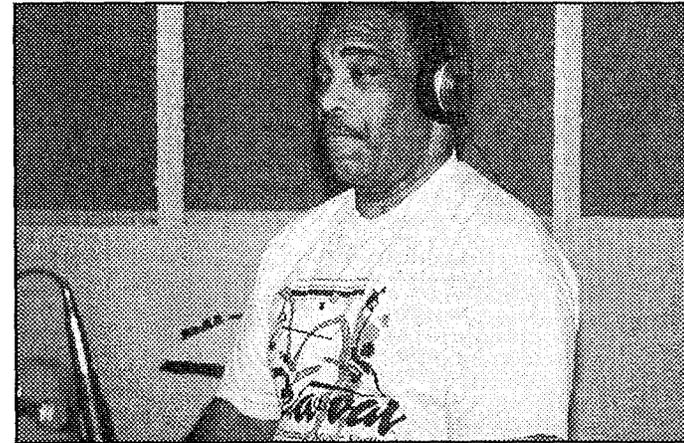


Photo by Rich Hoover

Norman Hedman

The following observations were gathered from notes taken during the recording and mixing sessions Aug. 24-27 at Lou Holtzman's Eastside Sound in Manhattan's Lower East Side.

Outside the studio, the nondescript brick building is nearly obscured by parked cars inside a high chain-link fence topped with concertina wire. It's all a facade for the hospitality and business-like atmosphere that await within.

Holtzman's vintage 24-track sound board once belonged to Lion's Share Recording of Los Angeles, where it was used to cut Led Zeppelin's "Physical Graffiti" LP, a historical fact of which Holtzman is justifiably proud.

Lou and Mimi Holtzman run a tight ship, but there's

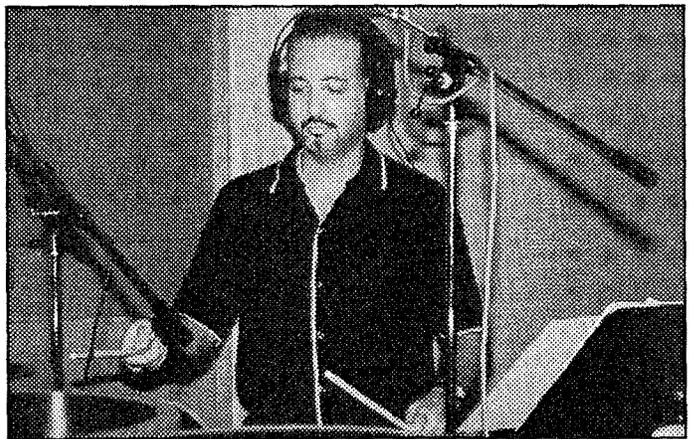


Photo by Rich Hoover

Willie Martinez

Martinez has imaginatively arranged the Hedman composition for flute and alto flute after accidentally adding a second flute -- instead of an alto sax -- while sequencing the piece at home.

Four takes later, "Soft Serenade" is done. With eight musicians (eight different sets of variables and eight distinct personalities) in the studio at the same time, it seems a remarkable feat to get a finished take so quickly. It soon becomes apparent just how compatible and professional these musicians are -- not a prima donna among them.

The band quickly moves on to tune No. 6, "Rudy's Mambo," a Hedman composition dedicated to a close friend and fellow percussionist. It features vibes, alto sax and piano solos.

Just two takes are needed to nail this one. Musicians gather to listen to the playback. After some discussion about which one is more rhythmically "in the pocket," it is decided to keep the second take, with "fixes" from piano, vibes and horns on the coda.

After several false starts and some exchanges about substitute chords and sound booth volume, the

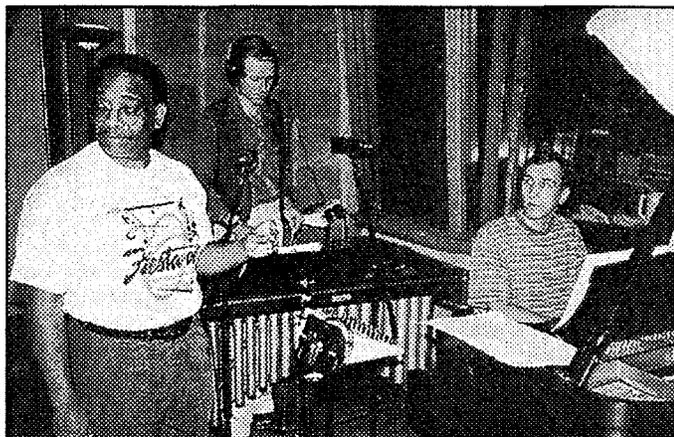


Photo by Tom Ineck
Hedman, A.J. Mantas, and Misha Tsiganov

infectious "Felicidad (Happiness)" is captured in a single take, with solos on vibes, alto sax, piano and timbales. Number 7 is a wrap.

With a few minutes to spare before moving on to the next tune, Norman takes me upstairs to the living room for a short interview.

"This CD is going to step up a couple of notches from the last one," he says. "We're looking for a band sound." He notes the chemistry and ease of communication among members of the band, especially between him and music director Willie Martinez.

"He knows my ears," he says of Martinez, whose own concept merges so seamlessly with Hedman's sense of polyrhythmic propulsion, a dense sound that draws on a variety of world beats while constantly moving forward, changing only in its melodic invention.

Hedman undoubtedly is the leader, but he welcomes the active participation of his colleagues. Several



Photo by Rich Hoover
Ron Monroe

of them contributed compositions to this session, including Tsiganov's "That Unpredictable Eugene," Monroe's "Maurice," and A.J. Mantas' "The One Left Behind," which is next on the agenda.

The Mantas piece is a catchy tune taken uptempo with flute, alto sax and piano solos and some great conga work by Hedman. Take two is the keeper.

It is nearly midnight, and eight of the 12 tracks have been recorded by the end of a very productive day.

Day two (Aug. 25) begins at 12:30 p.m. with a rehearsal of the CD's working title track, "Taken By Surprise." It will feature the soprano sax of Ahmad Alaadeen, who was flown in the previous day from his home in Kansas City.

Alaadeen and the others discuss the subtle details of the tune -- cues, a few changed notes, the rhythmic phrasing. They do two takes very quickly. Both are great.

Everyone is impressed with Alaadeen's contribution, a note-perfect reading of the melody and an Eastern-tinged solo that soars slightly above the rest of the ensemble.

In less than an hour, Alaadeen's work is done, but



Photo by Rich Hoover
Ahmad Alaadeen

he will stay in the studio for the rest of the day, obviously enjoying the experience of seeing and hearing a work of art in progress.

