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AND BLUES

DON BURROWS

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in thirty years

HERBIE HANCOCK

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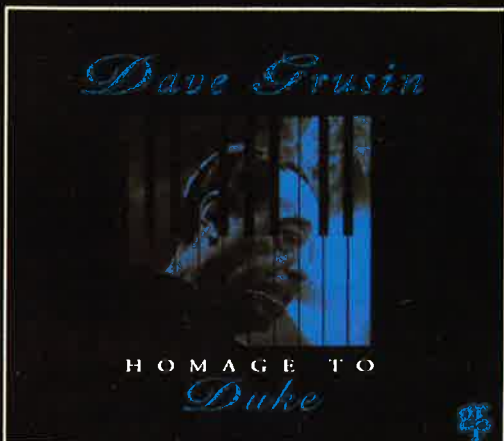
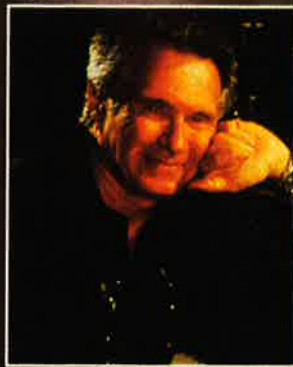
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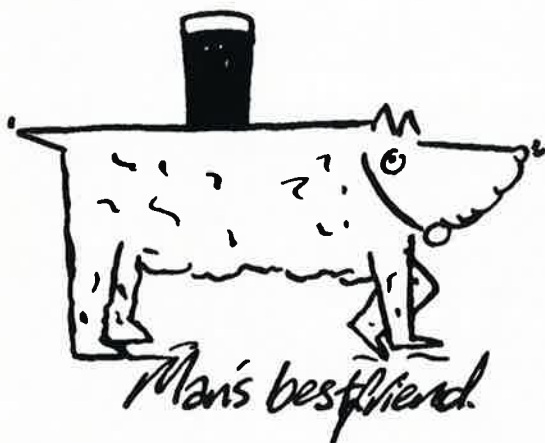
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FROM THE

EDITOR

WELCOME to the inaugural edition of Australian Jazz and Blues and thank you for giving us your support by purchasing this copy.

Our mission is to bring you a publication of substance. Not hype, but substantial and impartial coverage of the Australian jazz scene plus news from overseas on artistes, recordings and trends in the industry.

We are fortunate to have the most impressive list of contributors ever assembled for a Jazz magazine in Australia as well as many of the leading jazz writers and authorities from overseas. Their articles will cover a wide spectrum of jazz. We thank them sincerely for their support.

But without you, the reader, there can be no magazine and we will always try to put our readers interests first. So we welcome your letters, comments and suggestions in order to continually improve the magazine.

Our slogan is "If you subscribe we will survive" so mail us your subscriptions. If you are one of the first 200 subscribers you will receive a free CD sampler of the latest GRP releases. By subscribing you will be helping us to build a large readership which, in turn, will attract valuable advertising sponsorship and therefore ensure the future of Australian Jazz and Blues.

— Peter Cole

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Don Burrows at the Manly Jazz Festival

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DON BURROWS

THE FIRST 50 YEARS

IN the short history of Australian popular music there are precious few musicians who could match the outstanding contribution made by DON BURROWS. Since making his first recordings during the Second World War on the Regal Zonophone label, DON BURROWS has released more than twenty albums and played on scores of others.

He has played alongside everyone from Frank Sinatra and Tony Bennett to Buddy Rich, Stephan Grapelli and Nat King Cole. He has been awarded an MBE as well as the Order of Australia (AO), and innumerable other titles, including a Bicentennial award as one of Australia's 'Living National Treasures'. He has had a jazz club and a TV series named after him.

As a pioneering musical ambassador DON BURROWS was the first Australian to play at the Montreux Jazz Festival in Switzerland and the Newport Jazz Festival in New York. He was the first western jazz musician ever to play in the Peoples Republic of China and in 1984 was elected to the board of the International Jazz Federation.

In September 1990, *BABINDA TRILOGY* was released. This is DON BURROWS' most ambitious musical recording yet, and is a three album set featuring BURROWS playing duets with members of his quintet, ensemble pieces with the same musicians and large-scale works with a 28 piece orchestra.

1991 was a typically busy year for DON BURROWS, with one of the highlights being a European tour with James Morrison and his band. They played in many countries and some of the world's major jazz rooms in Italy, Holland and Germany as well as Le New Morning in Paris, the Queen Elizabeth Hall in London, the Biennale in Venice and the Berne Festival in Switzerland, where Don Burrows played with Gerry Mulligan, Winton Marsalis and the Max Roach Group. In the midst of this tour there was a flying visit to Hong Kong, just to keep pace. "Combined with considerable Australian touring with DON BURROWS QUARTET, this made for a pretty busy year" remarked Don, with characteristic understatement.

IN 1992 DON BURROWS was invited to play and talk about his music in all corners of the globe, including the Montsalvat Festival. Another major highlight was a Musica Viva tour to China, Hong Kong, Singapore, Manila and Kuala Lumpur.

Other projects included the release by ABC Music of THE FIRST 50 YEARS a 5 CD boxed set which traces Burrows' illustrious recording career.

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LETTERS ...

Dear Peter,

At last, details on the Adelaide Scene. I will send hard copy through the mail ...

We have needed a national jazz magazine for so long. Don't hesitate to contact me for any other information. Best of luck.

PAM SWANSON
Adelaide, Jazz Action, SA

* * *

Dear Sir,

My congratulations and best wishes on the launch of "Australian Jazz Magazine".

A magazine of this type and quality is long overdue to cater to the ever-growing number of jazz enthusiasts around the country.

I look forward to future editions. Long may it prosper. Best wishes.

FRANK CROOK
Radio 2BL702 Sydney

* * *

Dear Sirs,

Congratulations on publishing a much needed magazine for the jazz community.

We feel sure that we will be a consistent supporter of the magazine both with editorial and advertising contributions.

Good luck and best regards,

GREG McNAMARA
Dynamic Music, Sydney

* * *

Dear Peter,

I wish you long lasting success with your jazz magazine. Best wishes,

VICKTOR ZAPPNER
Burnie, Tasmania

* * *

Dear Peter,

This is marvellous! At last Australia has a quality magazine in which we can promote to the ever-growing number of jazz lovers around the country. Congratulations and best wishes,

FLORENCE MILES-WALDMAN
PolyGram Records

Dear Peter,

As a lover of jazz and a supporter of the music I am extremely pleased to learn that you are publishing a magazine that will do much to bring the Australian jazz Community together.

I wish you every success with your brave new venture.

SIGMUND JORGENSEN,
Montsalvat Jazz Festival, Victoria.

* * *

ONE



FROM YOU ...

LETTERS PLEASE!

(No more than 150 words)

To the Editor

PO Box 679

Bondi Junction, NSW 2022

Dear Sirs,

I learnt recently that you are publishing a magazine for the jazz enthusiast. As a promoter of International and Australian Jazz performers I now, at last, have a media in which to promote my tours to my audience.

I wish you every success, long may it last!

Sincerely,

WARREN LETTERS,
Gold Coast, QLD

* * *

G'Day me old,

You do know that jazz is a four letter word so I wish you all the best with your new magazine. See you in the dole que.

Best of everything,

CHRIS (SMEDLEY) QUA,
Bass Player, Sydney

* * *

LETTERS PUBLISHED
SUBJECT TO
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Dear Peter,

Your magazine gives us an outlet in which to promote our ever-growing catalogue of jazz product.

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Sincerely,

SUZIE BIRO
Festival Records

* * *

Dear Sirs,

I hope that your magazine will cover all styles of jazz and in particular the out-put of Australian jazz artistes who are more deserving of support from the media.

Thank you for undertaking this challenging project. Best wishes,

DIETER BAJZEK
New Market Music, Melbourne.

* * *

Dear Peter,

As you know, I have promoted jazz in Australia for many years. Your magazine will give me the opportunity to promote my events directly to jazz enthusiasts which now number many thousands.

I thank you for your on-going support of jazz and for creating a magazine that will help to 'spread the word'. Wishing you every success,

BRIAN JONES
Jazz Promoter and Manager, Don Burrows.

* * *

Dear Pete,

What you are doing is great! I wish you every success and hope that we can celebrate in the Lord Dudley when the first edition is launched. All the best,

KEITH STIRLING
Trumpeter, Sydney.

* * *





Photograph by GLEN WEXLER

HERBIE HANCOCK'S looking pretty good. Dressed in characteristic black with a colourful sport shirt, he doesn't quite understand why the photographer would like him to wear a different shirt. And he's even less enthusiastic about the make-up session which must precede the taking of photographs for this story.

But he shrugs and laughs his easygoing laugh. Such is the price of fame. More than worth it, one suspects, for the beautiful, airy home in the Hollywood Hills, with its swimming pool, tree-filled lot and technology-packed studio.

At 52, Hancock still retains much of the boyish quality he possesses when he first broke through to public consciousness in the early '60s in a dual capacity – on the one hand via the cross-over hit tune "Watermelon Man" on the other via long-term association with Miles Davis.

Conversations with Hancock usually start slow and build episodically. Like a set of variations on a theme, his comments can appear halting, even uncertain, in the ideas and images. He clearly tries to be as precise with his words as he is with his music, ever eager to say exactly what he intends to say, bothered occasionally by the fact that, to him, verbal expression is never as lucid or as communicative or as direct as the sounds and rhythms that issue forth from his keyboards.

Having recently completed a tour with the Miles Davis tribute band of Ron Carter, Tony Williams, Wayne Shorter and Wallace Roney, Hancock still has Miles on the mind. Nearly a decade of his career – almost a third of his productive professional life – was spent with Davis, at a time when the Prince of Darkness was encouraging his players to express a remarkable amount of individual (and group) creativity.

"Miles always had the vision", said Hancock. "And it wasn't only the short term vision of just playing great for the people every night. It was also the long term thing – the idea that the stage is also the laboratory. And that's what made Miles Miles – that he wanted people to be working on something, whether it took a day, a week or a year, or whatever.

"I heard Trane with Miles at the Regal Theatre, it must have been '59 or something", he continued. "It was the first time I'd heard Trane, and I thought, "What is Miles doing with this guy?" I didn't hear anything that I could identify with, or focus on, as craft. Not that it was above my head, but what I wasn't able to tune in on was the fact that Trane was searching for that thing that he eventually wound up finding, and Miles was encouraging him to look for it. The truth is that it wasn't until I got in Miles' band that I totally understood exactly why Miles hired Trane, because I realised that Miles gives his musicians the freedom to go after their vision. In fact, it's more than the freedom; it's what he wants them to do".

Planning the Davis tour had its difficulties. Among them, was the question of what tunes to do and how to do them. There were those in the jazz community who appeared to feel that this singular collection of creative talent would, somehow, be content to simply reconstitute some of the Davis standards.

But such a solution was never really in the cards, despite some uncertainty among the players regarding what direction to take.

"While we rehearsed," said Hancock, "we changed our minds every day about what we were going to play, and what the focus would be. Miles had put such a signature on so many tunes, standards, etc, that if we attempted to play them, my feeling was that we might have a tendency to be affected by that signature. Either try to recapture it – or to try the opposite – and either way that's not good. So we decided to play some of the tunes that Miles had recorded, but didn't play live.

"For example, we did 'Sorcerer', 'Little One', 'Pee Wee' (which is Tony Williams' tune), 'Eight-One' and 'R.J.', which are Ron's tunes. Tony also wrote a tune specifically for the tour – that was the only tune that was written at the time. We also did Wayne's tune, 'Pinocchio' (which we actually did play live with Miles), and Wayne made a medley of some other things that we didn't play live. Plus a few of Miles' more familiar things like 'So What', 'The Theme', and 'Two Bass Hit'.

"And the funny thing was," he said, "was that at the first rehearsal, I thought there'd be no problem – except that I felt a little rusty. What surprised me was that it didn't groove, it didn't jell at all. It was like, 'wow, what's happening here?' I mean, I

wasn't really worried, but it did surprise me. Then, by the second rehearsal it began coming together, and at the third rehearsal – no problem. So we did a recording the next day."

The Miles Davis tribute tour clearly focused on works which preceded his funk-styled groups of the last decade – in part, of course, because none of the Hancock-Williams-Carter-Shorter players participated in those ensembles. Hancock also feels there was a difference in Davis' methodology with his last bands – a methodology that was

distinctive in style and substance from the procedures the trumpeter employed from the '50s into the '70s.

"It seems to me that the focus in his recent bands was not so much on the individuals as soloists," observed Hancock. "It wasn't that kind of approach, and anybody who went in expecting to hear that, wasn't going to hear it. There was a sound, a direction, and it had the Miles magic. The band that we had in the '60s was different: it had the individual soloists, and it was focused. But that wasn't the direction Miles was in with the newer bands.

"My feeling about when Miles first started going electric was that he was trying to find his place in that kind of sound," added Hancock. "And he found it. I know he did, because I heard it. One of the greatest concerts I ever heard from Miles, period, from all the times I heard him, was in Spain a while back. And it's weird, because it was the night he got sick and had to fly back to New York. This was around two years ago, and he was afraid he was going to die. But before he left, the band was so tight – in that looseness they had – that they really captured the spirit. And every phrase Miles played, I could have cut my right arm off to have just one of them. I sat in the front row, just laughing for joy; he'd play phrase after phrase, and my mouth would be hanging open. It just blew me away."

HERBIE HANCOCK

by Don Heckman
JazzTimes, USA

HERBIE HANCOCK

Beyond the Davis tribute tour, Hancock – still one of the best-known jazz musicians in the world – has been notably inactive recently with his own work. Amazingly, it has been years since he had a new recording of any kind. Asked if he could recall his last release, he paused, pondered for a long moment before recalling, somewhat doubtfully, “I guess it’s got to be one of the V.S.O.P. things. But it’s been a while. I’m sure I haven’t done any kind of record in five or six years, and that’s already a long time.”

The obvious question was “why”? Why should an inventive creative artist, at the top of his form, with dramatic success in both the pop and jazz fields, go so long without chronicling his artistic passage?

Hancock shrugged. “I didn’t know what I wanted to do,” he said. “There wasn’t anything that struck my fancy, or that hit me, or that seemed urgent enough that I had to do it. Nothing inspired me in any particular direction.”

He again paused for a moment, noticeably reluctant to expand on the thought before continuing.

“And there was another thing,” he added. “The older I get, the harder it gets to write tunes, and to do this stuff. The playing is easy; I can go out and do a tour, and I love playing. The inspiration is always there. But writing – that’s really hard. It’s always been hard for me, but it’s getting harder. Miles told me the same thing. And so did Quincy.”

“Also – I have to deal with the fact that I’ve built a career,” he continued. “And with a career, there are certain expectations – where you start to feel like, you know, you’ve got to deliver, and that makes it kind of hard. I think maybe that’s what Lionel Richie ran into. Those pop guys really have problems. Man, I’m lucky to be in jazz.”

Hancock paused again before smiling, almost slyly. “But I like having hits. I can’t deny that. I mean, of course, there’s the ego gratification and all that stuff. And I like that too. The other thing is that it also means I’ve reached a large number of people. And that’s gratifying, too. Especially if you believe in what you’ve done.”

What Hancock was doing over the holiday season was a continuing reflection of the dual creativity which has typified his career since the early ’60s – releasing a jazz album while working on a pop production. The former, which will be his first release under a new contract with Quincy Jones’ Qwest label, is a chronicle of the Davis tribute group, recorded – as Hancock noted earlier – after their third rehearsal.

He has been spending far more time, however, with an album he describes as a “dance record”.

“That’s what I call it,” he said, “so far as the general category is concerned. But it’s not restricted to just being a dance album. It’s hard to describe, because it doesn’t sound like anything else that I’ve heard. The elements are familiar, but I’ve never heard them put together in this kind of context.”

“What we’re doing,” said Hancock, “is using a foundation of street music from Africa, and adding beats and stuff from the States. We’re using the hip-hop technique of sampling and loops and all kinds of stuff like that. We’re also reconstituting things that I did in the past, jazz things. It’s a funny combination of elements, but it actually works, and it was exactly what I was looking for.”

“I hope it won’t confuse the audience it’s designed for – people who like to dance. But it’s also for listening, too. The

focus is not on the kind of soloing you’d have on a jazz album. But there is plenty of room for me to stretch out – much more than on some of my other albums.”

Few musicians have managed to cross over as successfully (his single “Rockit” was a No. 1 hit in 1983) as Hancock has without sacrificing credibility among jazz purists. Yet, except for a few grumblings that his frequent absences from the jazz scene have had deleterious effects on his improvising, Hancock has continued to maintain his position as one of the music’s most respected players.

He does not attribute that image to any specious connections between jazz and pop. Hancock is well aware of the differences inherent to the two genres and makes every effort to define those differences when he relates to his audiences.

“There are some real, practical realities I have to consider in order to keep a balance between the two,” said Hancock. “I try to keep your eyes open. I try to be aware of how confusing it can be to an audience – a jazz or a pop audience. So I’ve tried to make very clear what I was doing – tried not to make people think an album was going to be one thing when it was something else. I’ve tried to do that with live performances, too. “The main thing is that I’ve just stuck to my guns. And the more I’ve been questioned about what I’ve done with jazz and pop, the more the answers that came out of me became more clearly defined. You know, with music, you don’t always start out with something and it’s totally premeditated. It takes a while for things to become clear, and the verbalisation of it – the identification of what it should be called – comes last.”

Hancock’s main credo is simply not to do something he doesn’t believe in.

“Now, remember,” he said with a laugh. “I’ve bent that a couple of times – and I wasn’t happy with the results, not in the long run. Still, I’m not going to beat myself up for it. Those mistakes happen at a time when I put trust in somebody else’s judgement, because I felt I wasn’t qualified myself. But it hasn’t happened very often – maybe a couple of times.”

“By and large, I’ve done things because I really believed in what I was doing, and really felt it. I made that big jump from the jazz I’d been doing with the Mwandishi band to the Headhunters because I had no choice. I was ready to do that. If there was a choice, the choice was to be a coward and not do it. And then I couldn’t live with myself.”

Equally important, whether Hancock is travelling with the Davis reunion group, playing some of the most classic jazz pieces ever written, or rocking across the stage with his electric pop ensembles, his interaction with audiences, and the importance of his musical sense of self remain the same.

“In most cases, regardless of the music, what comes out of me, is inclusive of the environment and the people. And I don’t mean that I try to play for the people in some kind of phony way. It’s that I feel the presence of the human spirits that are in the room. And, sometimes, on a given night, there’s a thing that comes out of me. When it does, it doesn’t matter who the audience is, or where I am, I have to let it come out.”

“I don’t mean that I don’t know if the audience is out there, or that I don’t care that they’re there.” concluded Hancock. “It’s that I have to give what I’ve got to give, whether there’s an audience there or not. And I think that’s good. I hope it’s good. No matter what kind of music I’m playing.” ■



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IN NEW YORK AGAIN

ABC Radio Jazz Broadcaster **JIM McLEOD**
reports on his Christmas Holiday in New York.

JUST approaching New York City is exciting. Riding in the rough yellow cab, the first sight of the Chrysler Building (my favourite), the bagel sellers on the sidewalk (I've never actually been able to bring myself to eat one), the steam coming out of the ground (it must be hell down there), it all adds to the anticipation of a cultural shot to come.

I had never been in New York at Christmas, but I'd always been aware of the special fuss they make with 'live' Santas all over the city. Despite its reputation, New York is mostly populated by very caring, agreeable people. They may not sometimes have much time to spare, but they are usually helpful if you know what you want.

The Big Apple is like a Christmas stocking. Great for window shopping with fabulous decorations everywhere, especially around Rockefeller Center, where there was a 65-foot, 50-year-old Spruce Pine Christmas Tree illuminated by twenty thousand lights.

New York may not be where jazz began, or where it grew, but, inevitably it's where it's at.

It seemed to me that there weren't as many jazz clubs as in the past. I hadn't been there for ten years so naturally a number of places had changed. The articular favourites were still there though.

