

Green grass & the blues

BY BARB CHURCHILL
Staff Reporter

One can never get enough jazz or blues in Lincoln.

At least, that is what Ed Love, director of the Nebraska Jazz Orchestra, which organized this year's Prairie Jazz and Blues Festival, believes.

People familiar with the Prairie Jazz and Blues Festival will notice a couple changes this year, Love said.

"Blues" has been added to the title for the first time, he said.

"Lincoln is a well-known blues town, and has many blues acts," Love said. "We want to tap into that market."

In addition, the NJO relocated the Prairie Jazz and Blues Festival to the Hillcrest Country Club

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- Ed Love, NJO director

because the city-owned Pinewood Bowl just wasn't working as a location, he said.

"It's an experiment to see if a wider variety of people will come out," Love said. "(At Hillcrest), there is a wider variety of food and beverages to choose from, including Budweiser."

Having beer available at a concert isn't an automatic ticket to success, but it does seem to help bring in a larger audience, Love said.

KZUM assistant manager and free-lance jazz writer Tom Ineck said he believes having many different jazz and blues events in town really helps promote the music.

"Larry Boehmer (owner of the Zoo Bar) has educated people about the blues, and Jazz in June

has educated people about jazz. This helps keep the music alive," Ineck said.

University of Nebraska-Lincoln jazz instructor Dave Sharp, who also arranges and occasionally directs the NJO, was singled out for praise by Ineck, who called Sharp "an excellent teacher of jazz."

"(Sharp helps) promote jazz at UNL (because he brings) jazz to a younger audience. It would be a pity if no one was (doing that)," Ineck said.

Boehmer said he thinks jazz in Lincoln is somewhat interdependent.

"Jazz in June has certainly grown, and that's a plus for (every jazz event) in Lincoln. Anytime you have 1,500-2,000 for a jazz event, that expands the market," Boehmer said.

Acts performing at the Prairie Jazz and Blues Festival include vocalist Annette Murrell, the blues-based big band the Fabtones, the Ed Love Quartet and the NJO.

"We were trying to offer a wide variety of music for people to listen to," Love said.

And variety they shall have, as Murrell is highly-regarded for both her blues and jazz singing, the Fabtones are known for their 60's oriented rhythm-and-blues based sound, the Ed Love quartet will play straight-ahead improvisational jazz, and the NJO will play blues-based arrangements in the style of the Buddy Rich big band, Love said.

One fun song the NJO is planning to perform is Bob Florence's "Big Band Treasure Chest." This tune has many short themes interwoven from such standards as the Count Basie Band's "One O'clock Jump" and the famed Doc Severinson-penned "Here's Johnny! (The Tonight Show Theme)", as well as many short blues solos, Love said.

The Prairie Jazz and Blues Festival will be held on Sunday, June 14 from 4 p.m. until 9 p.m. at the Hillcrest Country Club, located at 8901 O Street. Ticket prices are \$10 for adults, seniors \$9, students \$5, family (maximum of two adults plus any amount of children) \$22, and children under five free.



MATT HANEY/DN

Former Suede guitarist works on solo career

BY TIM KARSTENS
Staff Reporter

Their wild antics and sometimes bad behavior are chronicled in tabloids.

Their faces grace magazine covers that herald them as creative geniuses, capable of a lasting influence. But, as soon as they appear, they seem to disappear into obscurity, painting billboards or playing reunion tours at state fairs. It is the explosive nature of the pop star beast and there many casualties.

But sometimes they don't disappear. They reinvent themselves and spend the rest of their careers fielding

questions about their past incarnations. If they are successful, they can escape the stigma of past associations. If they can't, they enter the David Lee Roth territory of gossipy band biographies and Las Vegas cabaret shows.

For guitarist and career collaborator Bernard Butler, the former looks more likely than the latter.

The name is predictably unrecognizable to the finicky American music fan, but in England, Butler is already a legend. He began his career with Suede — now called the London Suede — a band that also included

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