Before moving on to the next tune, guest percussionist Chris Fernandez adds the sounds of his homemade maracaon (two maracas joined together) to the already-recorded "Para Bailar," "Rudy's Mambo" and "Felicidad." Norman adds chimes, shakers and finger cymbals to "Taken By Surprise," and Mantas "punches in" a vibes phrase.

In critiquing the playbacks for mistakes, there is some discussion about whether they are "nitpicking." Martinez, Monroe and Rivers warn against making it too sterile.

"Leave in a little grease," they say, "a little chicken fat." In some cases, even "wrong" notes are just fine, they remind their bandmates.

It is 5:30 p.m. before work begins on tune No. 10, "Rags to Riches." The only standard on the songlist, the old Tony Bennett warhorse has been arranged by pianist George Cables as a cha-cha number, and Cables himself is there to contribute his keyboard magic.



Photo by Tom Ineck

George Cables

A.J. Mantas switches to marimba, guest artist Ken Fradley enters the studio play flugelhorn, and the other horn players sit this one out, giving the tune a sound unlike anything else on the session.

The timing is odd, causing several false starts and missed cues, but finally on take three everything clicks. Cables' intros and piano solos are perfect -- and different -- every time. From his sound booth, Fradley blasts a flugelhorn solo and cadenza-like passage over the rest of the band as the tune fades.

Joe Gonzalez overdubs shakers and, for now, "Rags to Riches" is in the can. In a couple of days, it will turn into a can of worms.

The stunner of the session is the 11th tune, "Light at the End of the Tunnel." It is a rhythmic fireball, gradually intensifying as Norman on congas is joined by Gonzalez on shakers and Monroe on bass, then Cables on piano and Martinez on timbales and, finally, Mantas on marimba, Byran on tenor sax and Rivers on piccolo.



Photo by Rich Hoover

A.J. Mantas

An inspired piccolo solo is followed by astounding solos on piano and sax, with congas, shakers and timbales adding to the fiery mix.

Two takes are recorded, and both are so good that the band is reluctant to discard one. On multiple playbacks, the excitement in the studio is visceral, with lots of smiles, high fives and backslapping. They know they have something very special in "Light at the End of the Tunnel."

With little delay, and with the excitement level still high, the band begins work on the final track, Ron Monroe's "Maurice," a tribute to Maurice White of the pioneering funk/r&b group Earth, Wind and Fire.

Aptly, it is a funky tune featuring Byran on soprano sax and Rivers on flute. But the lead instrument is the thumb piano, or kalimba, which Monroe himself will overdub later.

"Maurice" proves to be a difficult piece to record. The band struggles with it from 9:30 p.m. until midnight. What at first seemed a deceptively simple rhythmic pattern and a nice melody turns out to be a very complex tune with layers of subtle nuance.

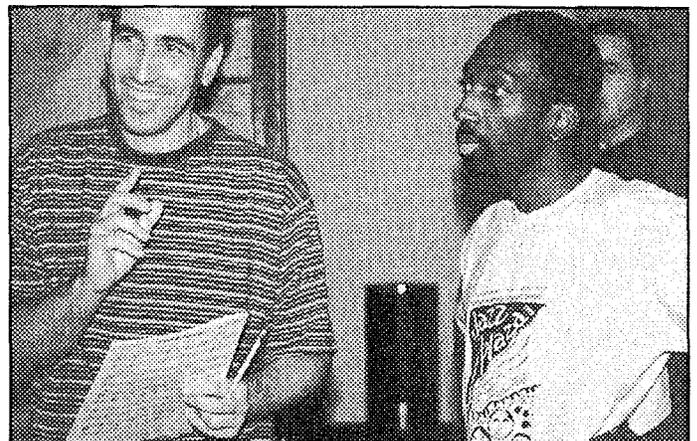


Photo by Rich Hoover

Tsiganov and Craig Rivers

Mantas overdubs a vibraphone riff for "Maurice" before the band calls it quits at 12:30 a.m.

Two days later (Aug. 27), we are back at Eastside Sound at 12:30 p.m. to witness the final overdubs and "fixes" to the finished product.

But something is bothering Norman. He lay awake last night, troubled over Fradley's flugelhorn part of two days earlier. Fradley's brash style just isn't right for the romantic "Rags to Riches." He has called another friend, Ronnie Buttacavoli, to dub over Fradley's horn. Buttacavoli will arrive at 3:30 p.m.

Norman begins by adding his "toys" to several tunes. "Soft Serenade" gets chimes, finger cymbals and shakers. "Just For Ruby," dedicated to Norman's mother, gets shaker and chimes, and Mantas and Tsiganov rerecord their solos. "Can't Sell A Secret" gets assorted percussion, too.

A sharp ear notices a single bass note on "That Unpredictable Eugene" is a half-step low, so Holtzman nudges it up a half-step on the computer. The miracles of technology!

Tsiganov overdubs a dropped chord on "Maurice" and fixes a few chords on "Rudy's Mambo." Monroe makes bass fixes on "Maurice."

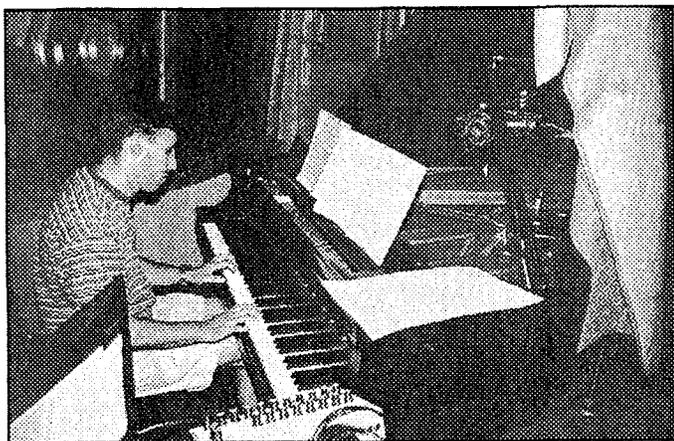


Photo by Tom Ineck
Tsiganov at the keyboard

Buttacavoli arrives on schedule, and the focus shifts back to "Rags to Riches." Holtzman knows he can't eliminate Fradley's flugelhorn entirely because it has "leaked" through the sound booth. Buttacavoli will have to do his level best to cover the "ghost" horn while creating his own flugelhorn solo and cadenza.

It is immediately evident that Buttacavoli's sweeter, more romantic style is better suited to the tune. After getting around the difficult timing of the arrangement, which places a long, suspended pause in the middle of the melody, he makes an inspired contribution to the session and rescues "Rags to Riches" from mediocrity.

The problem is Fradley's flugelhorn still is leaking into the mix. Norman calls George Cables and implores him to return to the studio that evening to redub his piano part, thereby eliminating more of the "ghost" horn. Ever the friend, Cables agrees.