Sweet Basil, on South 7th Avenue, has been managed for some years by Horst Liepolt, a Berlin born jazz buff who spent many years in Australia and was involved in any number of important jazz venues, festivals, record companies and groups in this country. His influence is still felt even though he's been living in New York since the late 1970s. Horst is a tough softie really, a fascinating, eccentric, controversial character. I spent a few hours talking with him and I'll be including a chapter on Horst in the book I'm writing for ABC Enterprises.

As it suits the life style of many New Yorkers, the Saturday and Sunday jazz brunch is popular in some clubs. It also offers special prices for food, drinks and music. Some of them are terribly expensive otherwise.

The Sweet Basil Jazz Brunch on Sundays was featuring Doc Cheatham, the 87-year-old trumpeter and veteran of bands led by Cab Calloway, Eddie Heywood and many others. He's been playing almost forever and still makes a fair fist of it. Occasionally, he'll get midway through an announcement and forget what he was saying, or, suddenly remember that he's mixed his stories up. He just says something like, "Oh, let's forget the whole thing." He then goes on playing or singing the old songs. He's an absolute charmer and was working with players I didn't know but who were all good, especially the pianist, Chuck Folds. It made me think how many really good players there must be who never get a break.

We went another night to Sweet Basil to hear Nat Adderley with bassist Walter Booker, alto saxophonist Vincent Herring, a terrific pianist, Rob Bargad and drummer, Jimmy Cobb. Cobb was fantastic. Watching him set up a few days earlier, I sat thinking how incredible it is that it was thirty years ago that he was with Miles Davis. He's certainly one of the most forceful drummers I've ever heard in person.

Nat Adderley came in while we were eating dinner – an excellent Thai-influenced, hit as-in-spicy, seafood pasta. He did his usual, appalling impersonation of an Australian accent and told us that young Andrew Speight would probably be in later. We waited as long as we could (an early flight the next morning). I was really disappointed when I learnt that Andrew did come in and Vincent Herring let him take the alto spot for a whole set!

My other favourite club is The Village Vanguard. Despite its strange layout and shape. The Vanguard is somehow just right. We went there to hear that great institution, The Vanguard Jazz Orchestra (originally The Thad Jones/Mel Lewis J.O.). I feared that their regular Monday night may have become a little stale. After all, this Monday night gig started back in February, 1966. It's still a date the musicians do because they want to play in this form and it sounds and feels right.

One thing that occurred to me over and over during this visit was how much better it always is to hear music 'live'. No matter how brilliant the record, CD, digital sound might ever get to be, you never hear the music as well as when you're there in the audience. I'd say this is true even more of jazz than any other music, the creativity being spontaneous. You can even feel the music, and the room, on your eyebrows.

J's is a bar and restaurant on Broadway, in the high 90s. The music here is mostly mainstream and the music is respected by the relatively quiet patrons. We saw a guitar duo with Howard Alden and Bucky Pizzarelli. Just two guitars gets a little thin after two sets, but what fine players superbly matched.

Our second night at J's was Christmas Eve to hear Ken Peplowski's group. That we got, plus! Peplowski has a marvellous sense of humour so he can be a very entertaining compere as well as being one of the best jazz clarinetists. Being Christmas Eve, he'd planned to have some fun. This included three guitarists on stage at one time!

Kirk Lightsey is a pianist I admire and one who I think deserves to be better known. He is a most original individual who spent a number of years as an accompanist to singers like Damita Jo and O.C. Smith, but he has also worked with Dexter Gordon and Clifford Jordan. We saw him at Zinno's, an excellent restaurant serving Northern Italian food. If you go there be sure to book and tell them that you want to see and hear the music because at many of the tables you wouldn't be seeing the musicians at all.

Lightsey was playing with Cecil McBee, bass and trumpeter, Marcus Belgrave. Jazz might not be the major business of Zinno's but it is treated well. Junior Mance books the music for the restaurant and often plays there himself. I know that some nights late a jamm session develops when people such as Clark Terry call in.

I was amazed to learn that The Four Freshmen were still going. Well, strictly speaking, the name is still going. None of the original members are present but they do retain the sound and some of the arrangements of the original group. They were playing at Fat Tuesdays, certainly the most expensive jazz club I've ever been in, and one of the smallest, and most crowded. If you're not familiar with these places always ring before to check the charges.

Cedar Walton's group, Eastern rebellion with David Williams, bass; Billy Higgins, drums and a friend from the Gene Harris Superband tours, Ralph Moore, tenor saxophone were at the Village Vanguard for a week which, naturally, was superb.

There are always so many great things that you could see. Just as it often seems to be, there were even better things being advertised for the weeks after we were leaving.

Don't ever be afraid of New York. Just watch where you go. Use a little street sense. It's the best and the worst of everything. It's stimulating, fascinating, and for a jazz buff, a necessary place to visit.

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Trinity College of Music

THIS is mostly a story about love, a man's love for his music, for his wife, for his great friend: and it's also a story about an improvisation on a love song which has become part of jazz history.

Keeper of the bebop flame and redoubtable reedman, James Moody, likes to be called 'Moody', which is rather incongruous because he is a man of enthusiasm, warmth and wit, and not one of your 'Gloomy Sunday' types at all.

Last January, his old buddy and former boss, Dizzy Gillespie, died in his arms in a New Jersey hospital.

"I was with him when he took his last breath and I was with him when he played his last note. And my wife, Linda, told me that it was meant to be, because I was supposed to go to Europe, and it seemed like as if I had a booking in New York ... it was like it was planned".

The burden of the sadness that engulfed Moody was lightened by Linda. "She made things really nice for me and easier for me", he told me, "she was the strong one out there for me".

At the Blue Note last year, Moody had been performing during the first week of the celebratory *Dizzy's Diamond Jubilee*. "I played with Slide Hampton, Jimmy Heath, Kenny Barron, Bob Cranshaw and Elvin Jones – and, of course, the one and only Dizzy Gillespie".

I thought aloud that it was probably the last time he'd played with Dizzy.

"No, it wasn't the last time. The last time I played with him was when I went over to his home, and we would practise with him, Mike Longo and myself, because I was fortunate enough – I wouldn't call it unfortunate – I would say fortunate to be with Dizzy

many of the days of his last days ... I was thankful because I was with him, because Dizzy gave me my first job when I was 21 years old. And you know what else? Dizzy's horn was bent on 6th January on his wife's birthday, and Dizzy passed, on 6th January!!"

In 1949, during a recording session in Sweden, Moody played his now legendary improvisation based on the chord changes of *I'm In The Mood For Love*, which became *Moody's Mood For Love*, lyricised by Eddie Jefferson. I'd heard that he'd played it on an old alto saxophone that had belonged to the great Swedish

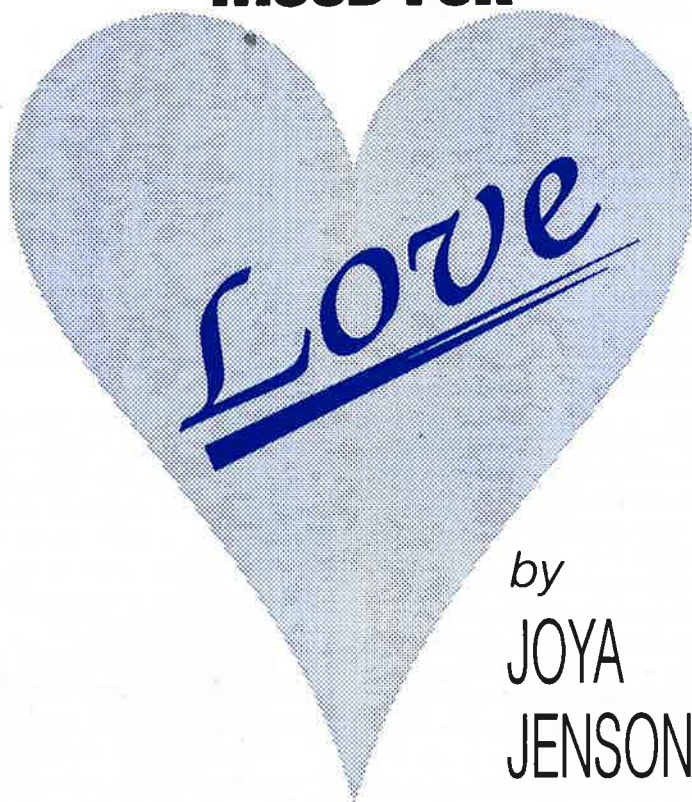
reedman, Lars Gullin. "Yeah", agreed Moody, "an old silver alto. And I wasn't even playing alto [at that time] – I was playing tenor ...!"

During his stint in Sydney recently at The Real Ale Cafe, the audience demonstrated their delight and acknowledgement as Moody, in a funky, musicianly voice, began singing, "There I Go – there I go – there I go ..." the opening of *Moody's Mood For Love*. He fractured them with his *Benny's From Heaven*, a parody of the old chestnut, *Pennies From Heaven*, showering good cheer and humour. And then there was the seamless phrasing, agility and profusion of ideas of the fertile improviser on the alto and tenor saxophones as Moody negotiated the bebop anthems, along with the standards. His

beautifully paced and executed *Old Folks* showcase for flute also brought forth an eloquent and inspired reading from the underrated pianist, Ray Alldridge, who made up the rhythm section with Natalie and John Morrison.

However, Moody, with his linear logic and conception, would have been better served by a rhythm section all steeped in the rich bebop tradition and fully attuned to his, and each other's, musical thoughts.

MOODY'S MOOD FOR



by
JOYA
JENSON

The death of Dizzy Gillespie on January 7 this year at the age of 75 not only robbed jazz of one of its few remaining giants but again raised the question – who will replace them? There are only a handful left: Sonny Rollins is playing well; Oscar Peterson and Lionel Hampton are still with us.

DIZZY

by KEVIN JONES

BUT as the ranks of jazz's true titans fade, it's becoming more apparent that we will be turning to CD's to recapture the music's greatest moments.

With Gillespie's death we can expect a flood of reissues. Hopefully RCA Bluebird will see fit to issue the definitive set of his roaring big band of the mid-1940s. And then there are the musicraft sides and the many small independent labels from the 1940s. We wait in anticipation.

Ironically, a 3-CD set issued to celebrate Gillespie's 75th birthday last year (*Dizzy's Diamonds* Verve 513 875-2) has instead become a fitting tribute to the man I consider the "greatest trumpeter of them all".

Sub-titled "Best of the Verve Years", it is a superb compilation from what was Gillespie's most fertile period (1954-1964), especially the years 1958-61 when the fierce flame of his playing had become a warm glow and its exciting energy, modified to a powerful swing. A staggering trumpeter, Gillespie had everything – ideas, speed, power, execution, and harmonic and rhythmic imagination.

This set is prime Gillespie with his trumpet sparkling like a diamond in many settings – with big bands, many all star small groups and Afro-Cuban, bossa nova and calypso rhythms. It is impossible to mention all the highlights but here are a few.

Prelude and Africana are from pianist Lalo Schifrin's suite *Gillespiana*, one of my favourite albums of the 1960s. Gillespie is marvellous on the fast and angry Prelude with his quintet (Leo Wright also saxophone, Schifrin piano, Art Davis bass and drummer Chuck Lampkin) the swinging pulse for the blazing brass; on Africana, he is wildly evocative against a wall of erupting brass.

The in-form 1956-57 big band is caught in its many moods including a driving Birks Works, a reflective Stella By Starlight, a wild Dizzy's Blues, and the humorous Umbrella Man.

In the small groups there's the inspiring company of J. J. Johnson and Stan Getz (*Blue 'n' Boogie*), Bill Harris and Benny Carter (*Just One of Those Things*), the Sonny Stitt and Rollins (*I Know That You Know*), Getz, Paul Gonsalves and Coleman Hawkins (*Dizzy Atmosphere*) and the magnificent Charlie Parker (*Leap Frog*).

And there is Gillespie with his early idol Roy Eldridge, one of Norman Granz's more inspired pairings mainly because of the mutual respect between the two. It became a celebration of the jazz trumpet rather than a cutting contest – and Oscar Peterson made sure *The Heat's On* lived up to its title.

The blistering 1954 Afro-Cuban version of *A Night in Tunisia* with Gillespie inspired to great heights by four percussionists; his masterful solo on *Manteca* with french horns taking the place of the reed section at the 1961 Carnegie Hall concert. Words are superfluous ... get it!

The orchestra Gillespie led on July 6, 1957 at the Newport Jazz Festival could have been one of the greatest of the big jazz bands. Unfortunately it didn't stay together long enough to realise its full potential. It included an 18-year-old Lee Morgan in the trumpet

section, an exciting trombone soloist in Al Grey, tenor saxophonists Billy Mitchell and Benny Golson, pianist Wynton Kelly, and a driving drummer in Charlie Persip.

Dizzy Gillespie at Newport (Verve 513 754-2) shows what an exciting band it was – and Gillespie was always more at home fronting a big band than a small group. This session finds him at his peak, soloing with verve and flair, and the excitement of his high note passages has not dimmed with the passing of time.

But the highlight is the lyrical beauty of Gillespie's horn on Golson's tribute to the immortal Clifford Brown, *I Remember Clifford*. The ballad, new and meaningful in 1957, inspired Gillespie; a classic performance.

I Remember Clifford and the romping blues *Cool Breeze*, with Grey and Mitchell shining, rank with the best big band Gillespie on record.

And the bonus: pianist Mary Lou Williams guesting with the band as she plays excerpts from her *Zodiac Suite* and a lively *Carioca*.

Last year was supposed to be one of celebration for Gillespie with plans for what was virtually a world tour. However, illness ended the party after only one month – little did we know that the "Dizzy Gillespie Diamond Jubilee" at the Blue Note club in New York would be his swansong after 47 performances sharing the stage with more than 40 different musicians.

To Diz With Love (Telarc CD-83307), taped from January 29-31 and February 1 at the club, finds Gillespie in company with some of the finest trumpeters in jazz today – Jon Faddis, Wynton Marsalis, Claudio Roditi, Wallace Roney, Charlie Sepulveda, Doc Cheatham and Red Rodney (flugelhorn) plus an exemplary rhythm section, Junior Mance (piano), Peter Washington (bass) and Kenny Washington (drums).

This is Gillespie in the late autumn of his years, not that he doesn't play well – he does – but the spark of greatness is missing. It is still a trumpet album to treasure with the bebop message spoken loud and clear, except for one trumpeter.

And that's an 86-year-old Cheatham, whose playing style not only predates Gillespie but was also a member of the brass section with him in Cab Calloway's Orchestra. Cheatham nearly steals the honours with his lovely solo on *Mood Indigo*, the best track.

Marsalis is a joy on the spirited *Straight No Chaser*, Rodney's flugelhorn relaxed on *Confirmation* but it is Roney, on *Billie's Bounce* and *A Night in Tunisia*, who stirs the pulse.

Lew Soloff was called from the audience to take over from Gillespie to play the final high notes to complete the dramatic closing cadenza of *A Night in Tunisia*: Gillespie could no longer reach them. An omen.

Three essential purchases for Gillespie fans with the Verve sets belonging in every jazz collection ... and there are more golden nuggets in the Verve archives such as the albums *Gillespiana* and *An Electrifying Evening With the Dizzy Gillespie Quintet*. We wait ... impatiently.

Kevin Jones is jazz writer for *The Australian newspaper*.



Top:
SONNY STITT
Above:
ART PEPPER
Left:
RONNIE SCOTT

THROUGH A MICROPHONE

LIGHTLY

by JOYA JENSON

HOW would you like to spend an afternoon in the park with Johnny Griffin, meet Ronnie Scott for breakfast, capture the fine points of playing Solitaire from Sonny Stitt, learn the secret of keeping a trim figure from Earl 'Fatha' Hines, and be a delighted audience of one for an impromptu demonstration of the art of 'snake hips' dancing by Dizzy Gillespie?

Looking back over my many recorded interviews, I consider myself fortunate to have been privy to contacts with some of the greats of jazz, serious meetings that nevertheless involved light-hearted, sometimes hilarious, moments.

Sonny Stitt was indeed playing Solitaire when I went to interview him, but the time spent was not all in the cards. Our discussion embraced his thoughts on Dizzy and Gene Ammons, his big band and small groups playing, his singer wife, his poodle dogs and his students, among them Clifford Jordan and Eric Kloss. "They call me Teacher – and I call them some names, too", laughed Sonny. His favourite people included saxophonists Lester Young, Don Byas, Coleman Hawkins and also Stan Getz, with whom he shares a birthday (same day and month, different years) and the Birthday Boys would send each other greetings each anniversary. Sonny thought musicians were now learning to live in peace. "You see, Joya, years ago it used to be a contest, man to man. I mean, bitter contests, you know? It's graduated to a more educated level, as it were".

Earl Hines' hairpiece may have looked a little like what the cat had dragged around, but his figure was trim and his dietary advice straight to the point – "Back up from the table" if you figure on keeping your figure. He was happy to tell me how he came to be called 'Fatha', but not too pleased when I asked about his middle name, 'Kenneth': "I only use that for writing cheques or something of that sort – people don't know anything about that – very few. If you read my book, you probably would know it", he shot at me. I mentally made a note to grab a copy and learn all about *Life With Fatha!* It was interesting to hear how his 'trumpet style' of piano playing came about, his views on touring the Deep South, and the association with Al Capone and other mobsters during his stint at the Grand Terrace Cafe in Chicago. And I can tell you, if you ever meet our Fatha in Heaven, do not, under any circumstances refer to the Grand Terrace as a ballroom.

When I interviewed Johnny Griffin for the second time during the 1980s, the 'Little Giant' asked that we talk in the

fresh air, away from the club atmosphere. So we sat on a bench in Centennial Park and nattered away while Jane March shuttered away, and I found that John had an affinity for the great outdoors. "I like to grow things. I don't have green fingers, but I like to work on my plot when I have the chance ... I'm from the city, but I love the country ..." We spoke of many things, of cabbages and Dukes, of his tough tenors tandem with Eddie 'Lockjaw' Davis, and that controversial four-letter word, 'jazz'. Johnny's view: "Jazz comes from the total sum of your experience. My experience is from the street. To me, jazz is street music. Nothing to do with intellectualising it. It comes from the heart".

At the first interview, In February 1982, we talked at length about Thelonious Monk, whom he greatly admired. Unaware, at the time, that Monk had just died, John said prophetically, "He just doesn't care any more ... I can't stand that look in their eyes. I saw it in Prez [Lester Young] and Coleman Hawkins, and I saw it in Billie Holiday after Prez died ... just no will to live ..."

I found we shared a mutual admiration for the Kenny Clarke/Francy Boland Big Band that had included Johnny in the personnel. We agreed that it was a fantastic band and the saxophone section was something else again.

In that section of heavyweights was Ronnie Scott, to whom I talked at The Regent, after joining him and friends for breakfast. In the now defunct Don Burrows Supper Club, we discussed his first instrument, a cornet. "I bought it for five shillings from a junk shop that I used to pass on the way to school. I was about 13 years old ... I swapped it for a soprano saxophone – a very old soprano saxophone – it had a double octave key and dated back to the Middle Ages, almost. Probably the first soprano ever made, invented by Sir Charles Soprano!" Ronnie Scott's wit and droll-delivered one-liners are legendary, his London jazz club world-renowned, but let's not forget Ronnie Scott, the musician and bandleader with his illustrious track record, a man who spearheaded the modern jazz movement in Britain, co-led the forward-looking Jazz Couriers with Tubby Hayes, and who has continued to demonstrate his authoritative, modern approach, his capacity for both powerful playing and the caressing of a ballad. Ronnie Scott's love of jazz is unquestionable, and I found him unassuming and quick to give credit where credit is due. "I've heard some amazing Australian musicians in London", he said. "Dale Barlow is one of the best young saxophone players

Continued on Page 61

THIS TIME THE ON ME...!