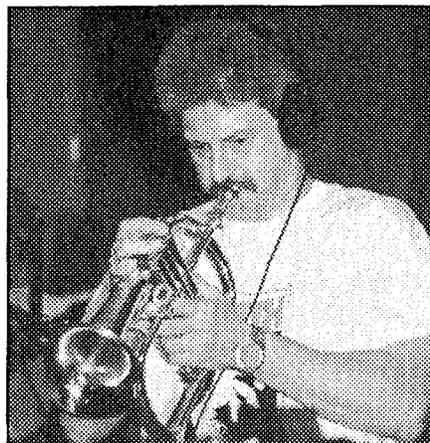


Photo by Rich Hoover
Ron Buttacavoli

While waiting for Cables to arrive, Monroe labors over the kalimba lead on "Maurice," eventually creating one of the most fascinating tunes of the whole session.

Cables arrives and pounds out another -- equally brilliant -- piano part. With added percussion by Norman, the flugelhorn leakage is nearly undetectable, and "Rags to Riches" is sealed up "in the can" again.

Hedman's capper for the CD session is a solo percussion statement, "The Message." He layers it carefully, overdubbing the congas several times, creating the effect of "talking drums." He then sweetens and spices it up by adding some of his "toys."

Finally, Monroe rerecords his bass line for "Para Bailar," not for any mistakes, he says, but for "groove."

Suddenly, after two 12-hour days and one eight-hour day, the sessions are over. There is still plenty of mixing to do, but the basic tracks are "waxed."

We pack up our notebooks and pens, our still cameras and our video camera. We haul Norman's congas and "toys" out the back door of Eastside Studio and say goodbye to Lou Holtzman and the Lower East Side.

There's still time to catch the 1 a.m. Saturday set at the Village Vanguard, New York City's most venerable jazz club. After all, this is "The City That Never Sleeps." Why should we?



Photo by Tom Ineck
Hedman on the congas

A world of jazz returns to K.C.

By Tom Ineck

KANSAS CITY, Mo. -- The world of jazz returned to the Midwest for the 4th Annual Kansas City International Jazz Festival June 25-27, but so did monsoon-like rains.

The deluge disrupted performances only on the event's final day, so there still is much to report from this outstanding festival.

One of the most exciting performances of the entire weekend came from the opening act, Norman Hedman's *Tropique*. This seven-piece Latin combo churned up some hot tropical rhythms with tunes from its Arabesque Records debut, "One Step Closer," produced by the Berman Music Foundation.

From behind his congas, Hedman led the ensemble with authority and flair, while remaining tasteful and allowing plenty of space for his colleagues. An honest-to-goodness working band, *Tropique* continues to develop a distinctive sound and a mutual respect among its superb players.

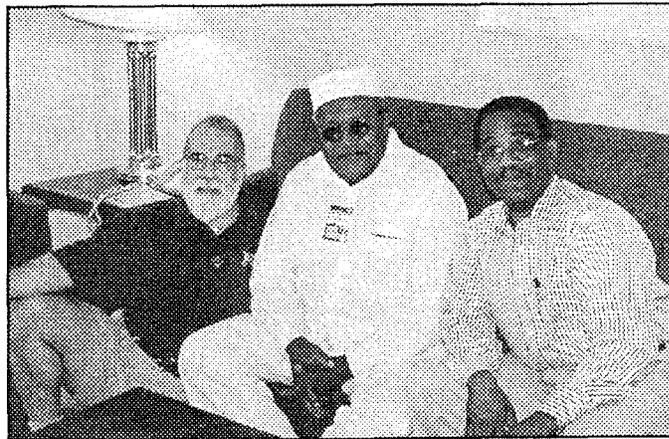


Photo by Rich Hoover
Butch Berman, Ahmad Alaadeen, and Norman Hedman

Smile," from the debut CD, and "Light at the End of the Tunnel," an irresistible tune slated for the next *Tropique* recording. It featured Craig Rivers on piccolo and Roger Byran on tenor sax.

Throughout the performance, there was the sense that this outfit is an organic whole, a smooth music machine with plenty of soul and a great future.

Performing for a lively hometown audience, singer Karrin Allyson was accompanied by some of Kansas City's finest, who also happen to be Allyson's longtime friends and colleagues -- pianist Paul Smith, guitarist Danny Embrey, bassist Bob Bowman and special guest drummer Ron Vincent.

After the standard "Nature Boy," Allyson offered a glimpse of her soon-to-be-released Concord recording "From Paris to Rio." Among the highlights were the slightly silly samba "The Duck," the lovely "My Vagabond Heart," and "Under Paris Skies," sung in flawless French.

I was especially pleased that Allyson has added to her repertoire the stunningly sad and beautiful theme from the Italian film "Cinema Paradiso," on which she also played piano.

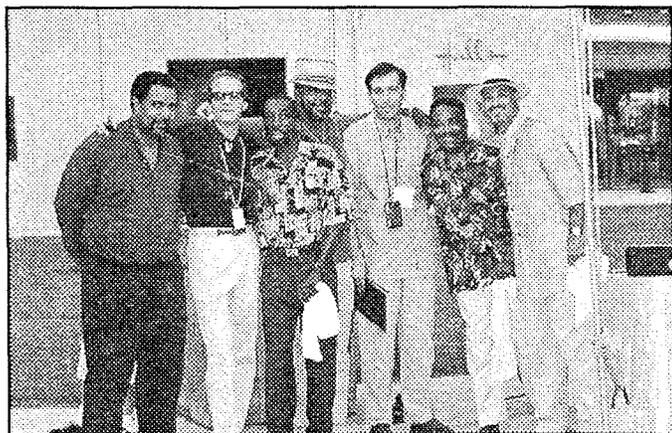


Photo by Rich Hoover
Norman Hedman's Tropique

On "Celebration," Hedman seemed to drift into a trance-like state, eyes rolled up and hands moving fluidly, flawlessly, over the congas. From the timbales, music director Willie Martinez drove the band with fire and passion, while bassist Ron Monroe provided a funky underpinning.

In rapid succession came "Shades of Magenta," "Gypsy Caravan" and "Michelline," a beautiful tune dedicated to Hedman's wife and featuring A.J. Mantas playing the lead line on vibraphone and Misha Tsiganov with a sensitive piano solo. Tsiganov, a young Russian emigre, is a keyboard artist with unlimited potential.

The all-too-short set ended with "I Caught Your



Photo by Rich Hoover
Karrin Allyson and Bob Bowman

On more familiar jazz ground, she sang "The Hum Drum Blues," "Give It Up or Let It Go" and "Like Someone in Love," taken at a wild tempo.

One of the most anticipated appearances of the weekend was the Friday night finale by Chick Corea and his new sextet, Origin. Theirs is bold, progressive jazz, not meant for the squeamish or the musically conservative.