Some jazz musicians come, shine briefly, then splutter out and drift into obscurity. Others endure. One of the more enduring is pianist David Levy whose 'career path' has had him working in the wool trade, as a copy writer for mail order catalogues and a composer of 50 songs. Today, despite many ups and downs in the 'industry', he is still around. Barry Morris caught up with him at a bad time.

DAVE LEVY squats barefoot, in shorts and T-shirt on a worn sofa in the tired, rambling house which is home to him and three other musicians in the Sydney beachside suburb of Coogee. In this pose, he looks even more elf-like, a Woody Allen figure, a jockey in search of a mount, a boxer who has taken plenty of life's punches, but still has plenty of fight left in him.

The latest blow – his car has just been stolen and with it his golf clubs which threatens to deprive him of one of his great loves, the game of golf. But right now he is fretting about how – without transport – he is going to pick up his youngest daughter from over at Mona Vale, some 50km away.

But he puts this aside and, occasionally taking a swig of a beer, he looks back on *The Most Interesting Life of a Jazz Musician*.

For as well as being a gifted pianist/composer, accomplished at playing traditional to free form improvisation, the 57-year-old Levy is one of the characters on the Sydney Jazz scene.

Articulate and with a piquant sense of humour, he recalls the good and the bad ol' days of jazz in Sydney in the 50s and 60s.

Born in Tasmania, Levy moved to Sydney at the age of three. By the time he was learning piano he managed to outrage his classical piano teacher by playing boogie-woogie.

He also began listening to a schoolmate's records, from dixieland giants to the bebop innovators – Charlie Parker, Dizzy Gillespie, Howard McGhee and Fats Navarro.

As school students Levy, Albert Landa, who became a member of the Brisbane and Sydney Symphony Orchestras, and Warren Leroy used to entertain pupils and masters at Sydney High School by playing boogie on rainy days.

"Soon after I became enraptured with Dave Brubeck and Paul Desmond and I met guys like Ray Warleigh (who later went on to success in England)", he says.

"I also met John Pochee and Bernie McGann and played with them – we got a gig at the El Rocco up at the Cross and the Mocambo Lounge at Newtown.

"The Mocambo was a place where there was a lot of jamming done up until seven o'clock in the morning – because the owners loved it.

"I first met Bob Bertles there and that's where I first met black jazz enthusiasts ... Bird, The Messengers.

"We were all very inexperienced and in our early 20s, all self-taught basically. A lot of swapping of information went on and 'Have you heard this record?'"

"The first quarter I played in at the El Rocco had Dirty Dick Barnes on bass, whose main attribute was that he owned one. He later became a pig farmer, which was a bit the way he played sometimes (Laughs).

"Dirty Dick was a pretty good name. I'd love to meet up with him again.

"I left Sydney to go to England in 1964 and by then the El Rocco was playing six nights a week."

But for a couple of years before quitting Sydney, Levy was experimenting with free form music at the El Rocco.

"This is one of the things we should have talked about in the *Beyond El Rocco* movie. My trio was probably the first Australian experimental group," he said.

The worst thing that had happened to Levy in his life up until that time, was in Switzerland. His luggage was stolen on the train, including every piece of music he had written, his repertoire and changes, his Bill Evans-influenced works.

"It was devastating," he said.

Levy went to London, stopping off briefly in Paris where he met Eric Dolphy, Nathan Davis and Donald Byrd. He arrived in London with five pounds, and stayed for three years, making enough money to buy a grand piano.

As well as playing solo piano, he played at The Little Theatre Club, an avant garde venue and Ronnie Scott's old club.

He also did a lot of listening – to the English players such as Tubby Hayes, Ronnie Scott, Pete King, Gordon Beck and Stan Tracey as well as American visitors The Jazz Messengers, Jimmy Giuffre and Don Freedman, the Ray Charles Band, the Duke Ellington Band, the Horace Silver Band with Woody Shaw and the Sonny Rollins Trio.

And for 3 weeks he listened every night to Bill Evans at Ronnie Scott's club.

"I worked steadily, paid off the piano and made a lot of friends – I could have stayed there forever. It was an incredible experience.

"But I was offered a free trip back to Australia playing piano and bass. So I

shared duties with another piano player, Ian Mawson, who bought the bass and we learnt some bass on the way back.

Ray Warleigh, on alto and flute, also travelled back with them for a visit home.

Within a year he was playing with Doug Foskett's band at the Wentworth Hostel – and in 1969 he married.

There followed a long period of teaching, playing commercial gigs, restaurants, clubs and pubs interspersed with some jazz. He and Pochee spent a year playing seven nights a week in a commercial band at the Motor Club from 8 pm until 3 am.

Levy was also a foundation member of The Last Straw in 1974 with Pochee, McGann, Ken James and Jack Thorncraft.

He left because outside work pressures did not allow him to put in the time practising the difficult material.

"It was a sad thing leaving The Last Straw considering the band is still bloody well going in 1993," he mused.

He also did a year with Galapagos Duck at the old Basement with visiting Americans frequently sitting in – Percy Heath, Milt Jackson, Bud Shank, Ron McClure and Tony Clapka from Blood Sweat and Tears, Jerry Bergonzi.

In the 70s, Levy played in the Ken James Reunion Band at the Paradise Room in Kings Cross and also worked with guitarist Peter Boothman's quartet.

"At this time I formed Phingus. I had two Phingi – one modern and one playing traditional because I was playing modern, traditional and avant garde."

Levy is currently playing with James' new Reunion band and the Bob Bertles Quartet which last year toured Tasmania. And he has just joined the Noel Crow band.

In the 80s to early 90s he taught piano and jazz history at The Conservatorium and was workshop director for the Jazz Action Society, currently teaches at Sydney Grammar School.

"I seem to be able to compartmentalise. If I'm playing traditional jazz I'm not tempted to play bebop or free form and mix the idioms."

On why he hasn't recorded ... "to be honest, in my early days the only way I really wanted to be a band leader was to play a trio.

"I've been influenced by Bill Evans, Denny Zeitland, Paul Bley, Bud Powell and Herbie Hancock, from the early 60s. I've always had a strong affinity for trio playing."

Levy is very excited about presenting his Phingus Quintet this year and showcased some of his new compositions (a new arrangements of jazz standards) at a Jazz Action Society July Concert.

My final impression, as I leave, is of Dave Levy shadow boxing on the footpath, bobbing and weaving and pretending to knock himself out. Always the joker.

He calls out: "Don't forget to mention that I'm fit for a jazz muso. I play golf and walk and swim. Me and Bob Henderson – fit."

Footnote: Levy got his car and his golf clubs back – undamaged.

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"She has a very unusual and powerful, husky voice, at once eerie and subtly emotive voice" (Rolling Stone, March 1990).

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Dick also has his own Words And Music Show (twice broadcast by the ABC) in which he links readings from Shakespeare, Dickens, Sherlock Holmes, Frank Harris and jazz writers with piano solos: blues, barrelhouse, boogie woogie and stride.

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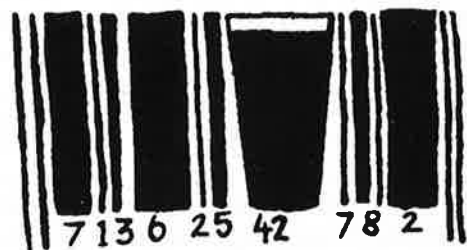
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Subliminal Advertising?



TED VINING

by RICHARD OGIER in Adelaide

For Melbourne bandleader Ted Vining, the drums are a form of pure musical expression. Bear that in mind, and his whole approach to jazz performance, practice and study, begins to come clearly into focus.

In so far as a single theory of the drums might exist, Vining, who for personal reasons took up residency in Adelaide in January, believes it should be deduced from a broader philosophy of jazz as group music, through a close and detailed study of its greatest exponents.

Perhaps it's not surprising then that his major influence is not a drummer at all, but John Coltrane. Asked for his favourite percussionists he names Elvin Jones and Philly Jo, but only in the context of the famous rhythm sections of which they were part, with Trane and Miles Davis, respectively.

In a similar vein, and on the level of the every-day, Vining is well-known for insisting his drum students learn to sing Red Garland's piano solos on Miles' agenda-setting quintet records of the 50s; the reason: so that they learn to phrase. An advertisement he put in a newspaper days after he arrived here didn't even bother to mention his instrument. "For instruction in jazz listening call ..."

"Art Blakey said to me once that if ever you go anywhere and the band sounds particularly crook, sure as eggs it's a crook drummer," he told a radio interviewer last year. "A good drummer can lift a bunch of crook musicians in most cases."

Today Vining is believed by many to be Australia's most forthright and inspirational contemporary drummer; certainly, he's had his fair share of compliments from visiting Americans, including pianist George Cables and singer Mark Murphy. Ebullient trumpeter Nat Adderley dubbed him a "national treasure".

Born in Melbourne in 1937, Vining got his first set of drums when his older brother grew bored of the dance band circuit and gave the lot to young Ted, then aged 10 years. Vining was already belting hell out of a bakelight ashtray in the family front room at the time so was delighted that, suddenly, "I had something a little more instrumental to take my anger out on."

From listening to Frank Johnson and his Fabulous Dixielanders on radio 3KZ, he graduated to Bud Shank, Lee Konitz, Dave Brubeck and so on. "I did the White Thing," he says.

Then vibraphonist Alan Lee gave him his first Miles Davis record, which he hazily remembers as *Round Midnight*. The impact of the trumpeter's blithe and compact lyricism, together with Coltrane's already gargantuan horn, brought about a characteristically decisive response. "I threw all my other records out."

It was like a new beginning. "You hear a rhythm section like that and you know its black music. You can hear that it's *their* music," he says.

By the mid-60s Vining was playing regularly with some of Melbourne's best: Brian Brown, bassist Barry Buckley, Keith Hounslow, Keith Stirling and his first real Australian influence on drums, the late Stewart Speer.

By the early 70s, and with the help of a remunerative request from a television producer, he formed the Ted Vining Trio (still together today and appearing at Montsalvat this year as part of a segment Vining is hired to produce called "*Trio of Trios*"). By now the

essentials of Vining's style at the drums were well laid and, looking back, it's not hard to see why he settled finally on Buckley and pianist Bob Sedergreen as permanent members.

Buckley is a reliable bassist who can be counted on for solid lines rooted deep in the floor, while Sedergreen is a spirited improviser, at his best, a wealth of creative ideas.

The trio toured Europe and Scandinavia in 1978 as the rhythm section of the Brian Brown Quarter and was favourably received.

The following year Vining began a period in Sydney recording



© Photo courtesy JANE MARCH

with Bernie McGann, at the same time as telling anyone who would listen that McGann was the most important alto saxophonist in Australia.

Others took a little longer to catch on.

Vining moved to Queensland in 1981 where he set up the free-form ensemble Musiikki-oy with jazz students from the Queensland Conservatorium. The band moved to Melbourne in 1986, and, now several personnel changes later, has released its second CD, *Without Warning*, produced by Prince producer Mark Forrester.

Instrumentally speaking, Oy gives Vining new freedom. The dramatic qualities evident in his playing with the trio (hear "*Impressions*" on *Live at PBS FM* on Jazz Note), are able to flourish in Oy's open space textures. As a composer, saxophonist Peter Harper has an excellent sense of the elements he's working with and often leaves it to Vining to shape the direction of the music in the moment. That can mean wonderful impromptu climaxes, built from the most slender beginnings.

The often abbreviated playing of Oy's young side men (especially since the departure of the excellent soloistic altoist Ian Chaplin) only helps the group to sound more like itself. A written figure here, a bass line there, intensity buried then exploding as Vining thunders suddenly across cymbals and toms.

If ever there was truth in the root assessment of jazz as a music of tension and release, as the skilled compression of time and its consequent freeing, then Vining is a case in point among contemporary Australian players.

The delight for Adelaide is that a whole new generation of young musicians is about to gain access. For music lovers here, that's big news.

Inquiries telephone South Australian Jazz Co-ordinator Margaret Suiker on 228 1755.

On Art & Popularity

A FEW WORDS

with

ARTIE SHAW

By Doug Ramsey – *Jazztimes* – USA

Artie Shaw lives what he describes as a reclusive life in Newbury Park, a small, wealthy community between Los Angeles and Santa Barbara. He is immersed in writing a novel about a musician whose career begins in the 1920s, a musician who finds himself famous and successful and doesn't like fame and success, a man very much like Artie Shaw.

His reclusivity will be interrupted this spring for a tour with the big band he formed in 1986. The band is led by clarinetist Dick Johnson. Shaw retired his clarinet in 1955 and swears that he hasn't picked it up since. For years, he has had a standard answer to the inevitable question about whether he ever plays for his own amusement: "Does Mohammad Ali do roadwork for his own amusement?"

Shaw said goodbye several years ago to the first of his eight wives, Evelyn Keyes, who writes kindly of him in her autobiography but does not say that her years with him were easy. He lives alone and apparently relishes the solitude. To find uninterrupted stretches of time, he writes until 3 am. "On a good night, the phone calls stop about 10.30 or 11.00," he told me recently. He restricts interviews to the telephone or the occasional visit to a radio station.

"I don't like people coming in here," Shaw said. "Some people did a television thing here with me. By the time they got through with that, I said 'Never again.' I don't want all those wires and generators trailing around here. It took me three days to get back to work."

The quickness of Shaw's 81-year-old

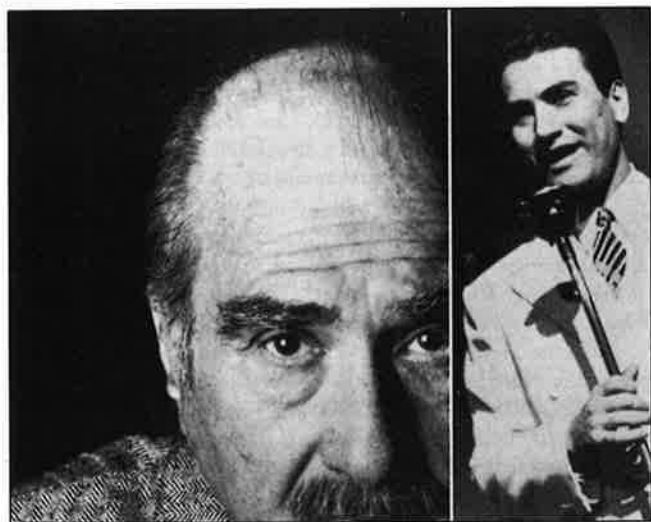
mind is matched only by the speed with which he expresses his thoughts, and his thoughts are triggered by the merest beginning of a question. The presence of an interviewer is superfluous; an inconvenience, actually. Nonetheless, one who remains vigilant for pauses in Shaw's still formidable breath control can occasionally introduce a new topic.

We began with his recently issued Music-Masters CD set, "The Last Recordings", which presents his final taped performances as a clarinetist, quite possibly the best player that jazz has ever known. They were made with his last version of the Gramercy Five: Hank Jones, Piano; Tal Farrow or Joe Puma, guitar; Tommy Potter, bass; Irv Kluger, Drums; and, on seven tracks, vibraharpist Joe Roland.

"I decided if I was going to have to go and get a group I might as well bore myself to death. I got the best men I could find. We kept refining what we were doing and got it down to a very, very quiet murmur. We were playing much like a string quartet would, with balance, hearing each other. These were made in 1953, '54, and they're just surfacing. I held 'em back. Most people at that time were not ready for that. They're still busy listening to Lawrence Welk and Prince and Mick Jagger. Music

has very little to do with all of that."

To a suggestion that jazz of the quality of the "new" Gramercy Five performances has about as much chance as a string quartet music of achieving popular success, Shaw responds with typical restraint.



"Jazz doesn't have the popular acceptance it should have partly because there's an awful lot of dimwits in it who don't know what the hell they're doing. They think if they keep playing a million notes, they're proving something. The ability of a man to manufacture 88 notes in one bar has very little to do with music. People talk about the fact that I played ballads well. Ballads are tunes. That's what it's all about. Music isn't a series of rapid executions. Basically, you should be playing something that people can comprehend; if not right away, sooner of later. In an odd way, these records may prove that.

"I can tell you, no one was interested in these records at the time we were doing them. If you understand that, then you have to say, 'I can see why he quit.' It just gets down to a very simple phrase, 'Pearls before swine.' Somebody once said the American public doesn't deserve jazz. It's probably true, they don't. They've got it in spite of themselves. And it survives just as the string quartet survives, in spite of the masses."

"JAZZ DOESN'T HAVE THE POPULAR ACCEPTANCE ... THERE'S AN AWFUL LOT OF DIMWITS."

Shaw says that small groups may have a future in jazz. But he is convinced that without public funding or dramatically increased patronage, the big band is on its way out.

"The symphony would have had to demise many years ago without contributions. I don't know of any symphony orchestra that's self-supporting. Why are jazz bands supposed to be? A band like mine, a band like Bill Holman's for example, deserves public support. You have 17 or 18 men and a book and a bus and PR and growing inflation in terms of what it takes to live. Those hotels that were three dollars a night are now fifty to a hundred dollars a night. And you've got a dwindling audience, so you can see the end of that."

Finally, a further thought from Artie Shaw on the question of popular success.

"Van Gogh doesn't make the top forty. Norman Rockwell makes the top forty. We've tried to democratise art, and that doesn't make any sense. Most people are too busy growing wheat or selling shoes to be primarily interested in art, and if you're not primarily interested in art, you're not going to know much about it. Art is a very complex matter. I have nothing against Rockwell or Danielle Stele or Lawrence Welk or Liberace or Elvis. If you're entertained by Madonna, go and look at her. But don't tell me you're listening to anything."

"I told Dick Johnson one time, 'if you want to have some success, come out in a jock strap.'" ■

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Jim McLeod interviews the sensational young American saxophonist

JUSTIN ROBINSON

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Jim: That's a pretty good line-up for a first album?

Justin: I was really fortunate to be able to get all these guys. I've known most of them for quite some time seeing that I grew up in New York.

I really wanted to have Kenny Barron on this record so that was like a dream come true.

Jim: Did you choose jazz as a career or did it choose you?

Justin: I chose it from day one. Since I can remember when wanting to do something jazz was it.

Jim: Was the saxophone the first instrument?

Justin: I tried the trumpet for a while but I didn't like it too much. I preferred saxophone.

I guess the way a saxophone is built and everything, you can stand kind of natural. As compared to a trumpet where you're holding something up straight all night long.

Jim: Do you get a little anxious coming to a different country to work with musicians you have never heard before?

Justin: I look forward to it. I'm curious to see what they play and how they'll play my music. It's a bit of a challenge. I usually work very hard coming up to that point.

I usually try to keep a positive attitude. I never look at it as being a disaster until after. If it becomes a disaster there's nothing you can really do about it. I always keep very positive about the whole thing.

Jim: It's a big responsibility to make that concept work?

Justin: Definitely. Especially when you're working with different rhythm sections all the time. It's like you have to keep explaining something over and over. You've played with guys and worked up a good groove then all off a sudden, you've got to go all the way to Australia and explain to these guys who have a different way of playing. Then I have to get used to their style.

Jim: Do you like being the boss in that situation?

Justin: Yes. I like being the leader. I don't have any problem with it because I know what I want out of each musician.

Jim: Are the audiences here different from the audiences that you are used to in New York?

Justin: No. They are very receptive and they seem to enjoy the music a lot, and seem to have an understanding of the music. I'm told that it's not a big market here but it surprised me, the enthusiasm the people have for the music.

Jim: Is New York the place you really have to be as a jazz musician?

Justin: To develop properly as a musician I definitely think so because there are so many things that are happening that can help you with your growth. I mean because on one night you can go see George Coleman or Kenny Barron could be working around the corner, and you can go up the block and see someone like James Spaulding or Charles MacPherson ... it's that stature right on your doorstep.

Jim: Were you involved in any jazz studies course?

Justin: In school, yes. I went to a specialised High School which had jazz studies programmes. But after a while I just started working on the 'scene' and that became my jazz education ... every night hearing the great musicians, interacting with them and playing with them.

Jim: Do you have any opinions about jazz studies courses?