Regardless of your reaction to this energetic, extended-play approach to music, no one can fault the virtuosic abilities of the players -- Bob Sheppard and Steve Wilson on assorted reeds, Steve Davis on trombone, Avishai Cohen on bass and Jeff Ballard on drums.

Corea's typically dense compositions and arrangements weave intricate horn lines over frenetic rhythms, diving into long harmonic excursions deep into the heart of a song. Corea also is using the new harmonic possibilities to explore the marimba, which he played with mastery and inventiveness.

Fronting a quartet, singer-pianist Dena DeRose performed a set largely made up of standards, including "The Touch of Your Lips," "You've Changed," "Whisper Not," "Spring Is Here" and "This is the End of a Beautiful Friendship."



Photo by Rich Hoover
Dena DeRose

But she also showcased a couple of excellent original tunes, including "Beautiful Eyes" and "Rune Tune," a fast bop number that had DeRose alternating between block chords and single-note runs.

She was accompanied by saxophonist Myron Walden, bassist Dwayne Burno and drummer Mark Taylor, a strong trio of players.

One of the few disappointments of the weekend was the lackluster Saturday afternoon performance by Puerto Rican saxophonist David Sanchez, whose Columbia recordings tend to be superb.

Sanchez fronted a quintet of fine players, including drummer Adam Cruz, but the music never seemed inspired or heartfelt. The leader spoke nary a word to the audience, further disengaging his listeners.

By contrast, Cuban pianist Chucho Valdes and his



Photo by Rich Hoover
David Sanchez

band performed a volcanic set, featuring his prodigious piano technique and a masterful display of Latin percussion.

In addition to several original compositions, the ensemble played ingenious arrangements of such familiar tunes as Gershwin's "Rhapsody in Blue" and "Old Devil Moon."

Fronting a quartet, saxophonist Kenny Garrett took the opportunity to showcase his latest Warner Bros. release, "Simply Said."

Following "2 Down & 1 Across" and "Key of G," Garrett dug into a very fast, very intense rendition of John Coltrane's "Giant Steps." After Garrett's astounding alto sax solo, saxophonist David Sanchez reacted by shaking his head in disbelief from his seat in the audience.

The wonderful "Delta Bali Blues," from the new CD, followed with Garrett on soprano sax and a piano solo by Shedrick Mitchell. "Back Where You Started," also from the new release, was a funky little number featuring Garrett on soprano and the nifty drumming of Chris Dave.

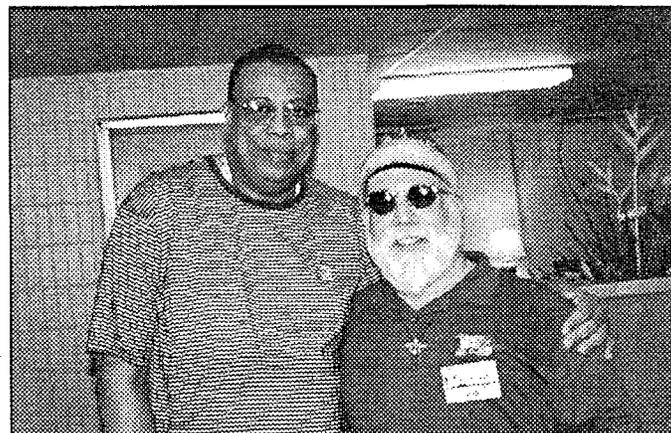


Photo by Rich Hoover
Chucho Valdes and Butch Berman

Bassist Nat Reeves kept everything in the pocket throughout the set. For such a relatively young and unfamiliar group of accompanists, the trio of Mitchell, Reeves and Dave seemed perfectly compatible in Garrett's company.

It is good to see a working band that does not require the headlining prestige of an "all-star" lineup.

Garrett's CD features guest performances by pianist Mulgrew Miller, guitarist Pat Metheny, bassist Marcus Miller and drummer Jeff Watts, but it is evident from this performance in Kansas City (and another recent appearance at Jazz Alley in Seattle) that Garrett's current traveling band is the real thing.

As I predicted in the last edition of *Jazz*, Saturday night's capper matching the vocal pyrotechnics of Bobby McFerrin with the accomplished musicianship of the New Orleans ensemble Astral Project was the surprise smash of the entire weekend, earning more than one standing ovation.

From the opening strains of "I've Got the World on a String," it was apparent that McFerrin and Astral Project were a perfect match, indeed. Their relaxed, but energetic and whimsical approach to music immediately endeared them to the audience, most of whom must have been wondering what the world-famous singer was doing on the same stage with this obscure New Orleans quintet.



Photo by Rich Hoover
Kenny Garrett

With more than 20 years of experience playing and recording together between their individual projects, the members of Astral Project are as cohesive a unit of jazz musicians as can be imagined. With no clear leader, the democratic process is in effect, leveling the playing field for saxophonist Tony Dagradi, guitarist Steve Masakowski, pianist Howard Levy (sitting in for David Torkanowsky), bassist James Singleton and drummer Johnny Vidacovich.

McFerrin exercised his vocal talents on a prayer for world peace entitled "A Peaceful Time." He joined Astral Project for a take on the title track of the group's latest CD, "Voodoo Bop." Its funky blend of blues, bop and street-marching verve sums up the group's unique



Photo by Rich Hoover
Bobby McFerrin

sound.

Crowd interaction always is an anticipated part of any McFerrin concert, and this evening was no different. Settling into a mid-tempo blues riff, he invited individual audience members to approach the barrier at the front of the stage and offer their improvised vocal phrases in a spirited exchange with McFerrin. As usual, the experiment produced some thrilling (and hilarious) moments, all of which McFerrin relished with the mischievous grin of a child.

Howard Levy, formerly a member of Bela Fleck's Flecktones, has a playful edge to his virtuosic piano (and harmonica) playing that makes him a great fit with McFerrin, who always is looking for an opportunity to take the music outside of its conventional boundaries and predictable progressions.

On "Shadows in the Night," Levy used a coffee cup as a mute for his harmonica to produce a wholly unique sound. Vidacovich shifted seamlessly from mallets to sticks to alter the mood of the tune.

Playfulness reigned during a very fast take on the Sonny Rollins calypso "St. Thomas," with Levy inserting a



Photo by Rich Hoover
Jazz fans Dean Hampton and Rich Hoover

snippet from "The Kerry Dance" and classical touches. Things got down-right ridiculous as McFerrin swerved into the Abba tune "Dance With Me."

McFerrin also drew on audience participation for "Amazing Grace" before finishing in fine form with Wayne Shorter's "Footprints," featuring a one-on-one trade between voice and tenor sax.

Throughout the entire set, McFerrin improvised exchanges with every member of the band, from deep bass lines to soaring soprano sax passages, from fast bop guitar riffs to staccato drum licks.

On Sunday, the rain came in periodic torrents, sending festival crew hustling to move electrical equipment to higher ground and squeegee pools of water that collected in the outdoor tent.

It was 5:30 p.m. before singer Vanessa Rubin made it to the stage. Her abbreviated set contained a number of familiar standards, as well as tunes from her latest Telarc release "Language of Love."



Photo by Rich Hoover
Norman Hedman, Steve Turre, and Butch Berman

Her trio of accompanists (piano, bass and drums) did her justice on a very fast rendition of "I Want to be Happy." The original composition "Born Again" was followed by the standard "If I Should Lose You" and the beautiful ballad "Early Autumnn."

From Stevie Wonder's "Last Winter," Rubin segued nicely to "The Summer Knows," written by Alan and Marilyn Bergman for the film "Summer of '42." Cole Porter's "Love For Sale" got a nice mid-tempo reading, and Gershwin's "Summertime" featured some adept Rubín scat-singing and a sly quote from "It Ain't Necessarily So."

The Steve Turre Sextet with Strings created a soothing ambiance, despite the violence and uncertainty of the weather.

Turre's ensemble featured veteran pianist George Cables (one of my personal faves), young violinist Regina Carter (formerly of the Detroit-based, all-women group Straight Ahead), Turre's wife on cello, Steve Irby on bass and Eric McPherson on drums.



Photo by Rich Hoover
Festival organizers John Jessup and Steve Irwin

Although his trombone playing is equally masterful, it is Turre's facility with the unwieldy conch shells that never ceases to amaze me. He manages to escalate the intensity of his playing as he develops a well-conceived solo, even inserting passages of triple-tonguing technique!

During one such solo, he switched from one size shell to another, using as many as eight different shells to construct a single solo.

Cables was featured to good effect on a slow Cuban rumba by Chucho Valdes, which also had Turre soloing with a Harmon mute and a plunger mute.

We reluctantly started on the long road home before the end of the set, only to learn later that Kansas City's favorite son and popular Warner Bros. recording artist, singer Kevin Mahogany, was bumped from the schedule because of the weather delays. With any luck, he will return next year for the 5th Annual Kansas City International Jazz Festival.

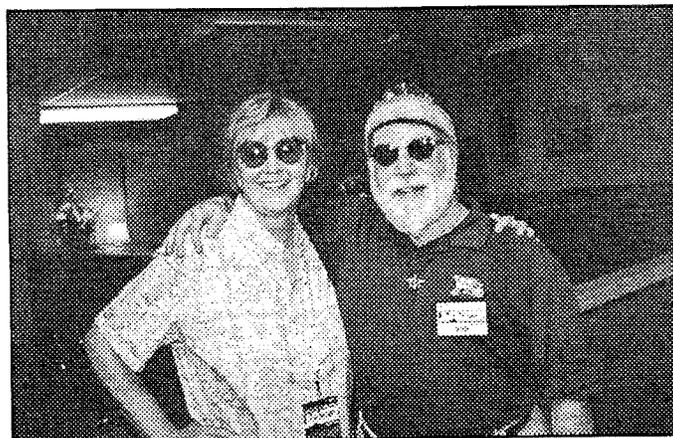


Photo by Rich Hoover
Festival organizer Jo Boehr and Butch Berman

Tomfoolery

By Tom Ineck

With an expanded slate of local musicians at the 1999 July Jamm, there was plenty of activity on the indoor Energy Square stage July 23-25.

And, with high humidity and temperatures pushing 90 outdoors, the indoor venue also offered a cooling respite for consistently large audiences.

The number of acts nearly doubled from last year, from eight to 14. That meant a greater opportunity for the area's best jazz musicians to perform and to be heard, despite the dearth of regular jazz venues.

Given the responsibility of booking the indoor stage, I asked the versatile woodwind player Ed Love to put together a drummerless trio. He called on bassist Rusty White and keyboardist Tom Larson for a set of familiar standards.

Love played soprano sax on Miles Davis' mid-tempo "All Blues," then switched to tenor sax for the ballad "Stella By Starlight," which also featured White taking the lead melody line on bowed bass. "Swingin' Shepherd Blues" got a nice treatment with Love on flute, and "Black Orpheus" was given a waltz tempo with Love on tenor and White delivering an awesome bass solo.

Love continued to juggle the woodwinds, switching back to soprano for a lively rendition of Juan Tizol's "Caravan." White's inventive bass solo lumbered like a beast of burden through the desert. It was back to flute for a stunning rendition of Gershwin's "Summertime"

The clarinet made an appearance on the humorous hybrid "Rhapsody in Blue Monk," which began with a note-perfect reading of the opening clarinet glissando and introduction from Gershwin's "Rhapsody in Blue" before going into Thelonious Monk's bluesy "Blue Monk." Larson played an inspired piano solo, and White dug in on the bass before the tune came full circle with the clarinet leading the way.

Saxophonist Bill Wimmer assembled a quartet also featuring John Carlini on keys, Mark Luebbe on bass and John Scofield on drums. Wimmer chose soprano sax as the lead instrument on "Someday My Prince Will Come," then moved to tenor for "I Hear A Rhapsody."

Acoustic guitarist Randy Morse, a member of the Lincoln Latin jazz ensemble Braziliance, made a wonderful guest appearance on the lovely Brazilian tune "Favela," working well with Wimmer on tenor sax. For Monk's "Bemsha Swing," Wimmer went back to soprano, also his horn of choice for "Recorda Me," which got a languorous Latin reading and an imaginative piano solo by Carlini.

Hard-working bassist Rusty White returned as a member of the Annette Murrell Trio, which also featured keyboardist Ronneka Cox, Murrell's talented, teenaged niece from Denver.

As always, Murrell wowed the crowd with her brassy, sassy vocals on the ballad "Until the Real Thing Comes Along." "Like Someone in Love" was taken at a medium tempo and gave the audience its first taste of

Cox's tasteful solo piano work.

Everyone got a turn on "It Don't Mean a Thing (If It Ain't Got That Swing)," with Murrell scat-singing the uptempo swinger, followed by solo passages from Cox and White. Cole Porter's classic "Night and Day" followed in a steady mid-tempo rendition.

My personal favorite, though, was the riveting duo performance of "Everytime We Say Goodbye." Murrell seamlessly and soulfully interwove her voice with White's sensitive bass playing, just as they recorded it last year for Murrell's debut CD, "My Shining Hour."

Cox delivered another fine piano solo on the bluesy "Somebody Else is Steppin' In," Murrell proved herself a soul dynamo on "Please Send Me Someone to Love," and "Swing It, Brother" did just that. With her a cappella finale, "My Eye is on the Sparrow," Murrell capped another memorable performance.

Tom Larson returned to front a trio that included Ed Love on reeds and Joey Gulizia commandeering a vast assortment of percussion instruments.