Justin: I think that when people are teaching jazz studies they ought to be really briefed and have a deeper understanding of the music and the different complexities and the harmonic things about the music that need to be explained, especially when they are talking to many different musicians.

Jim: Were you taught much about the history of jazz? Have you played old Benny Carter tracks for instance?

Justin: Well, I come from a jazz family basically. My parents are both jazz enthusiasts. My father plays saxophone, so I know a lot about those guys before I started studying it in school.

Jim: Do you practise much?

Justin: I try to practise as much as possible. Usually I don't try to put a limit on hours. I just try to keep going as long as I physically can.

JUSTIN ROBINSON

Jim: What things do you practice? Do you play songs/scales?

Justin: I play songs. I might take a song like *Scrapple From The Apple* and I'll start playing it through the keys. Just going a different minor third cycle, or I might take one chord and practise it, or one scale and practise it in different intervals and rhythms. I might take one exercise and play it through all the keys and then try to play it backwards or play it from the middle. I have a lot of different ways of practising. You get consumed with it.

Jim: Ralph Moore told me that the perfect life for him would be to spend practically his whole time practising. A bit obsessive?

Justin: Yes. It definitely does. When you realise how many different options you have with music, it's endless. No matter how many different ways you can combine, for example a 35 cycle. Now you can look at it and you can play the minor, you can play the 5 chord or you can use the alterations and extensions of it. You have the diminished scale, the augmented scale and finding ways to resolve it ... or you can invert the two or make it a raised 9 chord ... then you have a whole other altered series you can use, or then you can use options to the 2, 5, 1. When you start talking about that, you can spend 12 hours easily and just touch upon it – the basis of all that.

Jim... What about composing. Does that come easily to you?

Justin: I don't know if it comes fairly easy but if I hear something, I usually don't have that much of a problem trying to notate it – depending on how "motey" it is. [Laugh]

Jim: A good new word.

Jim: Do you think you've achieved your own sound?

Justin: I guess that's a question you'd have to answer for me. Can you recognise me playing. A person can always recognise themselves and think that they are a distinctive player in their own mind. Like you know your own voice when you hear it. Can you tell?

Jim: One thing that I have found interesting is that I've been listening a bit lately to a 'classical' saxophone player, John Harle from Britain who's in Australia for the Festival of Perth. When you play ballads, more than many, you seem to have a 'classical' tone or any way a tone similar to him.

Justin: I have never heard this cat, but thanks, I just try to concentrate on sustaining the notes which is a very important part of playing a ballad when you listen to the great ballad players, they stuck with the melody. They really let the note sing outward and let it embellish gradually. They didn't just play the note and let it stop. They played the whole phrase. That part of it is very important.

Jim: If you had no financial restrictions, what would your

next album be?

Justin: My next album would be an album with all my music and I would choose the musicians I would want to play with which, more than likely, would be Stephen Scott, Dwayne Burnan and Greg Hutchison and I would do a quartet album.

Jim: So if you had heaps of money you wouldn't exactly have a big band or orchestra?

Justin: No, I wouldn't. I do love the big bands, don't get me wrong. Right now I don't hear that for me as a project at this particular time. To me I would have to spend a lot more time dealing with the music of Thad Jones, Duke Ellington and those guys ... in order to do a decent big band album.

Jim: What do you think the future of jazz might be?

Justin: That's hard to say. In order for it to survive it has to keep evolving, like anything else. I couldn't answer the question but I see it taking some different turns in the near future.



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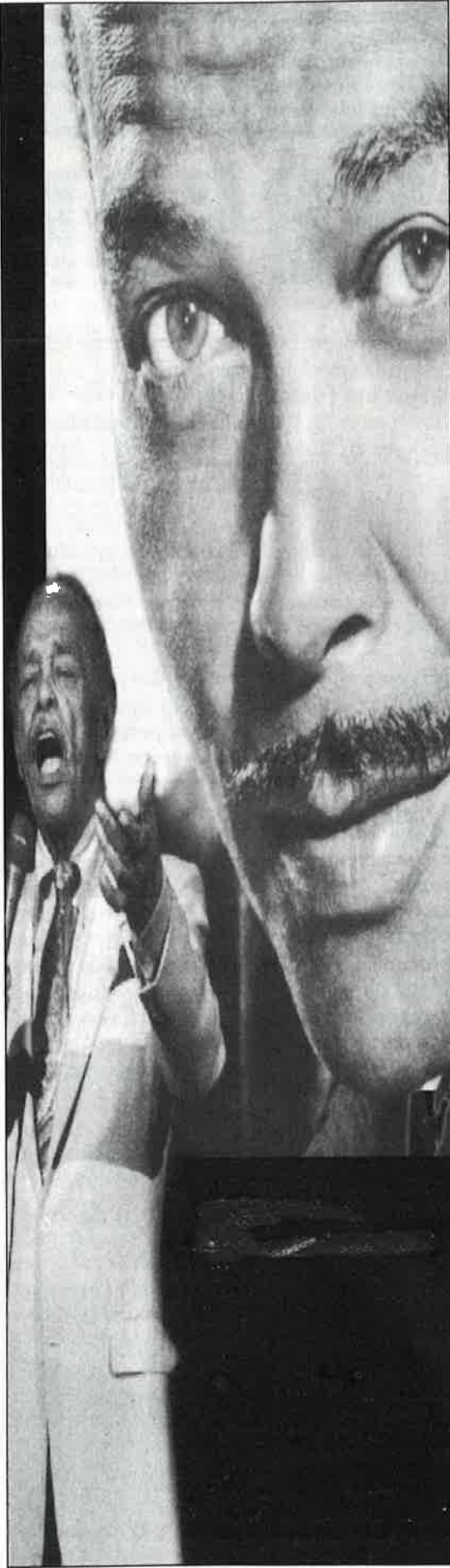
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Bye MR. B

BILLIE ECKSTINE by Leonard Feather

The story of Billy Eckstine, who died March 8TH in Pittsburgh, was a tale of two talents – gifts that he could never quite reconcile.

First and foremost was Eckstine the singer. His suave and sensuous sounds came to national attention in 1939 when he joined the big band of pianist Earl (Fatha) Hines. Those were the first great days, when came hit after hit, mostly ballads: "I'm Falling For You", "Skylark", "Somehow" – but occasionally a blues with a more jazz-oriented personality: "Jelly Jelly", "Stormy Monday Blues".

Second there was Eckstine the musician. During his four years with Hines he had learned to play passable trumpet. By now he seemed ready to go out on his own, but the businessmen who controlled the music world in those days were nervous. Changing the spelling from Eckstein to Eckstine, they felt, wasn't quite enough; it still sounded "too Jewish", so at one point he even appeared in a 52ND Street club billed as "Billy X-Tine".

Less than a year after leaving Hines he decided to form his own band, using many of the musicians who had been his colleagues in the Hines ensemble. He began playing valve trombone, surrounded by a virtual who's-who of the bebop era – Dizzy Gillespie, Miles Davis, Gene Ammons, Dexter Gordon and vocalist Sarah Vaughan (also ex-Hines). This was bebop heaven, a band years ahead of its time.

There was another problem: in the 1940s the music-businessmen felt that a black singer could create various racially based problems. But those fears were never realised. Eckstine deserves credit for helping to break down those barriers.

Eckstine's singer/musician conflict came to a head in the mid-1940s. Those who came to hear him croon his way through "A Cottage for Sale" and "I'm in the Mood for Love" became restless sitting through instrumental numbers waiting for "Mr B" to sing. By the same token, die-hard jazz fans found it tiresome to wade through the vocals waiting to hear Charlie Parker, Budd Johnson and the other bop giants.

Eckstine struggled to keep the band together, but in 1947 gave it up, and for the rest of his life made commercial vocal sessions, many for MGM, slowly lapsing into comparative obscurity during the '60s and '70s.

His career was a roller-coaster ride, but nobody who ever heard that unprecedented orchestral sound, or that burnished baritone in its prime, will deny that his glory years were glorious indeed. ■

CHUCK BERRY'S RIGHT HAND MAN OF 28 YEARS FATHER OF THE BLUES, BOOGIE & ROCK & ROLL PIANO

JOHNNIE JOHNSON

JOHNNIE JOHNSON is a late starter, says Rolling Stones guitarist Keith Richards, "but just watch him bloom!" Richards and a host of other accomplished roots-music connoisseurs have been Johnnie Johnson fanatics since they first heard his keyboard work way back in the 50s. Richards had the chance to pay homage to his idol by accompanying Johnson on "Tanqueray" and "Key To The Highway" on his debut album "JOHNNIE BE BAD" on the Elektra label. Richards isn't Johnson's only guest luminary on his record. Eric Clapton joins in on the bouncy "Creek Mud" and the rivetting "Blues # 572". NRQB handled the remainder of the tracks and the result is one of the most infectious fun, rocking-blues and bluesy-rock albums to appear in years.

Johnnie Johnson - who initially hired Chuck Berry as a substitute in his St-Louis band, back in 1952 - played on all of Berry's classic hits "Maybelline", "Roll Over Beethoven", "School Days" ad infinitum. He also toured with Berry for some 28 years, and still works with him occasionally. But it is only recently that this formerly shy sideman decided to step out on his own.

"I used to just play the gig, get paid and go home", Johnson says with candor. "I never tried to sing - I had microphone fright. They had to twist my arm to get me to do it". Having conquered his fear, Johnnie Johnson went on to master a laid-back, laconic delivery, as evidenced on Johnnie B. Bad on "Tanqueray" and the witty "Stepped In What?"

Johnson has considerably more confidence in his instrumental chops, however over the years Johnson has played rock, jazz and blues; he loves standards, and enjoys working with a big band, idolising pianists such as Avery Parrish, Earl Hines, Errol Garner and Count Basie. As for keyboard whiz Oscar Peterson, Johnson gushes, "I'd run through fire with gasoline on my shoulder to listen to that cat, man!"

Johnnie Johnson acquired such urbane taste in the unlikely setting of Clarksdale, West Virginia, where he was born in 1924. Growing up in the Blue Ridge Mountains, Johnson was surrounded by country music. But Pittsburgh, 120 miles away, had a late night big band radio program called "Dawn Patrol". Johnson taught himself to play by listening to the show. He also learned from the family record collection of Ethel Waters and Bessie Smith 78s. In high school Johnson started playing with a band called the Blue Rhythm Swingsters. Then in 1943 he joined the Marines and was assigned to the Special Service Band. "That's where I really got the feeling that I wanted to be a professional musician", he recalls.

After the war Johnson spent a few years in Chicago, where he sat in occasionally with blues greats like Muddy Waters. Moving to St Louis in '47, he recorded with blues guitarist

Albert King, and then began fronting his own Johnnie Johnson Trio. When the trio's saxophonist called in sick on December 31, 1952, Johnson hired an unknown local guitarist named Chuck Berry to fill in on New Year's Eve. In his autobiography, Berry recalls how he and Johnson quickly "clicked" musically. "Johnson and I became so tight in feeling each other's direction that whenever I played a riff with any pause in it, he would answer it with the same melodic pattern, and vice versa.

Keith Richards has a similar tale on Johnson's intuitive powers. "When I worked with Johnnie on Hail, Hail Rock and Roll, the Chuck Berry documentary, I realised how important he was on Chuck's early records, how his influence subtly affected Chuck.

Following his early work with Berry, the '70s and 80s found Johnson also accompanying such widely varied artists as trumpeter Al Hirt, St Louis saxophonist and songwriter Oliver Sain, and a local band called The Sounds of the City. Johnson soon took over the band, changed the name to the Magnificent Five, and started free-lancing around the Midwest. It was Hail, Hail Rock and Roll, however, that inspired Johnnie Johnson to step out front. "I am getting quite a bit of recognition now," he says with pleasure.

"Everything seems to be coming into the light now," Johnson says, looking ahead with excitement. "Not too long ago, I was playing in Sicily, on a concert with Johnny Copeland, and you know he's a good performer, just like Chuck Berry. After the show, Copeland was joking and he said, "Don't never put me on the same stage with Johnnie Johnson! He just stole my whole damn show!" Johnnie Johnson is one of the American roots music's true keyboard masters who at last steps into the limelight.



T-BONE WALKER

electrifying TEXAS BLUES

By HELEN & STANLEY DANCE

RAIN, rivers and floods in the South often the cause of widespread distress were once recurring motifs in the blues. Bessie Smith's harrowing "Black Water Blues" was one of her greatest records, and T-Bone Walker was undoubtedly familiar with it when, accompanied by a piano player, he made his first record in Dallas a couple of years later. It was called "Trinity River Blues", and the fact that the Trinity River is still a mean old river was recently shown when it devastated large areas of the Texas countryside.

T-Bone was nineteen years old, already well acquainted with the blues tradition, as one of those young men who had taken Blind Lemon Jefferson, his guitar and tin cup along Dallas' bustling Central Avenue. Jefferson, a highly influential blues singer, was one of the essential sources of the younger man's music, but in the decade before T-Bone recorded again there were to be profound changes.

Descriptive labels for blues, such as rural, country and urban, are convenient to use but hard at times to define. The wholesale migration of blacks from the rural South to the industrial North caused many changes. Compared to the country singers, Leroy Carr was more sophisticated, clearly of the city; but despite his smoother style he delivered the blues with a telling conviction that registered strongly with black record buyers. The urbanisation of the blues, in fact, proceeded rapidly during the thirties as the influence of jazz, with its then current emphasis on swinging, made itself increasingly felt. What was known as the "Bluebird heat," for example, was largely developed in Chicago by the talented stable of bluesmen who recorded for that label, but chief competitors, Vocalion and Decca.

The blues beat had generally become

more compelling by the time T-Bone made his second appearance on records in 1940, this time with a jazz orchestra led by Les Hite and containing such notable players as Britt Woodman, Walter Williams and Al Morgan. Because Hite's musicians did not like the sound of amplified guitar in the rhythm section, Walker mostly played the acoustic instrument. His experience in bands, however, had much to do with the intense swing he brought to blues playing.

Even more important, however, was the extraordinary fact that both he and Charlie Christian had been tutored by the same man - Chuck Richardson - in Oklahoma City. Both recognised the potential in the electric guitar, and while Christian went on to become the paramount influence on jazz guitar, T-Bone became the greatest influence on blues guitar. Eddie Durham, the arranger and trombonist, was sometimes thought to have pioneered on the electric instrument, but he readily gave credit.

"T-Bone was the first I heard playing it, though I'd been fooling with it, too. But 'Bone was as big in blues as Charlie was in jazz, the greatest I ever heard." T-Bone always claimed he had been born with the blues in his soul. Part of his unerring rhythms gift clearly came from his earlier experiences as a dancer. (He and Christian, in fact, had worked out dance routines together as young men., Then, too, he was born with a voice and an ear, so that by the time he had had his early dues he was ready to introduce something fresh with virtually new technique.

B.B. King, who became a lifelong admirer and credited him with being the prime cause of his own desire to play the blues, always stressed the importance of T-Bone's touch and sound. "The prettiest sound I think I ever heard in all my life." This sound could be both incisive and

delicate, and it was served by a superb sense of dynamics, which gave it a very personal, dramatic quality. The intensity of his rhythmic punctuations was varied to great effect, and the character of his melodic line could range quickly from nostalgic and biting single-note lines to chords powerfully exultant. Moreover, he seemed wholly at ease at any tempo, from slow to "up".

As a singer, Walker proved largely inimitable. His phrasing was subtle and sensitive, his voice light and expressive, and his singing perfectly attuned to the flights and accentuations of his guitar playing. Emotionally, these elements were of a piece, so that his performances were equally convincing on the many different levels the blues attains.

He was famous for his showmanship, which he had developed before black audiences in Texas long before entertaining became a malpractice. He would play the guitar behind his head and he might end a brisk number by doing the splits on the dance floor, all the time maintaining his own high musical standards.

In short, his was a style of more variety, more swing, and more imagination than had previously been heard on blues guitar. Its immense influence was profoundly felt on a long line of blues guitarists. Besides B.B. King, Clarence "Gatemouth" Brown, Albert Collins, Freddy King, Pee Wee Crayton, Pete "Guitar" Lewis, and Shuggie Otis are among those who have reflected it most creditably.

More than a link between country and urban blues, or between the blues of the twenties and those of the forties (and beyond) - T-Bone's music linked the disparate worlds of jazz and blues. His role was unique and of all his talented contemporaries he was the only one to qualify in both. ■



GURU'S

JAZZMATAZZ

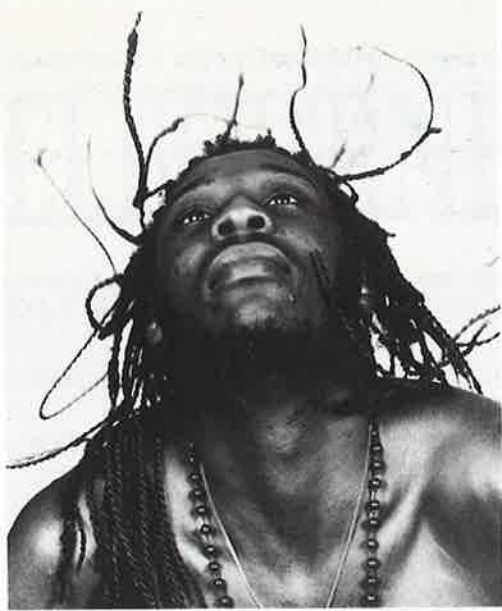
Guru, of the cutting edge rap duo **gang star**, has completed **JAZZMATAZZ**, a ground-breaking, genre-bending album which combines some of the all-time great jazz artists with **Guru's** incisive rap-a-logues. The experimental fusion of jazz and rap ties together the thread of black music throughout the ages and embodies the deep traditions of Afro-American culture.



The heaviest names in the contemporary and classical jazz galaxy have collaborated on **JAZZMATAZZ** including Roy Ayers, Donald Byrd, Lonnie Liston Smith, Courtney Pine and Branford Marsalis. Other contemporaries cutting tracks with **Guru** for the album are N'Dea Davenport (**Brand New Heavies**), Carlene Anderson (of the **Young Disciples**) and French rapper MC Solar.

As Donald Byrd said, "It's fantastic what **Guru** is doing. Not only is it music, it is literature as well. This is reflected in the album, taking rap to another level." While Courtney Pine calls the jazz-hip hop relationship "a street vibe. It comes from the underdog. Where musical genius isn't supposed to be, that's where you'll find it," Branford Marsalis was more succinct. "**Guru** is dope," he declared.

Gang Star are widely credited with pioneering the rap/jazz courtship with "Jazz Thing", a collaboration with Branford Marsalis for Spike Lee's "Mo' Better Blues". **Guru** himself has commented that "we started using jazz because everyone else was doing James Brown samples, and because the mellow tracks along with the hard rap beat went hand-in-glove with my voice". A TV documentary is currently being produced on the making of **Jazzmatazz**, and the group are fielding invitations to appear at various European jazz festivals this Summer, accompanied by Byrd and Ayers.



BU BACA Appearing at **THE THREE WEEDS** August 19

THE DRUM BEATS FOR YOU!

If you long for the primal rhythms rooted in our tribal origins, the drums are beating out a message to you. As the recent singles charts indicate there is a large audience for reggae. Now at last there is a venue. Ted Vassell's new club, Power Cuts, is the new Afro Caribbean meeting place.

Power Cuts operates from the Cyprus Hellenic Club on Fridays and Saturdays. There are plenty of seats and pokies (to keep the bar prices down). The dance floor is substantial and the sound system excellent. The crowd at Power Cuts is ethnically diverse and dance crazy. Ted spins the hottest reggae tracks in between bands. Power Cuts is host to some of Sydney's best Afro reggae artists including Calabash, UB42, Bubaca and Reggae Movement.

Power Cuts deserves your support as an important part of Sydney's Crossover entertainment structure. Reggae is on the move with style. See you there soon.

C.L.

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SYDNEY CROSSOVER

by CLIVE LOCHNER

AT The Basement recently for Roy Ayers, a friend of mine commented he had just seen his girlfriend downstairs with her grandparents. The crowd really were anywhere from eighteen to eighty and loving it. (Congratulations to the promoters Spice Promotions, for five fantastic nights of music.) Roy Ayers, the quintessential jazz artist let rip with his innovative form of rap jazz fusion to an ecstatic packed house.

Crossover forms of music have broken the new talent drought of the early nineties which saw the Sydney music scene dominated by technology and tribute bands. The venues of Sydney are pulsating with contemporary crossover forms. Live music with feeling and emotion, the divine tones of the saxophone, the rhythmic beating of the African drums (one of the oldest sounds on Earth), are now the new sounds bringing live music and dance fans out to brave the chills of winter, to warm their extremities on dancecovers all over the city.

The multicultural nature of the melting pot that we call Sydney makes it a unique crossover point for music and musicians. The dancers are moving to blends of acid jazz, funky swinging groove rock, jazzmatazz, African fusion, R&B, blues, soul, Latin and African percussion, rap and more. The urban sound in most of our larger cities today is the sound of people from vastly different musical and racial backgrounds. It is Australia's own brand of contemporary world music.

There are many awesome players and bands worth a mention. Among them, BUBACA, African voices and percussion in front of a dynamic soul, funk fusion quartet. JUICE, a raw guitar based fusion of rock funk and groove. On the edge funk'n swingin' hardcore. D.I.G., (Directions in Groove) a solid acid jazz funk groove with some fantastic regular special gasts. DOU DOUM BA, a persuasive blend of African tribal rhythms and voice. BENTON LATE, a funky jazz wild journey into contemporary improvisation. SKUNKHOUR, masters of the blend. KING CLAM, SINISTER GRIN, MAX SHARAM, SPIRIT WORLD, TRUDE ASPELLING, SHAUNA JENSEN, BROTHERS OF OZ, THE WHOLE THING, WHAT IS HIP? These bands are a small selection of our fantastic crossover artists.

If you would like to catch up to some of those mentioned here try one or more of the venues listed below for a dose. The Harborside Brasserie, The Basement, Tracey's Brasserie, The Three Weeds, Kinselas, Zoom, The Real Ale, Round Midnight, The Cauldron, Strawberry Hills, The York Tavern, The Manly Boatshed, The Opera House Forecourt Restaurant, the Hopetoun or just check the gig guides.

Keep your eyes open for more on Crossover – interviews, reviews, raves and previews in the next issue. Send any notes, Bio's Tapes or CDs to the author, C/- PO Box 679, Bondi Junction, NSW 2022. ♪ ♪ ♪

THE ADELAIDE SCENE



Clarion Fracture Zone will be put on by the Jazz Action Society on Sunday, 5th September, at the Arkaba Hotel, Fullarton at 7.30 pm. Tel: (08) 379 1645.

'Fiesta' is a music festival, covering the spectrum of music, held in non-Festival of Arts Years (bi-ennially).

The dates underlined in the flyer encapsulate the jazz content. Of particular interest is the re-writing of the Australian Jazz Quintet – see under Australian Jazz Greats.

Department for the Arts and Cultural Heritage concerts in October will be: 'Ugetsu', October 10th and 'Schmo & Co', October 31st, both at the Arkaba Hotel.

Third Day Funding is from the S.A. Dept for the Arts and Cultural Heritage, and is specifically for the purpose of presenting and co-ordinating concerts which feature SA artists, in which a good proportion of the material is innovative and original.

Jazz at Mecca's Restaurant, 290 Rundle St, Adelaide, Tel: (08) 232 5655, continues in September-October with Andrew Firth, reeds; Tony Hobbs, reeds; Bruce Hancock, piano; Billy Ross, drums.

Jazz at Jets Restaurant, The Pavilion, Glenside, Tel: (08) 338 2445, continues with various Adelaide groups on Friday nights.

Jazz at the Green Mango Cafe, 419 Magill Rd, St Morris, Tel: (08) 331 8111, continues on Wednesday nights and many Saturday nights (all concerts start at 8.00 pm. Entry \$5).

- Wed. 8th Sept Musiikki-Oy (Ted Vining's group from Melbourne – although Ted is now resident in Adelaide.
 - Tues. 7th Sept Musiikki-Oy plays at the Cargo Club, Hindley Street.
 - Sat. 11th Sept Jazz Aura with Alex Muller, on female vocals.
 - Wed. 15th Sept Knightflite, with Greg Knight on guitar.
 - Wed. 22nd Sept Out of the Question, with Ted Vining on drums.
 - Sat. 25th Sept The Andrew Cornell Trio, with Andrew on guitar.
 - Wed. 6th Oct. Four & More, with Trevor Frost on drums.
 - Wed. 13th Oct. Table 13, with Robbie Nathan on guitar.
 - Sat. 16th Oct. Ugetsu, with Mike Bevan on guitar (see flyer).
 - Wed. 20th Oct. The Cotton Club, with James Muller on guitar.
 - Sat. 23rd Oct. Inside Out, with James Muller on guitar.
 - Wed. 27th Oct. Nightowls, with Bob Jeffery on sax.
- Jazz continues on Wednesdays at The Office, 110 Pine Street, Adelaide, with various groups.

CLARION FRACTURE ZONE – NATIONAL TOUR

MELBOURNE	SATURDAY 4TH SEPT	BENNETTS LANE (LATE)
ADELAIDE	SUNDAY 5TH SEPT	THE ARKABA HOTEL 7.30PM
		<i>Presented by the Jazz Society of SA</i>
BRISBANE	WEDNESDAY 8TH SEPT	THE PRINCESS THEATRE 8.00PM
		WOOLLOONGABBA, BRISBANE
		<i>Presented by the Music Arts Club</i>
BYRON BAY	THURSDAY 9TH SEPT	BYRON BAY SERVICES CLUB
LISMORE	FRIDAY 10TH SEPT	LISMORE CLUB JAZZ
SYDNEY	MONDAY 13TH SEPT	THE BASEMENT
NEWCASTLE	FRIDAY 17TH SEPT	THE BEL-AIR HOTEL 8PM
		<i>Presented by Newcastle Jazz Enterprises</i>
		<i>with assistance from the Australian Council for the Arts</i>
SYDNEY	TUESDAY 21ST SEPT	THE STRAWBERRY HILLS HOTEL
SYDNEY	TUESDAY 28TH SEPT	THE STRAWBERRY HILLS HOTEL

L to R:
 Tony Gorman,
 Alister Spence,
 Toby Hall,
 Sandy Evans,
 Andrew Jackson,
 (not pictured – Lloyd Swanton)
 are
 CLARION FRACTURE ZONE



MELBOURNE *Jazz Scene*

"NEW
VENUE
BRINGS
NEW
LIFE"

THE Melbourne jazz scene – like some other areas – seems to have particularly been adversely affected over the last few years by the national recession (combined with Victoria's unique economic problems). This has been most obvious in declining attendances at most performances, declining work opportunities for musicians, and, the demise of several venues. So, with this scenario, you would have to be crazy to open a modern jazz venue, right?

Well, bassist Michael Tortoni opened his city venue, "**Bennett's Lane**", around November with Friday and Saturday nights, and is now operating up to seven nights a week! With a solid crowd of patrons on most Friday and Saturday nights, and a queue of musicians wanting to play there, "**Bennett's Lane**" is obviously filling a substantial "gap" in the scene.

While "**Bennett's Lane**" is the ideal room to be the long-term real jazz club that Melbourne needs, there have been several other interesting venue developments. Simon Goh opened his third "**Chinta Ria**" Restaurant in Elgin Street, Carlton, late last year, on the site of a former venue ("**Original Sins**"), with a music room upstairs. Called "**Chinta Ria R&B**", and possessing a Yamaha grand piano, the room is very stylish, but had some initial acoustical problems. These have been overcome with some additional work, and regular jazz acts are supplemented by occasional specials (such as the Kerrie Biddell Trio).

More recently, "**The Ritz**" Restaurant in Fitzroy Street, St Kilda, has been presenting regular jazz acts (including Sydney band "Dig", and American Roy Ayers). But the most interesting development is the long-awaited opening of "**The Continental Cafe**" in Greville Street, Prahran (in the former premises of the much-lamented "I.D.'s Nitespot") in early June. After almost eighteen months off

extensive renovations to substantially transform the room into a sophisticated venue, the opening season was the Kate Ceberano Septet (followed by Vince Jones for two successive weekends). A broad music policy is obvious, and the owners clearly state that it is not a jazz club, but it seems if jazz acts may have a larger venue available for them.

Unfortunately, with Vince Jones no longer performing there, "**Doctor Jazz**" Club, which is now in its fourth year of operation, has decided not to operate as a venue on a regular basis. It will only open for larger interstate or international performances, which is a great pity for the local scene.

Last year saw the sudden closure of "**The Limerick Jazz Club**" (as it had begun trading as) after over ten years of music presentations. Following upon the demise of Friday and Saturday night venues on "**Not Just Jazz After Dark**" (at the Victorian Arts Centre), and, "**Decanters Jazz Club**" (at The Hilton Hotel), the closure of The Limerick as a jazz venue left a real vacuum in the scene. The partners of "**The Limerick**" (Mike and Carol Hancock, and Jackie DasGupto) point out that it was the combination of unrealistic overheads and declining attendances which caused them to cease operations at those premises, and they still intend to open another venue when the opportunity arises. In February, promoter Allan West lost his venue for his "**Life Cafe**", which operated on Friday and Saturday nights at St Kilda Bowling Club rooms in Fitzroy Street, St Kilda, for the past two years. In that time West provided an opportunity for various contemporary groups (including several debut acts), and some of the highlights include the Paul Grabowsky Sextet; "**Ten Part Invention**", and Dale Barlow. West also promises to re-open "**Life Cafe**" when another situation arises.

– MARTIN JACKSON

LINE-UP FOR 1993

WANGARATTA FESTIVAL OF JAZZ

THE 1993 Wangaratta Festival Of Jazz, to be staged in Wangaratta on the weekend of 29-30 October, is set to maintain the high standard of the Festival over the last three years, in which time it has established itself as "Australia's major jazz event" (according to the *Sydney Morning Herald*, and many other observers).

As in past years, the Festival will feature a prestigious international visitor, along with some of Australia's outstanding jazz talents across the entire spectrum of styles, from traditional through mainstream to contemporary and improvised jazz.

Heading the program is US multi-instrumentalist SAM RIVERS, who plays tenor sax, soprano sax, flute and piano. He has worked with many jazz greats (including Miles Davis, Dizzy Gillespie, Cecil Taylor and Charles Mingus), and has made over fifty albums as a leader (featuring such distinguished sidemen as Herbie Hancock, Tony Williams, Freddie Hubbard and Dave Holland).

Sam Rivers will perform his own music with a quartet led by Sydney pianist MIKE NOCK, who used to work with Sam when he lived in the States between 1962-85. Mike has been commissioned by the Festival to write a piece for jazz ensemble and string quartet, for which Sam Rivers will be a featured soloist. Mike will also perform at the Festival with his Quintet, featuring some of Sydney's outstanding young players.

Australia's foremost jazz singer, VINCE JONES, will be there with his band, presenting both old standards and new, original material.

Traditional jazz fans can look forward to seeing a special edition of the YARRA YARRA JAZZ BAND, Australia's longest-running band to specialise in the New Orleans idiom. The band's leader and founder, trumpeter Maurie Garbutt, will be joined by several illustrious past members of the band, including trombonist Roger Janes and clarinetist Karl Hird.

Sydney's PORT JACKSON JAZZ BAND (formed in 1944) will be there, for a rare re-union with one-time trumpeter BOB BARNARD, who will also share the stage with ADE MONSBOURGH. Another popular band from Sydney is MISTER CROW, led by Wangaratta's own Noel Crow on clarinet.

A highlight of the Festival will be the finals of the NATIONAL JAZZ SAXOPHONE AWARDS, which will feature the best young saxophonists in the country, accompanied by the BOBBY GEBERT TRIO.

Unique to the Festival will be an improvised duet between drummer DAVID JONES and pianist MARK ISAACS; and the set by GENERATION, a group formed especially for the Festival, combining some outstanding young talents from Melbourne (Barney McAll, David Rex, Philip Rex), Sydney (Tim Hopkins, Phil Slater, Simon Barker) and Brisbane (Elliott Dagleish).

Both nights will wind up with an all-star jam session, built around THE ENGINE ROOM (featuring pianist Roger Frampton) on the Saturday, and the TED VINING TRIO (featuring pianist Bob Sedergreen) on the Sunday.

Performances will take place in the Wangaratta Town Hall and the adjacent Playhouse Theatre, and several other venues around town.

The Festival will feature free performances by local bands on the outdoor stage in Reid Street, and performances by the WANGARATTA BIG BAND, led by pianist Noel Fidge. There will also be a strong lineup of blues performers throughout the weekend at the Royal Victoria Hotel, featuring such names as ALEX BURNS & NICK CHARLES, DUTCH TILDERS & THE BLUES CLUB and THE MOJOS.

Tickets for the Wangaratta Festival Of Jazz are \$75 for a weekend pass, or \$45 for a day pass. These provide admission to all performances, and will be available from 31 August from all BASS outlets.

Advance bookings – at the special price of \$60 for a weekend pass – can be made by calling (057) 220 888, or sending a cheque to: PO Box 238, Wangaratta 3676.

* **SPECIAL OFFER:** Tickets purchased before 31 August, a special price of \$60 applies to the weekend pass. Call (057) 220 888, or write to PO Box 238, Wangaratta 3676.



OCTOBER 30-31

NATIONAL JAZZ SAXOPHONE AWARDS – 1993

For further information, contact –

Wangaratta Festival of Jazz Office
(057) 22 0888

Adrian Jackson (Artistic Director)
(03) 898 6276

Tony Gould (Chairman of Judging Panel)
(03) 685 9427

The Tasmanian Scene

by STEVE ROBERTSON, JAZZ CO-ORDINATOR OF TASMANIA

YOU read it here first: 1993 will be the Year of Fred Bradshaw. Finally, Tasmania's premier alto sax talent will gain much-deserved recognition beyond the three corners of the island state to the rest of Australia and maybe beyond.

Tours and recordings will do the trick. Fred's already dazzled Victorian audiences with his playing at last year's Montsalvat Jazz Festival as part of Hobart's modern jazz trio Moment's Notice. Later this year he'll take his artistry to Western Australia where the thriving Perth jazz community will delight in his "dry martini" tone and phrasing, a style that owes much to those marvellous US west coast jazzmen of the 1950s, Paul Desmond, Lee Konitz and Art Pepper.

Thanks to the newly-released "Tasmanian Jazz Composers" CDs, radio listeners across the nation are fast becoming aware of what fans in Hobart have known for years, that Fred deserves to be ranked with the nation's alto elite.

It could have been very different. Twenty years ago, Fred was a regular on the Melbourne scene, working with that titan off keyboard artistry Bob Sedergreen. Had he stayed on the mainland, Fred might by now have made a dozen record albums and innumerable festival appearances. But seeking a better quality of life, he came to Hobart and the jazz scene here is richer for it.

Fred and Moment's Notice, which also features Steve Martin on bass and Dave Turney on guitar, are looking forward to a busy 1993. Without doubt Tasmania's most active modern jazz combo, Moment's Notice

is being heard in very good company. It started in 1991 with Bob Barnard and three very successful concerts, one of which, at Hobart's Moorilla Winery, has been made into a CD.

Later the trio (which often expands into a quartet with the addition of drummer Steve Marskell) added guests like Graeme Lyall, Jan Tankard and Julie O'Hara to fashion a unique sound for Tasmania, jazz that's essentially laid-back but with a bit of bite as well.

In between, Fred's found the time to reunite with his old mate Bob Sedergreen for a very successful "Tribute to the Dave Brubeck Quartet" night in Hobart, and play superbly alongside Czech *emigre* pianist Viktor Zappner, bassist Tim Partridge and drummer Alf Propérjohn for a big crowd at the Jazz Action Society earlier this year.

Lately he's also been tonguing and fingering an instrument that even his most ardent fans aren't aware that he occasionally plays, the tenor sax. It was for Volume Two of the Tasmanian Jazz Composers recordings, a CD recorded in January spotlighting the playing and tunesmithing talents of some of Tasmania's most creative figures.

Frank Piscioneri, a better than average tenor player himself, is behind this admirable project. Volume One is already enjoying healthy sales in shops from Launceston to Perth and getting a good bit of airplay even further afield, notably on jazz stations in Osaka, Japan and Alameda, California. A perceptive review by Dick Hughes in *The Bulletin* was a great boost, too.

Both volumes run the gamut of jazz expression, from gentle mainstream swing to

high energy electric fusion. The second CD, available soon, will have more vocals than the first. Among the best is a off-handedly dark but very swinging number written and sung by Elly Tucker called "Artistic Neurosis". Vaguely reminiscent of something Dave Frishberg or Michael Franks might have come up with, "Artistic Neurosis" is a tour de force for Elly, who's ably backed by the piano of Ian Pearce and the bass of Stephen Grant, the only non-Tasmanian participant.

Stephen, who's become something of a regular visitor to these shores, plays trumpet, string bass, all the saxes and some marvellous Jelly Roll Morton-style piano, too. Reports that he also goes to jam sessions armed with a krumhorn and sackbut are being vigorously denied in local circles.

JAZZ

IN NORTH WEST TASMANIA

The only regular jazz venue in this region is the Burnie Town House which holds monthly live concerts by local and inter-state artists.

In the words of Dr Viktor Zappner (the local champion of jazz) the situation for jazz is rather bleak in NW Tasmania. However, jazz is being included in the curriculum of some schools and there is a regular jazz programme on the local station 7DBS Coastal FM, hosted by Russell Jarvis.

For more information contact:

Jazz Action Society NW Tasmania,
Tel: (002) 317 216.

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THE STATE OF JAZZ IN THE WEST

by GARRY LEE – PERTH

Bruce Johnson, in the "Oxford Companion to Australian Jazz" [Oxford University Press, Melbourne, 1987] states:

"The fact remains, however, that outside of Melbourne and Sydney, Perth currently enjoys more jazz activity across a broad range of idioms than anywhere else in Australia."

In 1993 there is nothing that could discredit this assertion. In fact today in some areas, notably jazz education, Western Australia could be regarded as leading the country.

When I first moved from Sydney to Perth in 1983, the thing that most struck me about jazz here was the number of British born migrants involved. This was [and continues to be] especially true with respect to the jazz clubs/societies. The oldest existing jazz club is the Perth Jazz Society which this year celebrates its twentieth anniversary. PJS was formed prior to the creation of the Jazz Action Society movement. Since the late 1970s PJS has presented weekly Monday night concerts at the Hyde Park Hotel, North Perth and in terms of the volume and variety of international, interstate and local artists it has presented, it could well be regarded as Australia's most successful jazz club/society. The role of former Brits Don and Moira Mead, Graham Fisk and Mike Messenger has been enormous in terms of the formation and evolution of Perth Jazz Society.

In late 1983 traditional jazz lovers in Perth who had been only partially catered for by PJS, formed the Jazz Club of WA. Since the mid 1980s the club has also made the Hyde Park Hotel its home, presenting weekly Tuesday night concerts with facility for dancers. A sub-committee of the club also organises the annual WA Jazz Festival held on a long weekend at the end of September. The club also organises a jazz picnic at Jabe Dodd Park, Mosman Park on the third Sunday afternoon of the month except through winter. Ex-Brits Roy Burton and Dixie Kidd have played a vital role in the development of the Jazz Club of WA.

Although Perth's population is about 1.3mil. the size of the metro area is

almost as large as Sydney. In recent months three new jazz clubs have been formed. Jazz Fremantle is presenting monthly concerts at the Railway Hotel, Fremantle on the second Wednesday of the month. This club has come into existence to support mainstream jazz musicians and their fans who feel that this style is being under-exposed. PJS mainly caters for modern contemporary styles and Jazz Club of WA caters only for traditional styles. Certainly Perth's growing population of fine jazz musicians needs all the performance opportunities possible.