Beginning with Monk's "Well You Needn't," with Love on alto sax, they continued with "I've Got it Bad (and That Ain't Good)," which showcased Love on soprano sax and Gulizia displaying a great sense of dynamics with congas, bongos, cymbals and metal sticks.

"Blue Monk" returned to the stage (this time with Love providing a "walking" bass line on bass clarinet!) and Gulizia on congas. Love switched to soprano sax for Charlie Parker's "My Little Suede Shoes," which provided the setting for an imaginative Larson piano solo.

Gulizia delivered some fancy hand jive on congas, and Larson's piano solo contained definite stride elements on Charles Mingus' "Nostalgia in Times Square." A very slow rendition of "All the Things You Are" featured Love on flute and Gulizia showing his stuff on bells, rattles and cymbals. Love's bass clarinet gave a whimsical flavor to Gershwin's ubiquitous riff "I Got Rhythm."

The Gentlemen of Jive brought to the stage their unique spin on swing, r&b and novelties with tunes like the Django Reinhardt-Stephane Grappelli favorite "Minor Swing," the drug-induced rascality of "The Viper Song," the standard "Just One of Those Things" Thelonious Monk's quirky "Well, You Needn't" and the rockin' "Gimme That Wine."

They also offered their fascinating interpretations of "A Night in Tunisia," Mose Allison's hilarious "You Call it Joggin' (But I Call it Runnin' Around)," the venerable "Limehouse Blues" and Gershwin's "Lady Be Good."

Plenty of camaraderie is apparent in this band of local all-stars. Guitarist Pete Blakeslee handles most of the lead vocal chores, while Dave Fowler provides the fiddle power, Steve Hanson displays masterful chops on mandolin and guitar, and Dave Morris anchors it all firmly with his rock-steady bass lines.

I especially enjoyed their performance of "Round Midnight" and Fowler's tip of the hat to my KZUM radio program, "NightTown," which begins each week with a different version of the Monk classic.

Watson (continued from page 1, column 2)

outside the Horizon band, including a January recording for Red Records. That one also features trumpeter Jack Walrath, pianist Ronnie Mathews, bassist Curtis Lundy and percussionist Ray Mantilla.

"We always stay in touch, but we haven't been traveling as much," Watson said of Lewis. "This will be the first time we've actually gotten back together and played the music since we broke up."

What is it about Victor Lewis and what he brings to the Horizon equation?

"His level of excellence is so consistent," Watson said. "His concentration is so high that you can trust him. And the trust spreads throughout the band."

Can Horizon fans expect some of the old magic during the reunion tour?

"Yeah, I think so," Watson said, laughing. "Everybody went away, and matured and did records as leaders in their own right. It'll be fun when we come back together."

Fans **can** expect some of their favorite Horizon tunes, Watson promised.

"We're going to get our feet wet with some of the old stuff. There's so much history that I'm sure a lot of people want to hear. But, as we go on, we'll be putting some new stuff in."

Rehearsal time before the Lincoln appearance will be minimal, so the band will have to rely on familiar tunes.

"We're just going to get back together and let our brain cells come back," he said. "I think it will all start in the sound checks. We'll just line up our hits and start trying to play 'em."

Among the Horizon classics in the must-play category is "In Case You Missed It," an infectious romp from "Post-Motown Bop."

As Watson said when that recording was released in 1991: "Motown created the songs that were the hits for our generation. They were the tunes that we grew up with, listened to and danced to. And everybody still has their favorite Motown song. I'd like this record to create that same kind of feeling that Motown did, but in the jazz idiom. Through this record, I want jazz to grab people the way the funk and soul of Motown grabbed us, and I want people to find their own special song just as we did with Motown."

Watson is intimately familiar with the music of Motown, James Brown and Al Green. While in high school in the late 1960s, he played alto in funk and r&b bands. He also draws on the blues and gospel music for his inspiration. In fact, his youngest exposure to music began in the church, where his mother played piano and his father played tenor sax.

A Kansas City, Kan., native, Watson doesn't draw strong distinctions between different styles of music, preferring to find the common ground among them.

"It's all music," he said. "I started out in the church, and I had a rhythm-and-blues band for awhile. When I got to jazz, I just wanted to take it all along with me."

He took it along with him to the University of Miami, where he earned a degree in composition. From there, it was a short step to Art Blakey's Jazz Messengers, where he played alto, served as Blakey's musical director and won a National Endowment for the Arts grant for composition.

After five years with Blakey, he set out on his own in 1981, forming the first edition of Horizon and recording his first solo album with, among others, drummer Victor Lewis. He also worked with saxophonist George Coleman and drummers Max Roach and Louis Hayes.

He helped form the 29th Street Saxophone Quartet and played in contexts as diverse as Panama Francis' swinging Savoy Sultans and Sam Rivers' avant garde Winds of Manhattan.

Although he currently lacks a recording contract with a reliable American label, Watson hasn't been idle. He continues to record and tour and write new music. Among other projects, he composed the music for Robert DeNiro's directorial debut film, "A Bronx Tale."

"This is what we do," he said, incredulous at the thought of not composing. "I was doing this before I got a recording. We just always try to keep something in the bone yard, so when we need it we can go out there and pick it up."

Watson has recorded some of his own compositions in many different contexts, something he used to be reluctant to do. But Blakey taught him otherwise.

"Art Blakey told me just a few weeks before he died that I should record my tunes over and over again so that they could become standards."

Currently, Watson's working on some nine-piece arrangements of the music of Cannonball Adderley and Charlie Parker. He also is getting some additional mileage out of that Johnny Hodges material he transcribed from mid-'60s Hodges recordings and released in 1987 as "The Year of the Rabbit." In July, he traveled to Edinburgh, Scotland, to perform the tunes with a nine-piece ensemble.

Watson said he's excited about returning to Lincoln for another appearance with Horizon at the Lied Center.

"I remember the great reception that we got the last time that we were there, and I'm very, very excited and happy that we're getting ready to do this reunion. I'm really looking forward to it. The audiences have always been great there."

Watson also will conduct clinics for students at the University of Nebraska-Lincoln School of Music.

After the Lincoln debut, the Horizon mini-tour also stops in Denver and Minneapolis before winding up in St. Louis, Mo.

Bobby Watson and Horizon with Victor Lewis will perform at 8 p.m. Oct. 1 at the Lied Center for Performing Arts. Tickets are \$30, \$26 and \$22, and half price for students. For ticket information, call the Lied Center box office at 1-800-432-3231.

Jazz in the venues

Compiled by Dave Hughes

NJO moves to a new home for its 24th season

The 1999-2000 Nebraska Jazz Orchestra season includes five concerts and one dance at their new home, one dance at a country club, and two concerts again this year in Kearney. The season opens Sept. 21 with a "Tuesday Night Dance Special" at their new home, the Pla-Mor Ballroom, 6600 West "O" Street in Lincoln.