Both the Kwinana Jazz Society and the Mandurah City Jazz Club are presenting regular activities and are situated south of Perth in an area where many Brits reside. Last year Ronnie Scott performed for PJS with a second concert at the new Kwinana Arts Centre and it was obvious that most in the audience were British born.

Ian MacGregor is a jazz guitar fanatic. Scottish born he toured Britain as a roadie with the Great Guitars [Kessel, Ellis, Byrd] in the late 1970s prior to making his home in Perth. We both share a love for the playing of the late Wes Montgomery so several years ago we formed the Jazz Guitar Society of WA which today boasts members throughout the world. The Jazz Guitar Society presents a low budget "grass roots" bi-monthly newsletter which is crammed full of information about jazz guitarists including recent releases, transcriptions and profiles of leading artists and information on rare guitar models. If you are not into the jazz guitar forget this organisation; if you are then membership is a must. For more information write to Ian at 27 Romney Way, Lynwood, WA 6147 [09 457 3067].

In recent years the largest growth area of jazz in the West has been in jazz education. The first full-time course commenced in 1984 at what is now the WA Academy of Performing Arts, Edith Cowan University, Mt Lawley campus. Today the Jazz Program presents a four year Bachelor of Music Course where the student may major in either jazz performance or jazz arranging; a two-year

Associate Diploma of Performing Arts [Jazz] or a one year Certificate of Jazz. The Certificate Course is ideal as a preliminary course for students who have not matriculated from Year 12. There is also the opportunity to do the ADPA course and then complete the Bachelor of Music Education degree.

The Head of Jazz is Pat Crichton, a New Zealand-born trumpeter/arranger who played with the Daly Wilson Big Band in Sydney in the 1970s. Pat is also musical director for the WA Youth Jazz Orchestra. There are in fact three big bands all housed at the WA Academy. In 1992 Pat became the first non-American to be elected to the Board of the International Association of Jazz Educators. He is Division Co-ordinator for the Australasian Division.

The Jazz Program has provided an enormous impetus to jazz in the West. Today there are graduates working in Sweden, London and several undertaking further study in the US. The Program has also provided employment to many of the state's finest jazz musicians. In 1992 NZ drummer, Frank Gibson Jnr took up the position of Jazz Drummer Lecturer and will be here for several years. Today students come from all around Australia plus SE Asia and New Zealand. For further information ring (09) 370 6449.

Although there are some incredibly healthy facets to jazz in the West, there are also some drawbacks. I will endeavour to deal with these in the next issue.

GARRY LEE

C/- 2 Bradford Street
Mt Lawley, WA 6050

Garry Lee is a vibraphonist, guitarist, composer, broadcaster and also occasional reviewer for the "West Australian". His recent CD "I Mean You" is available on Request Records, distributed by Newmarket, and features Roger Garrood, Don Gomes, Murray Wilkins, David Vrcic and Victoria Newton. He is President of the Australasian Division of the International Association of Jazz Educators.

JAZZ

IN QUEENSLAND

by
**Queensland
Jazz
Co-ordinator
LYNETTE
IRWIN**



ARTS QUEENSLAND

The Queensland Government's arts funding is now administered by the Office of Arts and Cultural Development which is part of the Department of Justice and Attorney-General. Individuals and organisations intending to apply for arts funding are advised to contact Arts Queensland on (07) 224 4896 or Toll Free 008 175 531 for the 1994 Programs of Assistance for the Arts booklet.

Please Note: The closing date for applications detailed in the Arts Queensland booklet is July 30, 1993.

JAZZ GRANTS FOR 1993

Seven successful applications were approved by Government funding bodies for jazz projects in 1993. Brisbane based ensemble ARTISANS WORKSHOP received funds from the Australia Council to manufacture and market their first Compact Disc (now available) and for Interstate touring in July. The Music Arts Club - Cafe Alto received Australia Council funding for a series of concerts which are to be held between August and December. Specific dates and venue are yet to be confirmed.

The Queensland Jazz Co-ordination Program received funding from the Brisbane City Council for the Festival "PINNACLES" held in April and a Music Co-ordination grant from the Australia Council.

Jeff Usher's Jazz Unit are currently on tour in regional areas of Queensland with funds made available from Arts Queensland and also secured an Australia Council grant to tour Interstate later this year.

QLD MOVING AHEAD

Brisbane saxophonist John Zappla has taken on the onerous task of forming a Big Band. With the generous support of Queensland Conservatorium lecturer Bernie Allen, the band will no doubt grow in strength. As a lover of the Big Band idiom, I look forward to hearing their great sounds. For further information contact John on 366 6514.

Vocalist Katrina Alberts doesn't let the grass grow under her feet! This year Katrina has been busy with her newly formed all women group SHEBOP, given birth to her third daughter and if that's not enough has recently published a Real Book for Female vocalists available for purchase by phoning 351 3625.

A belated congratulations to Joe "Fingers" Webster and his Jazz Men on winning the 1992 Sunnie Award for best Jazz Album.

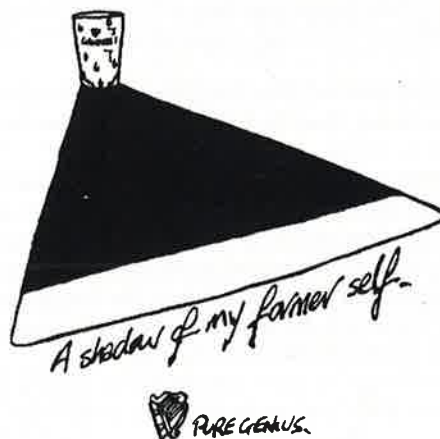
NATIONAL JAZZ SAXOPHONE AWARDS

Last year Jeff Usher won third place in the National Jazz Piano Awards held at the Wangaratta Festival of Jazz. This year the National Award is for Saxophone. The competition is open to high level musicians with an age limit of 35 years (ie, date of birth must be after November 1, 1958). If you wish to apply you will need to obtain the relevant form from me, ASAP. Entries close July 30, 1993.

The Queensland Jazz Co-ordination Program receives financial assistance from the Australia Council, the Federal Government's Arts Funding and Advisory Body, and is hosted by the Academy of The Arts, QUT.

LYNETTE IRWIN

Jazz Co-ordinator for Queensland
137 Gray Road, Hill End, Qld 4100
Ph/Fax: (07) 844 3931



EASTSTATE SOUL!

*A look at the NSW and ACT Jazz & Blues scene
with Richard Murphy.*

WHILE Sydney, the nation's largest capital, is the focus of JAZZ & BLUES in NSW, the music is by no means contained to the harbour city. Apart from the N.S.W. JAZZ ACTION SOCIETY there are many other clubs promoting live music and an even larger number of venues who host JAZZ & BLUES gigs.

The Penrith City Jazz Club have a spectacular night planned (Friday, 20th August) with the Pacific Coast Jazzmen playing up a storm in the auditorium at the Nepean Rowing Club.. Enquiries. (047) 31 2255.

Head for beautiful Belligen on the mid-north coast for their 4th Annual Jazz Festival, (August, 20th-22nd). You'll be treated to the best contemporary and traditional sounds around! Sandy Evans & Clarion Fracture Zone, Mike Bukovsky's Wanderlust, Dale Barlow, the Carl Orr Band and Tom Baker are just a few of the participating artists. Enquiries (066) 551 624 or (066) 551 671.

The Newcastle and Hunter Jazz Club are doing it again! There will be over 30 acts at the 6th Annual Newcastle Jazz Festival (September 3rd-5th) which includes a jazz breakfast, street parades, a roaring 20s gala night, a jazz gospel service and plenty more! Enquiries Gwenda Lyons (049) 61 6566.

Congratulations! The Canberra Southern Cross Club celebrates its 21st Anniversary with top Australian Jazz over two months. For details, see their advertisement on the Don Burrow's editorial page. Enquiries (06) 283 7200.

Visit colourful Darling Harbour for the southern hemisphere's major trade event of 1993 - the AUSTRALIAN INTERNATIONAL MUSIC SHOW (September, 9th-12th). Visit our stand, meet the editorial team, musicians, hear Don Burrows play and have him sign your magazine!

Looking forward to October there is an abundance of live JAZZ & BLUES around the State.

The Manly Jazz Festival has become one of the premier festivals in Australia since its inception in 1976.

Over the years the festival has grown from a single day of performances on one stage to four days in 8 venues, including the stunning Oceanfront main stage, overlooking one of Sydney's finest beaches.

The Manly Jazz Festival offers a vast range of jazz styles for all tastes ... Dixie, Swing, Trad, Be-bop, Avantgarde, blues, Gospel and Zydeco.

Appearing this year are many International artistes including George Coleman Jnr (USA); Cyril Bevan Quartet, (UK); Jungle Pilots (Germany); Kustbandet (Sweden); and the sensational young vocalist Claire Martin (UK), as well as the cream of Australian jazz artistes. As a veteran of most Manly Labour Day long weekend 'bashes' I urge you to visit this marvellous Festival - 'seven miles from Sydney and a thousand miles from care'.

The Mildura River City Jazz Club presents its own Jazz & Wine Festival (October 29th-31st) at the Wineries, in the clubs and pubs,

on the river and in the churches. Musical acts from around the nation! Enquiries. (050) 252 501 or (050) 221 265.

Some of our best "home-grown" BLUES artists will converge on Lithgow (October 29th-31st) for the All Australian Blues Festival. The Backsliders, Hippos, Mal Eastick, Blind Freddie (ACT) and Lil' Fi and the Delta Rhythm Kings (Qld) to name just a few! Enquiries Lithgow Tourist Information Bureau (063) 521 077.

Sydney is saturated with live JAZZ & BLUES!

Two of the newest gigs well worth supporting are Jazz at Traceys Brasserie (Hotel New Hampshire Kings Cross (02) 358 2148) every weekend with Chris "Smedley" Qua, Col Nolan and Harry Rivers. The other is Jazz at Neils Brasserie (Randwick Labour Club (02) 399 3342) every Friday night.

*Let's keep live JAZZ & BLUES on the boil - or as it states on the sticker on Len Barnard's drum kit,
"MUSIC MANNED NOT CANNED !!"*

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New York Note Book

by
Ira Gitler

AFTER two sets of Slide Hampton's JazzMasters, we slid on down 7TH Avenue to Sweet Basil to catch the last set of the Howard Alden-Dan Barratt sextet. Accompanying the guitarist and trombonist were Warren Vache, cornet; Ken Peplowski, tenor saxophone and clarinet; Michael Moore, bass; and Billy Hart, drums. Their performance only served to underline the strength and variety of the New York club scene. The repertoire ranged from Duke Ellington's "Angelica" (a.k.a. "Purple Gazelle") to Toots Camarata's "No More", featuring Alden; to another from Duke's pen, the rousing "The Jeep Is Jumpin'." All the musicians were in fine form, particularly Vache, and the unusual, but strong, rhythm team of Moore and Hart was outstanding.

The Blue Note had an exceptionally powerful double bill with Red Rodney's quintet and Joe Henderson's quartet. Red played more flugel than trumpet; and young reedman Chris Potter, who continues to impress, utilised tenor, alto and soprano in blending with the leader. The well-functioning rhythm section was manned by Garry Dial, piano; Tarik Shah, bass; and Jimmy Madison, drums. Originals such as "In Case of Fire" and "The Red Snapper" were intermixed with the standards "My Little Suede Shoes" and "Every Time We Say Goodbye" (dedicated to Diz and poignantly played by Red) and topped off by a finger-busting version of Miles Davis' "Little Willie Leaps".

Henderson played material from his Davis dedication on Verve, *So Near, So Far* such as "Milestones" (1947 version), adding in Monk's "Ask Me Now" and Sam Rivers' "Beatrice". Mike Stern replaced John Scofield on guitar, putting a different, virtuosic spin on things, but the rest of the recording group, bassist Dave Holland and drummer Al Foster, was intact. Holland's solos were highly articulate, especially on "Milestones", and Henderson was at the top of his form. His unaccompanied solo on "Ask Me

Now" began in bursts, constructing abstract mobiles and setting them spinning for the rhythm to further propel in the second chorus.

At Alice Tully Hall on February 14, Lincoln Center Jazz presented "Prelude To A Kiss: Jazz For Valentines". It was a mellow evening with many love songs and tender moods opened by crooner Milt Grayson (ex Ellington) with "My Funny Valentine". Mulgrew Miller, Curtis Lundy and Lewis Nash provided the backing for a parade of soloists begun by tenor saxophonist Harold Ashby, who breathily caressed "Prelude To A Kiss", "Just Squeeze Me" and "Sophisticated Lady". Roy Hargrove's trumpet contributed "Everything I Have Is Yours" and "Prisoner of Love", and Bobby Watson's alto sax closed the first half with "Love Remains", co-written by his wife, Pamel; and an up-beat "I Love You".

Jimmy Heath's soprano sax offered an effulgent version of Gillespie's "I Waited For You" and his own "Ellington's Stray Horn". Then he switched to tenor to swing "There'll Never Be Another You", throwing in a quote off "Be My Love" Miller, who had sparkled in smaller contributions, came strongly to the fore as solo pianist on "When I Fall In Love", and "My One and Only Love".

The only sour notes for this listener were mouthed by Betty Carter backed by Cyrus Chestnut, piano; Chris Thomas, bass and Clarence Penn, drums. Taking her own dictum from the title of her latest album, *It's Not About the Melody*, she proceeded to disregard the original melodies of "People Will Say We're In Love", "But Beautiful" and "Once Upon a Summertime", while retaining the lyricists' words within her own phrasing. Why sing these great songs when you disregard the very reason that made them what they are? Musicians have been taking liberties with standard tunes most impressively from the 1930s but if you're not going to do something at least as good as the song as written, then leave it alone.

Why doesn't she go beyond phrasing the lyrics in her own way and write new words, too? Let's see if she's as good as Rodgers and Hart, Ellington and Strayhorn, Waller and Razaf and Arlen and Mercer. It's not about the melody. Wrong! At least Wynton Marsalis didn't forget about melodiousness, or a few other essentials, when he accompanied Carter on "The More I See You" at the end of her set.

A new club, the Five Spot, opened with David Sanborn. There are gilt ceilings, large pillars and a bandstand that's in the middle of an oblong room. The sound was overkill and the tuxedoed, bescarfed guys on the door made the place smack of a Studio 54 atmosphere. This first take made me think. "This is an expensive fusion club that shouldn't be trading off the name of a club where John Coltrane met Thelonious Monk in 1957".

The Tavern-On-The-Green's Chestnut Room has stepped up its bookings to include some groups that are giving the space more of a name aura.

Jackie Cain and Roy Kral haven't played a New York venue of this sort for a while. With Dean Johnson on bass and Richie De Rosa, drums, they did some of their stand-bys, such as songs by Alex Wilder, and Clifford Brown's "Daahoud". They also introduced new repertoire in the form of numbers from *City of Angels* by Cy Coleman such as "The Tennis Song," a Rob McConnell song, with lyrics by Jackie, "You Didn't Tell Me It Was Wrong", Brubeck's "The Duke" (with a side trip to "In A Sentimental Mood") and "In Your Own Sweet Way".

Hank Jones, with Ira Coleman subbing for Chris McBride, and Dennis Mackrel, mesmerised the listeners at the Central Park spa. The man couldn't play a bad note if he tried and the way he took full advantage of the exceptional Steinway "D" was a joy to hear.



TED VINING TRIO

(Bennett's Lane, Melbourne, 14 March)

Drummer Ted Vining, pianist Bob Sedergreen and bassist Barry Buckley are the jazz equivalent of the big, lumbering ruckman dismissed by football experts as 'dinosaurs'. There are younger players on their respective instruments who are quicker, more versatile, capable of running rings around them.

But put them together, and they are an unbeatable team. The Ted Vining Trio is the perfect example of a band that adds up to much more than the sum of its parts: these are three musicians who have known each other, and worked together, for decades, and know exactly how each other thinks.

Even though Vining now lives in Adelaide, this rare get-together showed that they have lost none of their magic. Rummaging through standards like 'Django' or 'All Blues', Sedergreen and Vining seemed intent on catching each other off balance with a sudden change in beat, tempo or volume, or a humorous interjection.

But no matter what move one made, the other seemed to have anticipated it – as did Buckley, forever the band's anchor. And when the three locked into a groove, they swung with a passion, with the sort of absolute certainty, that is the norm among rhythm sections in New York, but still the exception here.

For half of their second set, the Trio was joined by tenor saxophonist Andy Sugg, from Adelaide. An increasingly impressive player, he displayed a lovely, rich tenor sound (obviously modelled on Coltrane and Liebman, but no less pleasing to the ear for that) and played with confidence and vigour, clearly fuelled by the Trio's support.

For half of the third set, members of Vining's other Melbourne band, Musiikki Oy, sat in. Altoist Peter Harper, pianist Sam Keevers and bassist Tony Paye joined the drummer, along with Sugg and local altoist Mal Sedergreen, to work out on Keevers' piece 'Fidel's Nightmare'.

This combination lacked the rapport of the Trio, but there was still some intelligent interplay going on in the rhythm section as the saxophonists played searching thematic solos; while Keevers provided a contrast with his more calm, considered statement.

The Trio closed the night out with a romp through the blues, with Sedergreen at his quirky, ebullient best, and Vining and Buckley right with him at every turn. This was jazz as joyful as it gets.

PAPA CARLO

(Bennett's Lane, Melbourne, 4 April)

Drummer-composer Niko Schauble is probably best known for his work with Tibetan Dixie, a ten-piece band that manages to combine some freewheeling soloing with intricate, detailed arrangements, with the emphasis about 60-40 on the charts.

But he has also sought to work out in a looser context, still playing original music, but with the balance more like 70-30 in favour of blowing. Niko's Hot Six, a quintet that seems to have dissolved with Mark Simmonds' departure for Europe, was an ideal format for Schauble to develop his ideas in this vein.

Now he has formed an even smaller group, Papa Carlo, with guitarist Steve Magnusson and bass guitarist Chris Bekker. This debut performance went remarkably smoothly for a band playing all-original music that involved some intricate themes and complex rhythmic patterns.

Obviously, some rehearsal had taken place (and don't say 'so what?' there are still some bands around town who think it is good enough to do their rehearsing on stage). But it was not such a novel experience for the three, who have often played together in Tibetan Dixie.

Schauble had adapted some pieces from the repertoires of Tibetan Dixie and the Hot Six, but most of the music had been written for the trio. Typically, the themes pushed the players off in a certain direction, without obliging them to follow a given route; there was ample room for the players to make their own decisions.

In this forum, Magnusson confirmed my opinion that he has developed into an exceptionally stimulating soloist, and one of the most interesting guitarists in the country. There were times when he might remind you of certain players – playing serpentine, blues-inflected lines in the manner of John Scofield, or the sort of shimmering, floating tones that are Bill Frisell's trademark – but the overall impression was of a player who has acquired a voice of his own.

He employed a wide tonal range, and played confidently in a range of moods, from delicate probings to wild, soaring outbursts. I remember hearing him play with Arthur Blythe at Wangaratta last year, where he impressed with his energy and imagination, but sometimes repeated himself, seemingly throwing every trick he knew into every solo. Pleasingly, he managed to avoid that tendency here.

Bekker (playing 6-string bass guitar) and Schauble impressed with their ability to set up and maintain a strong groove (usually on the funky side), without either simply taking a back seat role.

And both made good use of their solo opportunities, Bekker playing some very nimble lines, Schauble always resourceful and unpredictable.

On a couple of pieces, it was obvious that Magnusson and Bekker were still feeling their way around the music, constantly referring to their charts. But midway through the second set, the trio really meshed as a unit and achieved a thrilling momentum, with the music reaching some ecstatic peaks. This was what was happening in them.

Schauble intends to hustle a few gigs for Papa Carlo (which should prove easier than selling a ten-piece band), and even hopes to get a CD out; it is to be hoped that he meets with some success on both scores.

CAUGHT



by
**ADRIAN
JACKSON**

CHARLIE BYRD



CHARLIE BYRD/KEN PEPOWSKI AUSTRALIAN TOUR IN AUGUST

One of the World's finest guitar players will be touring Australia during August when jazz audiences will have the chance to hear the supreme artistry of Charlie Byrd.