The first series concert, "Swing's The Thing," where NJO salutes the big bands, is Nov. 9 at the Pla-Mor and Nov. 11 at the Holiday Inn in Kearney. The special guest for these concerts is trumpeter Darryl White. The second series concert occurs Dec. 7 at the Pla-Mor, and features a holiday theme. "Christmas & All That Jazz" features vocalist Bev Jester doing some holiday tunes. Series concert #3 features "Cool Jazz" with the Young Lions All-Star Band on January 29 at the Pla-Mor.

A Valentine's dinner and dance fundraising event, entitled "Valentines & Jazz" will be held at The Country Club of Lincoln on Feb. 11.

The final two concerts in the season are in March and April. On March 14 at the Pla-Mor NJO presents a concert entitled "Gotta Dance" with special guest dancers Stephanie Chase, and Bud & Rita Imlay. Then, to conclude the season a program entitled "Jazz Has Been Bari Good To Me" featuring the NJO Young Jazz Artist Winner and Scott Vicroy on baritone sax for two shows, April 28 at the Pla-Mor and May 5 in Kearney.

Season memberships for admission to the five concert series and opening dance are: \$28 for students, \$48 for seniors (65 & over), \$60 for adults, and \$130 for family memberships (2 adults). Single concert tickets available at the door are: \$7 for students, \$12 for seniors, and \$15 for adults. "Valentine's and Jazz" tickets are \$65 per person. For a great deal on season tickets, you can join the new Nebraska Jazz Club at the \$300 level.

Tickets may be purchased at the first concert or ordered in advance at the business office of Arts Incorporated, 402-477-8446, 216 N. 11th St, Suite 202, Lincoln, NE, 68508-1401, or e-mail them at <njo@artsincorporated.org>.

Monday Night Big Band continues

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

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

For more information, call 402-477-8008.

Jazz at Stackwoods continues through Sept.

Lincoln's newest venue for jazz, Stackwoods, at 5900 Old Cheney Road, brings you The Smokehouse

Jazz Quartet every Wednesday and Friday nights at least through September.

The music runs from 7 until 10 p.m. on Wednesdays, and from 8 until 11 p.m. on Fridays.

For more information, call 437-8400.

Jazz at The Oven adds another night

On Thursday (a new night) and Sunday evenings at The Oven, 201 N. 8th St. in Lincoln, you can still hear the duos of either: Dave Novak & Dennis Taylor; Steve Hanson & Nancy Marshall; John Carlini & Andy Hall; or Peter Bouffard & John Carlini. Call 402-475-6118 for more information.

Inn Harms Way continues outdoor jazz

The news that Inn Harms Way was going to have outdoor jazz on Thursday evenings again arrived too late to be included in our last newsletter, but you still have a chance to catch some music through September.

The Tom Larson Trio usually plays every Thursday from 7 to 9 p.m. outdoors on the patio unless it is raining. The restaurant, which features great seafood, is located in the Haymarket at 7th and P.

For more information, call 438-3033.

Jazz on the radio

By Dave Hughes

Nebraska Public Radio

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

At 11 p.m. on Friday you can still hear National Public Radio's "Jazz Profiles," an audio biography of jazz artists. At midnight a new host brings a new program that still features some locally programmed jazz. Malley Keelan hosts "Midnight Serenade," a program of easy jazz and other favorites.

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

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

Jazz shows on KZUM

KZUM Community Radio, at 89.3 FM in Lincoln, offers some jazz programs Monday-Wednesday afternoons from 1 to 3 p.m., Thursday afternoons from 1 to 4 p.m. and some other days and times.

The weekday afternoon schedule goes like this: on Mondays, Ed Rumbaugh hosts "The Art of Jazz;" on Tuesdays, Herb Thomas guides "Zero Street;" on Wednesdays, Randy Morse hosts "Som de Brazil;" on Thursdays, Butch Berman, does "Reboppin" from 1 to

2:30 p.m., and Rachel Principato, programs "Rachel's Jazz" from 2:30 to 4 p.m.

There are other jazz programs scattered throughout the schedule, including: "Dance Bands: When Melody was King," with Con Good from 8 to 10 a.m., "Jazz Journey," hosted by jazz musician Bill Wimmer, and "Hotter Than That" with Warren "Rude Dog" Rudolph from 8:30 to 10 p.m. on Mondays; "NightTown," with Tom Ineck from 8:30-10 p.m. on Thursdays; and, some western swing on the "KZUM Heyride" on Fridays from 7:30 to 9 p.m. with long time host John Schmitz is for you.

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

Jazz and blues on KIOS (with Wed. changes)

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

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

On Saturdays: "Marian McPartland" airs again at 8 p.m. on Saturday followed by "Jazz Junction" with Erben again at 9 p.m. and "Last Call" with Cooke again at 11 p.m.

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

Discorama By Butch Berman

DENA DEROSE
Another World
Sharp Nine Records

It was a hot and sweltering day in Kansas City at their fourth annual International Jazz Festival that I first encountered Dena DeRose. She conveyed a coolness that felt like a gentle breeze but intense as she wove her brand of jazz freely between her husky voice and her unique piano voicings. She was the definitive belle of the ball that day when we exchanged CDs backstage (me representing my artist, Norman Hedman).

Now in preparing my column this issue I had a huge stack to choose from - all better than good, too. Well - I must say my first pick was easy as Ms. DeRose new release - *Another World* on Sharp Nine Records - has easily slipped into my top ten faves in '99.

From the opening strains of "You Don't Know What Love Is" - you know you're in the room with a master -

even as being a newcomer to the fest scene - she shines as she evolves, with every track a keeper.

Unique renditions of "More Than You Know" and "You Changed" will have you pondering over the musical journey this disc provides as this rising star simply captivates.

A stellar core of bandmates consist of Steve Wilson, Ingrid Jensen, Steve Davis, Dwayne Burno, Mark Taylor, and Daniel Sadowick - all utilized sparingly, yet all deliver. By the time you're hearing the fade on "(This is the start of a) Beautiful Friendship," you'll think that she is singing the lyrics...just for you.

THE JEFF NEWELL QUARTET

Jack The Ripper
Igmod

When a fellow deejay called last week and asked if I could cover an interview with a touring alto saxophonist (as he had a prior commitment), I thought, sure, why not, who's the guy? When he announced, ex-Nebraskan Jeff Newell (now a New Yorker), little did I know what a treat hanging out with this talented cat would turn out to be.

During the interview we debuted his Igmod release *Jack The Ripper* as he proceeded to unfold the intriguing story of this CD dedicated to an ex-wife (since deceased). An ode to the memory of Jacquelynne Lajorie Reaves reveals an inspiring, yet at times tumultuous relationship as Jeff rivets you with his cathartic emoting as he weaves the intricate web of the effects this woman nicknamed, at times, "Jack The Ripper," (hence, the title) had on this artist.