HE was born in 1925 in Suffolk, Virginia, and decided to become a professional musician after hearing the celebrated French guitarist Django Reinhardt.

In the 1950s he spent six years studying classical music at the Columbia School of Music in Washington DC, during which time he won a scholarship to Siena, Italy to work with the great Spanish guitarist Andres Segovia.

In the years that immediately followed, he won numerous awards and played with some of the biggest names in jazz, such as Woody Herman, and toured to England and the Middle East.

In 1961 he toured South America for the US State Department with saxophonist Stan Getz, and together they brought Latin American jazz to the world with tunes like "Desafinado" and "The Girl From Ipanema".

Since that time he has constantly performed in the United States and throughout the world including tours to the East and Europe for the State Department.

Over the past forty years he has made numerous recordings as both a jazz and classical artist – with his trios, duets with musicians such as Laurindo Almeida and Carlos Barbosa-Lima, and as a member of the sensational Great Guitars.

In Australia, Charlie Byrd will be heard solo, in duets with his bass player and in a trio format with drums. He is bringing with him as guest star "the hottest clarinet star of the 1990s" from New York, Ken Peplowski, who will also perform on tenor saxophone.

Peplowski was born in Cleveland, Ohio, and played his first professional engagement at the age of ten. He played with various classical and jazz groups around his hometown prior to joining the Tommy Dorsey Orchestra in 1978.

Since then he has played in such diverse musical settings as traditional Dixieland bands, avant garde jazz ensembles, symphony orchestras as well as movie soundtrack and studio work. He was a member of Benny Goodman's last orchestra.

He has made a number of highly-praised recordings both under his own name as well as with people such as Mel Torme, Peggy Lee, George Shearing, Scott Hamilton and Rosemary Clooney, mostly on CONCORD label.

Subsequent to his CONCORD albums, "Sonny Side", "Mr Gentle and Mr Cool" and "Illuminations", his most recent release "The Natural Touch" has already been mentioned in several jazz journals as a contender for one of "the top ten albums" of 1992, a record on which his inspiration and versatility are demonstrated as never before!

His Australian concerts will feature classical music, Latin American music and straight-ahead jazz and must be seen as one of the musical highlights to be heard in Australia this year.

Charlie Byrd plays the Gibson Birdland guitar.

TOUR ITINERARY

NEW ZEALAND	August 17, 18 and 19 for Auckland International Jazz and Blues Festival Limited.
ADELAIDE	8.00 pm Saturday, August 21 and Sunday, August 22 at Elder Hall, University of Adelaide.
PERTH	8.00 pm Monday, August 23 at Perth Concert Hall for Perth Theatre Trust.
MELBOURNE	8.00 pm Wednesday, August 25 and Thursday, August 26 at Melba Hall, University of Melbourne.
BRISBANE	8.00 pm Friday, August 27 at Mayne Hall, University of Queensland.
SYDNEY	8.00 pm Saturday, August 28 at Sydney Conservatorium of Music (Verbrugghen Hall).

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He began playing the piano at the age of four. He was a performing veteran by the age of 16 and accepted Benny Goodman's offer of a job as a pianist, singer/arranger, and travelled the world with The Benny Goodman Band for four years. Since then Buddy has sold many millions of records and received gold records for hits such as *Oh Look At Her Ain't She Pretty*, *The Lady Is A Tramp* and *Around the World*. He enjoys the rare distinction of having made over 60 albums.

This year he toured with the salute to The Benny Goodman Band, only this time to star, headline and conduct. The tour took him to 72 cities and 72 unforgettable shows which drew standing ovations to capacity crowds.

Buddy's current albums are *"Hot Nights"* which won him a Grammy nomination, *"Ready For Your Love"* and *"Buddy Greco's Greatest Hits"*. The newest album, *"Round Midnight"* is his life long dream come true – to record a vocal and instrumental Jazz album with some of the greatest players in the world. This album combines Buddy's great talent as a Jazz pianist/vocalist with those of Grover Washington Jr, Buddy DeFranco, Terry Gibbs, Jack Sheldon, Ernie Watts and Toots Thielemans.

In April 1993 Buddy was inducted to the Philadelphia Music Alliance's "Walk of Fame". He has also gained acclaim for his musicianship and talent in the "Encyclopedia of Great Musicians" and the "Encyclopedia of Great Jazz Singers and Musicians". Buddy Greco has been acclaimed as one of the finest Jazz pianists of our time and is also pursuing other fields of the music business,

producing records, writing and scoring for films and TV.

Few can match the lifelong extraordinary talent of Buddy Greco. His performance is grand, and warm, and 1st class.



Buddy Greco will be appearing at:

Melbourne	Continental Cafe	October 22, 24
Sydney	The Basement	October 25, 26, 27, 31
Tweed Heads	Twin Towns Services	October 28, 29

CLAIRE MARTIN *Jazz Singer Heading for the Top*

You've got to live a little, as the song says, to realise the glory of love. Same goes for singing jazz. But that doesn't mean you can't be young.

At 25, Claire Martin has learned the art of putting herself into a song. So you believe every word she sings.

Perhaps the most remarkable thing about Claire, however, is the speed with which she has risen from a young hopeful to a mature, self-possessed performer.

Although she has been singing professionally since leaving stage school at the age of 16, it was only on forming her own band in summer 1990 that Claire began to really take her singing seriously.

She began to establish herself with appearances at Ronnie Scott's, Pizza on the Park and both Bass and Tenor Clefs, in London, where she earned rave responses from critics, audiences and musicians such as pianist Richard Rodney Bennett.

When, in April 1992, Claire released her first album for Linn Records, *The Waiting Game*, Bennett said: "This album knocks me out".

His namesake Tony Bennett made similarly enthusiastic noises when he and Claire shared the bill at Glasgow International Jazz Festival in July of the same year.

As well as fronting her own band – a band of band leaders including the great guitarist Jim Mullen, the gifted young pianist/arranger Jonathon Gee, Arnie Somogyi (bass) and Clark Tracey (drums) – Claire is equally at home in duo and big band settings, as recent sessions with Richard Rodney Bennett and the BBC Big Band will testify.

In February 1993, Claire and band, augmented by saxophonist Iain Ballamy and Nigel Hitchcock, recorded her second album for Linn Records, *Devil May Care*. She also recently recorded the theme song from a forthcoming BBC Television sitcom by Simon Britt of *French & Saunders* and *Raw Sex* fame.

Be sure to catch Claire Martin at:

Sydney	Manly Jazz Festival	October 3
	The Basement	October 4
	Neil's Brasserie, Randwick Labour Club	October 8

BLOSSOM DEARIE



SINGER, pianist and songwriter Blossom Dearie is the quintessential New York cabaret artist. Born in New York, she worked with Woody Herman's orchestra and Alvino Rey's band before moving to Paris in the early 1950s where she lived for five years, performed with Annie Ross and formed her own vocal group, the Blue Stars, whose jazz rendition of the George Shearing classic Lullaby of Birdland (sung in French) was a worldwide hit.

Blossom Dearie returned to the USA in the late 1950s and has been performing her witty jazz-tinged cabaret repertoire ever since establishing strong followings in her native New York, Paris and London.

She has made many recordings since 1974 on her own Daffodil Records label. Her interpretation of songs including *Someone's Been*

Sending Me Flowers, My Attorney Bernie and I'm Hip are peerless. In 1985 she became the first recipient of the coveted Mabel Mercer Foundation Award.

With the style, the gift and the sheer artistry that together make enduring musical magic, Blossom Dearie eschews the label 'legendary', but a legend she is. She says she can't be described as a jazz singer, a chanteuse, or a cabaret or supper club entertainer, but she is all of these and much more.

"An original. Totally inimitable. Her remarkable voice is full of innocence and knowledge and her seasoned collection of devastatingly wry and witty songs is sung with a subtle and musical sense of hipness. She should not be missed."

— New York Times

Blossom Dearie Captures Cabaret Charm

Blossom Dearie, the epitome of East Side New York chic is back in town, Friday and Saturday, she delighted audiences at McCabes in Santa Monica, on Sunday she will be at the Jazz Bakery in Culver City.

Seated at the piano, which she treats with delicacy and poise, backed by bassist Bill Takas, Dearie has lost none of her pristine charm. With a voice of Dresden china fragility, she captures every mood from cabaret song insouciance ("You Fascinate Me So") to world weariness ("Lush Life") and from light comedy (Dave Frishberg's "My Attorney Bernie") to hilarious satire.

It is on this last level that she scores most decisively. The song "Bruce" with its advice on dress and makeup, is outrageously witty.

Dearie has found a succession of brilliant lyricists from around the world who enable her to maintain a unique level of interest in every song.

The waltz "Sweet Georgia Fame", which she dedicated to an English musician, has a special poignancy. "I Don't Remember", (her music and Jack Segal's lyrics) is another example of the acme in compositional craftsmanship.

"Someone Is Sending Me Flowers" by Sheldon Harnock, is perhaps the funniest item in her special material bag. If you didn't give away the secret to the film "The Crying game" you would be wise to be similarly silent about the punch line to this hilarious song.

LEONARD FEATHER

Los Angeles Times, February 22 1993

PERTH	Sunday 12 September Monday 13 September	Perth Jazz Society
CANBERRA	Thursday 16 September	Tilleys Divine Cafe and Gallery
ADELAIDE	Saturday 18 September	Her Majestys Theatre
MELBOURNE	Wednesday 22 September Thursday 23 September Friday 24 September Saturday 25 September	The CUB Malthouse as part of the 1993 Melbourne International Festival
SYDNEY	Monday 27 September Tuesday, 28 September Wednesday 29 September Thursday 30 September	The Basement

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CLASSICS *Jazz*

Miles was in the room. You could feel his spirit hovering over the proceedings on the swinging *Joshua*, the lush *Miles Ahead*, the sly, bluesy *Pfancing*. But this musical seance reached its dramatic peak on *Flamenco Sketches*, The zen-delicate signature piece from *Kind Of Blue*. A hush fell over the control room as Dave Holland introduced those two resounding notes to begin the piece and John Scofield entered with Bill Evans-like sensitivity. Al Foster's brushes swept gently across the snare and when Joe Henderson put horn to lips to blow that familiar theme, the invocation was complete. It was goosebumps-and-chills time. Miles was very much in the room. So near yet so far.

This was indeed a personal tribute. All of these musicians had at one time or another shared the bandstand with the great Miles Dewey Davis during his long and extraordinary career. Holland came aboard in August of 1968 and remained an integral part of the band until late 1971. Henderson had a brief stint alongside Miles and Wayne Shorter in 1967. Scofield's tenure with Miles lasted from 1982 to 1985 and spanned four albums. Foster, who joined the band in late 1971 and rode with Miles through his psychedelic period, his retirement and his comeback band of the early '80s, had probably been the closest to Miles. The sense of loss he feels cannot be measured or put into words. Before they began recording, Al taped a photo of Miles to one of his cymbals. "He played the whole session looking at that picture," noted producer Richard Seidel. "So it was very emotional for him."

It was with genuine feelings of love and respect that this session went down. "This was a day of putting something back in the till, so to speak," said Joe, "by way of acknowledging one of the greatest musicians that's been on the planet in our lifetime."

This is honest, inspired music. There's magic on these tracks.

— Bill Milkowski

SO NEAR, SO FAR

MUSINGS FOR MILES

JOE HENDERSON

JOE HENDERSON:

This is music that was associated with the wonderful Miles Davis. And I think it's better to use that term 'associated' because through the years people felt that Miles had written things that in actuality he hadn't. I'm sure I grew up with this notion as well because he just had a way of putting his imprimatur on things that he played. And whether he wrote the music or not, he enabled it to happen. I can't imagine anyone who would have problems acknowledging that. He made a lot of things happen for a lot of people and helped carve out a lot of careers for a lot of musicians in the same way that things happened for him ... kind of the way you pass that torch on down.

My time with Miles was probably the shortest of anybody, but I'm sure I enjoyed it just as much. We played about four weekends together – Boston, Philadelphia, San Francisco and at the Village Vanguard in New York. The time that I was there, the only constant was Miles, Wayne Shorter and myself. I never knew who would be playing bass, drums or piano from night to night. Herbie Hancock would be there one night, Chick Corea would show up the next night. Miroslav Vitous would be there on bass one night and Eddie Gomez the next. Jack DeJohnette would be there one night, Tony Williams the next. I think Miles was just evolving in some kind of way. It was definitely fun but since it never seemed to settle into any kind of direction, because of all the changes in the rhythm section, it never had time to gel into what it had been previously or what it would later become.

Actually, I was supposed to be in the band before Wayne got there. Trane had recommended me to Miles when he was getting ready to leave the band in the early part of 1960. But Uncle Sam had more power than Miles did. I got drafted, went over to Europe and did my stint in the military for two years. (Jimmy Heath ended up replacing Coltrane that summer of 1960.) Fate has a way of dealing our cards to us. And I don't regret having been in the military. I got a chance to learn French and German and meet Bud Powell, Don Byas, Kenny Clarke and a lot of people who were living over there at the time. Part of me regrets not having had the opportunity to have been with Miles earlier on. But at least I got a chance to share the bandstand with him for a brief period of time.

On this album we're definitely paying homage to Miles, but it's not just a repeat or recreation of what Miles had done. I don't think it would've been fair to do that. We played the tunes the way we play them and I think it worked, if I'm allowed to advance an opinion. "Everybody was in great form."

DAVE HOLLAND:

Joe and I have played together very little over the years. I had worked with Joe in London back in 1968. In fact, I had just started a gig with him at *Ronnie Scott's* club when I got a call from Miles' agent to come to New York and join Miles' band. He had heard me in London three or four weeks prior to that and had asked me to join his band, but I had heard nothing since then and was kind of waiting to see what was going to happen. It was after the first couple of nights of beginning a gig with Joe that I got the call. And by the end of the week, I was in New York. Now it seems that things have come full circle.

This session went very smoothly, probably because we had all played together at various times in different combinations. I've played with Al on a few occasions so I felt that he and I were quite close musically, and that definitely contributed to our communication during the session.

The music was fresh. Even though it was music which was associated with some very historic moments in Miles' career, I don't think any of us felt constricted by that but rather inspired to make something which was within the spirit of what Miles stood for, which was to interpret them in our own way and to give them a personal significance as well as paying respects to that music. We were trying to play it from a viewpoint of where we all are today. And I think that's the best, most respectful way to treat that music.

I felt in awe of Miles, to be honest, even though he was very nice to me when I joined the band. He was very caring. He invited me to his house many times and cooked food and was very generous. But after I left the band I still felt that awe. It didn't matter what setting he played in. He only had to play one note and you were kind of just ... elevated.

JOHN SCOFIELD:

The basis of this session for me was the fact that I love Joe and I love Miles. But the actual key to the date was not to play what they had played on the original recordings, while still serving the music. And although we succeeded best when we really didn't play like Miles, we thought about Miles a lot during the session. I think about Miles every time I try to play jazz ... every time. But the worst thing you can do is try and copy what he did or what anybody in that band did.

WHAT THE MUSICIANS SAY

JOE HENDERSON

JOE HENDERSON

WHAT THE MUSICIANS SAY

I don't think I had played any of these tunes before, except for *Pfancing*, which is something everybody plays. So much of it is pianistic, but I never really think about that anymore. My attitude is, "Why not do it on guitar?" This music exists as a guitar possibility too.

It was a thrill to play with Joe Henderson. (As he told *Down Beat*: He's a great blues player, a great ballads player, he has a beautiful tone and unbelievable time. He can float but he can also dig in. He can put the music wherever he wants it. He's got his own vocabulary, his own phrases, he plays all different ways, like all the great jazz players. He'll play a blues shout like something that would come from Joe Turner next to the fastest, outest, most angular, atonal music you've ever heard.

Who's playing better on any instrument, more interestingly, more cutting edge yet completely with roots than Joe Henderson? He's my role model in jazz. And to play the music of Miles Davis with Joe Henderson ... I can't think of anything more natural.

RICHARD SEIDEL

The idea for this project came about in early 1991 when Joe Henderson and I were discussing his possible signing to Verve. We were talking about doing a series of jazz composer songbooks when he happened to remind me that although not widely known, he had played in Miles Davis' band for a brief period in 1967. It struck me that there was a whole group of really interesting compositions that had been written and/or introduced by Miles but which were rarely, if ever, recorded or performed again after their initial appearance. We decided to explore that repertoire in this album.

So while the concept here continues the jazz composer songbook vein begun by "Lush Life: The Music of Billy Strayhorn", the intent was to create a more open and adventurous sound covering a later era in the development of the music than the more classic and traditional approach reflected by "Lush Life". This is one of the reasons for the inclusion of electric guitar as opposed to acoustic piano in the instrumentation. The guitar was also an integral element in Miles' music from the late 60s onward and in the context of this session, it adds a new perspective to the material drawn from earlier periods as well.

The very special rapport achieved by these musicians in the studio enabled them to create a living tribute to a musician whose body of work defined innovation. Some twenty years of those innovations are included in a fresh new interpretations by four current masters. I think Miles would have been pleased.

DON SICKLER:

I've always found transcribing music from original recordings a fascinating process. Notating the music in standard musical notation can be quite limiting, especially when dealing with a great interpretive artist like Miles Davis. Ballads like "Flamenco Sketches" are very challenging to notate. I'm always striving to get what I feel is the essential melodic material notated correctly, as opposed to trying to notate every little interpretive nuance the artist actually played, on what I am sure is essentially an improvised melody. It is essentially rewarding for me, after the toil of trying to capture on paper what I feel is the "melody", to put it in the hands of an interpretive artist like Joe Henderson and watch him reshape it into his own incredible musical language.

The most scary thing for me on this date was that Richard Seidel really wanted Joe to consider doing "Miles Ahead". Gil Evans' arrangement is such a classic, an ever growing evolving masterpiece as far as I'm concerned, not a normal song form by any means. This posed my biggest challenge, and I must take the full blame for reshaping this into a "solo form - melody" arrangement. The musicians' immediate grasp of what I was trying to achieve, and the sensitive way they played, really moved me.

Joe's complete musical sensitivity continues to astonish me. I've known him a long time and I know he still feels like an 18-year-old in spirit. He's constantly growing musically, and he inspires others to do the same. On this date, the rapport and the unity that developed among the musicians, the depth of their musical commitment was awesome. Inspired by their memories of Miles, inspired by each other and by the music, this quartet played with rare intensity and focus. A fitting tribute.

Joe Henderson *tenor saxophone*

John Scofield *guitar*

Dave Holland *bass*

Al Foster *drums*

Produced by Richard Seidel and

Don Sickler

Co-produced by Joe Henderson

BOB CROSBY MAHALIA JACKSON BUNNY BERIGAN

by
DICK
HUGHES

SOUTH RAMPART STREET PARADE

Bob Crosby and his Orchestra MCA GRP 16152

The title might delude you into thinking this is a recycling of over-familiar material. South Rampart St and Big Noise From Winnetka have been reissued in Australia countless times, but almost all the other 20 tracks here make their debut in album form. And they are all (except for the Winnetka bass-drums duet) by the Bob Crosby five-brass five-reeds band.

This release by the big Crosby band is more than 40 years overdue. Other compilations have concentrated on the eight-piece Bob Cats. I love them, but these collections have resulted in many duplications.

Several items on the BMG-distributed MCA CD weren't even released here on 78. Air Mail Stomp, for example, on which attributed composers – drummer Ray Bauduc and bassist Bob Haggart – seem to hark back to the Bob Cats record of Hindustan and the big-band record of Pagan Love Song, and Haggart's moody Chain Gang.

The moodiest piece is Complainin', which features the pianist-composer Jess Stacy, who had just left Benny Goodman. The prettiest piece is I'm Free, the original instrumental version of What's New?, which features one of trumpeter Billy Butterfield's greatest solos in a wistful arrangement by its composer, Bob Haggart.