Evocative, yet spiritual, like Mr. Newell, it's hard not to listen to this work of art and reflect on some inner dark sovereigns of your own. This challenging creation has also found its way into my top ten faves of '99.

Great backup work by KC pianist Steve Million and the fiery Windy City rhythm section consisting of bassist Larry Kohut and drummer Rick Vitek create the perfect canvas to present Jeff's creativity. New attempts to breathe life into such standards as "Love For Sale" and "My Heart Belongs to Daddy" succeed with aplomb. Check out *Jack The Ripper* now, it's no stab in the dark.

Blues on disc (from p. 4, col. 2)

guitar, harp; Nigel Watson guitar, mandolin, vocals; Larry Tolfree, drums, percussion; Peter Stroud, bass; and, Roger Cotton, keyboards, guitar. Writing credits go to Roger Cotton with four tunes, Nigel Watson with three tunes, Peter Stroud with two cuts, and Peter Green has a captivating guitar-percussion instrumental entitled "Tribal Dance" and another untitled/unlabeled cut to finish the CD. The outside credits go to Elmore James' "Madison Blues" and the Stevie Winwood/Will Jennings compositions "There's a River".

This CD is British/Soul/Blues and an excellent job of it. I'm glad to hear Peter Green again.

Nebraska Rocks Pictorial

Photos by Rich Hoover



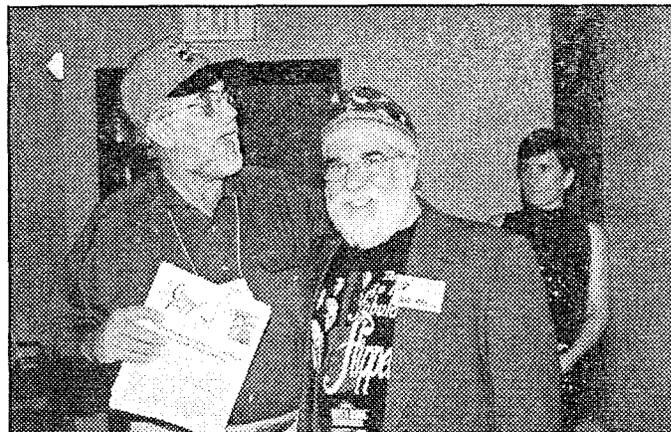
The Nebraska Rocks All-Stars: Dave Robel, Judi Letheby, Butch Berman, Brad Stueve, Bob Letheby, and Pat Glenn



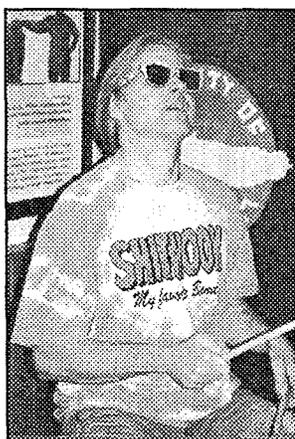
Janice K.



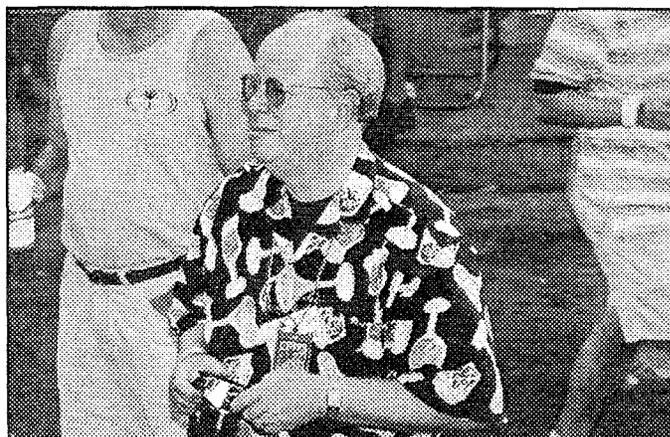
Janice K., Dave Robel, Butch Berman, Gary "Otto" Spatti, and "Buck" Weyerman



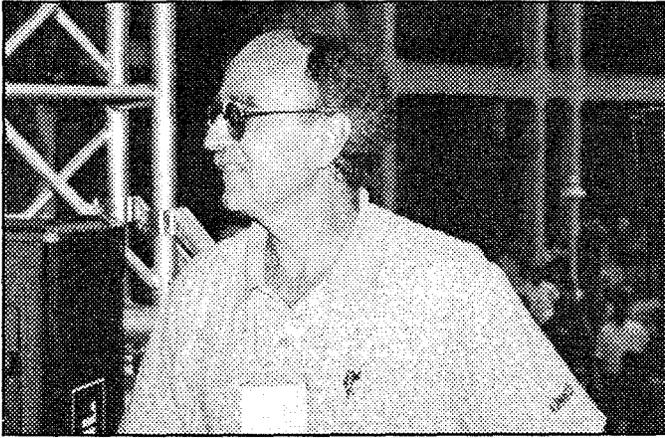
John Brown, Butch Berman, and Doris Abbott



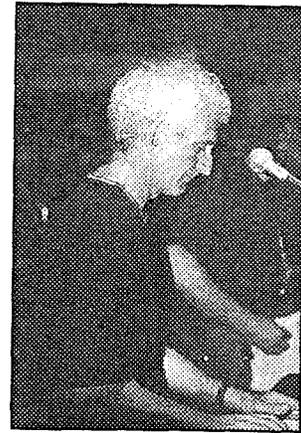
Drummer Dave Robel



Russ Gillespie



Doug Fenton from Dietze Music House



Flipper Dennis Loewen



Flipper Terry Wierman



Flipper Danny Hein



Flipper Dennes Frederick



Flippers Danny Hein, Roger Lewis, Doug Crotty, and Gary Claxton



719 P St Studio G
Lincoln NE 68508

Address Correction Requested

Non Profit Org.
U.S. Postage
PAID
Permit No. 1359
Lincoln, NE

Jane Jarvis in Lincoln Oct. 8



Photo by Rich Hoover

Pianist Jane Jarvis

How can you help the foundation?

The Berman Music Foundation is a non-profit, tax exempt, 501(c)(3) private foundation, and your tax deductible donation is needed to help offset the costs of this newsletter and its programs.

_____ \$ 10 _____ \$ 25 _____ \$ 50
_____ \$ 100 _____ \$ 250 _____ \$ Other

Name _____
Address _____
City _____
State _____ Zip _____
Phone (H) _____
(W) _____

Makes checks payable to The Berman Music Foundation, and send it to:

The Berman Music Foundation
719 P St., Studio G
Lincoln, NE 68508

Thanks for supporting jazz in the Lincoln area!