Haggart, one of the great bassists, was the band's principal arranger. (Crosby swore that he would have rivalled George Gershwin had he devoted himself solely to composing). Another gifted orchestrator for the band was clarinetist Matty Matlock, who contributes two highlights – Wolverine Blues and the stirring Panama. He generously gives the Wolverine clarinet solo to Eddie Miller, the band's tenor saxophonist, whom Louis Armstrong cited as his favourite tenor man.

Matlock's clarinet is at its fruity best on Royal Garden Blues and The Old Spinning Wheel. The band's other masterly clarinetist (generally considered the best of the three) was Irving Fazola, who stretches out on My Inspiration (a masterpiece) and Skaters' Waltz.

Listening to My Inspiration, you may ponder Duke Ellington's statement that there was a special spiritual quality in the music of the Bob Crosby band.

A four and three-quarters star album, the quarter being deducted for the inclusion for the umpteenth time of Big Noise From Winnetka and the title track.

MAHALIA JACKSON

Volume 2 Two Columbia compact discs. C2K 48924

One of the most remarkable concerts I've been to was held in the Albert Hall, London, during the killer fog of 1952. Big Bill Broonzy played the first half. Mahalia Jackson, accompanied by a "studio" organist and regular pianist Mildred Falls, carried the second half. And did she carry it ...

She had expressed misgivings about Broonzy sharing the bill with her. "I do hope Bill doesn't play his sinful songs," she said.

The concert opened with an off-stage announcement by the promoter – it may have been Harold Davison – that "the Prime Minister, Mr Winston Churchill, has written to us expressing his regrets that he will be unable to attend tonight". He wasn't missed.

These two boxed CDs contain 18 items each and are distributed by Sony Music Australia from its Columbia Legacy series. I understand that the Bessie Smith sets are from the same series.

John Hammond said that Bessie Smith's art transcended jazz. The same may be said of Mahalia Jackson. Both had magnificent voices. Bessie was primarily a blues singer. Mahalia is acclaimed on the label as The World's Greatest Gospel singer.

So she is, but 36 tracks at one listening session can be taxing. To derive full pleasure from this mighty vocalist, it is best to ration your listening to, say, six items at a time. I prefer the rock, surge and power of songs like Walk In Jerusalem and Just A Little While To Stay Here to the exalted lamentation of such offerings as There Is Balm In Gilead.

Jazz musicians sit in on several tracks. Shelley Manne lays down a massive beat on Walk In Jerusalem, and bassist Milt Hinton and drummer Gus Johnson cook to boiling point on Just A Little While.

It's surprising to hear one-time Artie Shaw guitarist Al Hendrickson in this context on It Took A Miracle and In Times Like These.

One of the most stirring tracks is When The Saints Go Marching In, possibly the most exhilarating version I've heard of a spiritual that was once the virtual anthem of the latter-day saints of the so-called traditional jazz revival.

REVIEWS DICK HUGHES

BUNNY BERIGAN AND THE RHYTHMAKERS *Volume 2, 1938: Devil's Holiday* JAZZ J-CD-638

Bunny Berigan was one of the greatest sidemen and worst leaders of the big-band era. He rode high and mighty when he worked in the trumpet sections of Benny Goodman and Tommy Dorsey and when he recorded with small pick-up groups. He was a favourite of Louis Armstrong, who refused to play *I Can't Get Started*, saying that Bunny, whose theme it was, had made it his own.

He formed a big band after playing with Goodman and Dorsey. He takes several thrilling, exuberant solos on this CD, which is distributed by Larrikin. He's not as inspired as he sounded on Goodman's *King Porter Stomp* and Dorsey's *Marie*, but he's better on this selection of broadcast transcriptions than on most of his studio records as big-band leader.

Bunny Berigan was too easy-going (and alcoholic) to make it to the big time as a leader. If a band arrived late at a dance hall to find another band already digging into the first set, then the latecomer was Bunny, whose entire entourage had turned up at the wrong place. If a band had to play an entire night without the leader because he was too drunk, then it was Bunny's.

There's some wonderful material here, beginning with a spirited rendition of Fletcher Henderson's arrangement of *Shanghai Shuffle*. There are excellent solos from George Auld (tenor saxophone) and Joe Dixon (clarinet) on this and on *Devil's Holiday*, *Frankie And Johnny*, *I'll Always Be In Love With You* and *T'Aint So Honey, T'Aint So. T'Aint So* features one of Bunny's best solos. He also excels on *I Never Knew I Could Love* (Ray Conniff play the trombone solo on this), *Sing You Sinners* and *Peg O' My Heart*.

Sparkling piano solos by Joe Bushkin enliven *I'll Always Be In Love With You*, *Sunday* and *Will You Remember Tonight Tomorrow?*

Buddy Rich, who played his first recorded drum solo with a Joe Marsala small group earlier in the year, makes his debut as a big-band drummer on the last 12 tracks. He had failed an audition for Benny Goodman, who considered him to be too bedazzling (like Gene Krupa), and Berigan was wary of him because he lacked big-band experience. He needn't have worried.

SWAGGIE

I bought the first Swaggie record – Graeme Bell's *Sobbin' Blues/Wolverine Blues* – in January, 1950, days after it was released. The Swaggie company, set up by Graeme Bell in 1949, has survived the Cold War, the Korean War, the Vietnamese War (did we have to have all those wars?) and the recession we were told we had to have.

Nevill Sherburn, who took over the company, made it one of the greatest jazz reissue labels and also set up several classic recording sessions by Australian musicians – and exclusive Armand Hug and Earl Hines solo albums.

How delightful, then, to receive 43 years later three Swaggie CDs – Bob Crosby's *Bob Cats Vol 3 1940 (503)*, Jay

McShann's *With Kansas City In Mind (401)* and Jimmie Noone's *Apex Club Orchestra 1930-35 (505)*. *Bob Cats Vol 1* was released on Swaggie CD more than a year ago and was the label's first CD. I hope to review it and *Vol 2* as soon as *Vol 2* is released.

Swaggie is basically a mail-order operation (PO Box 125, South Yarra 3141), but can buy at Jazz Plus (Rozelle) and Jazzology (West Ryde) in Sydney and at Mostly Jazz (St Kilda) and Discurio and Thomas' in Melbourne.

Great moments on *Bob Cats Vol 3* include Irving Fazola's clarinet on *Jazz Me Blues* and *Spain*, Jess Stacy's piano on *Spain* and the beginnings of *All By Myself* and *Don't Call Me Boy*, and Muggsy Spanier's cornet on *Boy, You're Bound To Look Like A Monkey* and *Yes Indeed!*

It's a pity that Bing Crosby and the Merry Macks (Lord preserve us!) intrude on the *Bob Cats'* last session. As Bill Haesler says in typically forthright notes: "A less than auspicious 1940 finale for the *Bob Cats*".

There are no weak spots in the Jay McShann CD, which consists of two piano solo sessions and a band date with Buddy Tate and Julian Dash on tenor saxophones, Gene Ramey on bass and Gus Johnson on drums.

Here all is might and strength and blue-tinged lyricism. For lyricism, try McShann's solos on *Memories Of You*, *Tenderly* and the Gus Johnson composition, *Under The Moonlight Starlight Blue*, and Buddy Tate's clarinet on *Blue And Sentimental*, surely the best version of this marvellous tune outside Basie's original record.

You'll hear right-hand figurations reminiscent of Basie on the *Lady Be Good* solo, the opening chorus of which McShann plays as a slow.

Nat Pearce in 1985 and Ralph Sutton in 1986 both told me they considered McShann the greatest living jazz pianist. Hear this CD and you may agree with their assessment.

The number of vocals (15 out of 24 tracks) is an indication of the commercial content of the Jimmie Noone CD. The best vocal is that of Mildred Bafley, the earliest great white woman jazz singer, on *Trav'lin All Alone*. Strange to hear somebody other than Louis Armstrong (in this instance Art Jarrett) singing *Sleepy Time Down South*. The clarinet of Noone, one of the New Orleans masters, is at its flutter-tongue best on *I Need Lovin'* (exciting Eal Hines piano on this) and on *A Porter's Love Song To A Chambermaid*.

LARRIKIN

Larrikin Entertainment heads a new batch of the ASV Living Era series with two gems, Muggsy Spanier's *Muggshot (AJA 5102)* and *Boogie Woogie Stomp*, which features a score and more artists, including Count Basie, Earl Hines, Soulful athletes Meade Lux Lewis and Pete Johnson, aesthetic activists Pinetop Smith and Jimmy Yancey, and bands led by Goodman, Dorsey and Herman.

The title track is the opener, a powerhouse version of Pinetop's *Boogie Woogie*, which follows Jim Clarke's similarly inspired, Rabelaisian but light-fingered *Fat Fanny Stomp*, and

STOMPING *with* SAVOY

by DERRICK DAVEY

The Savoy record label was created in 1939 with "a broad approach to black music embracing the various genres with which the Blacks have made a significant contribution to American music, such as Blues, R & B, Gospel and Jazz".

SAVOY became renowned for pioneering the recording of the new Bop music in the mid 40s, and such pathfinders as Charlie Parker, Miles Davis, J. J. Johnson, Stan Getz, Dexter Gordon, Fats Navarro and Kenny Dorham made their debut recordings for Savoy during this period.

The company continued to record top modern jazz musicians throughout the 1950s before changing public tastes and new management caused a gradual decline in output during the 1960s. By 1968 jazz recordings at Savoy had ceased and in 1974 the Savoy catalogue was sold to Arista recordings. After a long period of inactivity the Savoy label has changed hands again and the new owner, DENON/Nippon Columbia, has started a vigorous reissue program under the old Savoy label and colour scheme.

The CDs are released in Australia through a Queensland distributor M.A. Acoustics of Mount Gravatt and are available through major and specialist record shops.

Almost 100 CDs have been released from the Savoy archives since 1991 – all recorded between 1944 and 1960. Most of the early Bop pioneers which I mentioned (but no Miles Davis) are there plus many of the up-and-comers of the 1950s including the Adderley brothers, small Basie groups, Art Pepper, Phil Woods, Donald Byrd and the MJQ.

The Savoy stable contains mainly small groups – only one big band – and the very selective list of personnel already mentioned illustrates the type of music played. The digital remastering by DENON has produced clean, hiss free discs though some of the mid 40s recordings sound a little boxey at the bottom end. They are manufactured in

Japan. The front of the jewel box features what appears to be the original art work and the notes inside are a photocopy of the LP notes. All give full details of personnel, dates, composers, etc, and some also contain brief biographies and soloists sequence.

I have three discs from the 1992/93 release. I can recommend them and they have been in my CD player many times.

But there is one big complaint: total playing time. The three reviewed here run for 39 minutes, 37 and 36 minutes, which is woeful for a CD. Two sessions would fit comfortably on one disc.

BOYD MEETS STRAVINSKI

Boyd Raeburn
Savoy SV – 0185

BOYD RAEURN led one of the few big bands in the 40s to pioneer the "new music" and was considered to be in the same league as Woody Herman and Stan Kenton. His band was an incubator of budding Bop musicians but not much of his limited output has been reissued from the original 78 RPM shellac discs. So it is interesting to have 12 examples of his work on this new CD.

Dating from 1945/46 the music is a mixture of standard ballads – *Temptation, Body and Soul, Summertime* – and more adventurous originals by the band arrangers. These have hip names like *Boyd Meets Stravinski, March of the Boyds* and *Boyd's Nest*.

The ballads are moody pieces but conventionally arranged with vocals and would not disgrace the Sentimental Gentleman, Tommy Dorsey. But the non-standards illustrate why Raeburn was considered to be one of the

originators of progressive big band jazz. They are brassy with touches of Kenton, changes of tempo and appear to be trying to bridge the old swing and new Bop styles mixed with classical music. Definitely not music for dancing.

In addition to the conventional line-up of trumpets, trombones, reeds and a rhythm section, Raeburn occasionally added french horns, flutes and a harp. Some of the big names in the band at this time were the trumpeters Ray Linn, Dizzy Gillespie and Benny Harris, trombonists Britt Woodman and Trummy Young; saxophonists Hal McKusick, Al Cohn and Serg Chaloff; pianist Dodo Marmarosa; bass player Oscar Pettiford and drummer Shelly Mann.

It is intriguing to hear Dizzy Gillespie solo in his own composition *Night in Tunisia* (arranged here by the band's staff arranger George Hendy) 12 months before his own recording of the tune.

An example of one of the more interesting big bands, chock full of excellent musicians using modern arrangements impeccably played.

Raeburn's closest contemporaries, Stan Kenton and Woody Herman, survived the fierce operational headaches of running a big band and died in harness many decades later. Raeburn gave up the struggle in 1949.

JAZZ FOR PLAYBOYS

Frank Wess
Savoy SV – 0190

RECORDED on Boxing Day 1956, this is essentially a Basie sextet without the pianist, and playing a style of music designed for businessmen on the loose while they eye Bunnies at the Playboy Club.

Continued on page 58



THE SPIRITS OF OUR ANCESTORS

RANDY WESTON

Verve 511857-2 (2 Disc)

Recorded 1991

(Polygram)

Idrees Sulieman, trumpet – Benny Powell, trombone – Talib Kibwe, Billy Harper, Dewey Redman, reeds – Alex Blake, Jami Nasser, bass – Idris Muhammad, drums – Big Black, Azzedin Weston, Yasser Chadly, percussion. Arrangements, Melba Liston. Special guests, Dizzy Gillespie and Pharoah Sanders.

IT all starts with Africa. Brooklyn-born Randy Weston was raised on the music of the '40s, especially Monk and because off a lack of opportunity, spent most of his mature years living in his beautiful Morocco, with only brief visits to New York.

This album celebrates 35 years of music making together with many musicians with whom he worked along the way and gives the lie that older musicians don't have any fire left. This album burns from start to finish!

Melba Liston, arranger in earlier times for Dizzy, Randy, Gerald Wilson, Count Basie and Quincy Jones, has fashioned brilliant, awesome arrangements, now subtle, now terrifying and always sensitive to the musicians' styles.

Most of the songs will be familiar to followers of Weston's music, however the 'Africanisation' has given them a different feel, one where the journey is more important than the outcome. Don't expect theme, bridge and wailing finales, solos come out of nowhere and surge into other themes, the only anchors are the pulsating rhythm and Weston's oblique and jagged comments.

It's a tribute to Weston's music that this is probably his best album after a long and distinguished career. I can't wait for more.

Antecedents:

African Cookbook	Atlantic	1964
Tanjah	Polydor	1972
Carnival	Arista	1984
Uhuru Africa	Roulette	1960

ALL THE WAY

JIMMY SCOTT

Warner Bros 9-26955-2

Recorded 1992

(WEA)

Jimmy Scott, vocal – Kenny Barron, piano – Ron Carter, bass – Grady Tate, drums – John Pisano, guitar – David 'Fathead' Newman, sax.

JIMMY SCOTT'S story is a familiar record industry story. Three records in sixty-seven years! His first sides were on Herman Lubinski's Savoy Label. In those days, Jazz musicians rarely signed royalty deals as the lascivious owners would make sure they weren't paid – just take the session fee and run! However a lifetime contract was hurriedly 'negotiated'. Consult your insurance broker for details.

His next recordings were for Atlantic which were made but never released because ol' Herman saw a buck and wouldn't release Jimmy from his contract. Well, ol' Herman now owns six feet of dirt and Jimmy is finally getting his dues.

Jimmy's high, piercing vocal style has influenced scores of singers, among them Frankie Lymon, Nancy Wilson, Marvin Gaye, Stevie Wonder and even Ray Charles. As Brother Ray said: "Jimmy had soul way back when people weren't usin' the word".

If you've ever marvelled at how slow some musicians, especially singers can go and still maintain the integrity of the song, let alone the time, you'll probably find that Jimmy can go slower!

Here is a complete album of desperately slow ballads with the accompaniment of an all star band, most of whom have worked with Jimmy before. One can only marvel at Ron Carter's ability to anchor the time at this speed.

This is not an easy disc to find, however most stores can import it for you.

Antecedents:

Savoy	1940s
Rhino	1960s

LIVE AT THE FIVE SPOT

THELONIOUS MONK

Blue Note 0777.7.99786.2.5

Recorded 1957

(EMI)

Thelonious Monk, piano – John Coltrane, sax – Ahmed Abdul Malik, bass – Roy Haynes, drums.

UP until now we've only had a few tracks of Coltrane with Monk on an odd Riverside issue. The expectation was greater than the outcome. However thanks to Naima Coltrane, who recorded this gig, we have one of the great sessions to marvel at. The sound is passable but definitely not hi-fi and Blue Note engineers have done a great job in cleaning up the sound.

Coltrane had just kicked his drug habit and sounds sparkling and inventive. He and Monk had spent a lot of informal time together in the recent past so this was no jam session. You will notice some of the first stirrings of Coltrane's 'sheets of sound' and Monk's comping suggests that he was totally on top of it.

Abdul Malik anchors well and Roy is fairly dynamite! His playing is "percussion discussion" – not time-keeping. Check out his dialogue with Monk.

I urge you to get this album, it's a classic.

Antecedents:

Anything on Blue Note	1945-7
Anything on Riverside	1955-61
The London Sessions	
Blacklion	1971

– ENZO AVALLONE



DAVE GRUSIN SOUNDTRACK TO THE MOVIE "THE FIRM"

IN the course of scoring close to 40 movies, Academy and Grammy Award winning pianist/composer Dave Grusin has dreamed up intricate arrangements for a variety of cinematic moods. But in this Tom Cruise film about an ambitious young solicitor who gets in over his head with a corrupt Memphis law firm, Grusin faced the acid test for a film composer: going solo. On eight of the thirteen cuts his moody and bluesy acoustic piano sets the mood for evoking the range of emotions covered by this thriller.

The Firm's soundtrack is complemented by five songs drawn from albums by Jimmy Buffett, Lyle Lovett, Nanci Griffith, Dave Samuels and Robben Ford. These tunes add a dash of country, a tasty edge of rock in the right places and an enthralling contrast to Grusin's piano mastery. Both the songs and Grusin's playing set the tone and time as the South and if you close your eyes, the blues nature of the music could set you smack on Beale Street or Bourbon Street—take your choice.

The beauty of Grusin's playing is that he can stride and zoom across the keys in a chase sequence, tickle the ivories seductively for the love scene or slam the keyboard in a rollicking barroom style. His artistry complements director Sydney Pollack's cinematic style easily since Grusin also soundtracked other Pollack films such as "Tootsie", "Three Days of the Condor" and "Havana".

If The Firm's soundtrack fulfils your blues and jazz quotient, check out some of Grusin's other great film scores such as "The Fabulous Baker Boys" and his Oscar winning "The Milagro Beanfield War".

ROB WASSERMAN DUETS

THE concept of an album almost entirely of vocal and solo bass guitar or stand up bass accompaniment might be too weird to contemplate but once one looks at the list of world class

vocalists who deliver the goods, the album just has to be listened to for curiosity alone.

The album opens with Aaron Neville crooning "Stardust" in his unmistakable style. Same with Bobby McFerrin scatting around his own composition "Brothers" in a tone poem with the bass. But the most powerful male vocal duet comes when Lou Reed ambles into "One For My Baby (And One More For The Road)". Another stellar male vocalist is Dan Hicks (of Hot Licks fame) who breezes through with the song "Gone With The Wind" adding a distinctive South-in-the-Mouth flair.

The duets with female vocalists are equally alluring. Rickie Lee Jones croons twice with "Autumn Leaves" and "The Moon is Made of Gold" with that sweet voice soaring around the lyrics as the bass underpins the rhythm and melody. Cheryl Bentine seduces with "Angel Eyes" and in the longest duet on the album, Jennifer Warnes interprets Leonard Cohen's song "Ballad of the Runaway Horse" in her inimitable style.

Wasserman's bass accompaniment enhances and augments the vocalists and never overrides them. It's quite staggering that, with a few exceptions of guitar in one song and percussion in another, the voices and bass can make such a complete song, seeming to have other instruments hidden in the background but never heard.

The tastiest track on the album though is "Over The Rainbow" which is also the only instrumental featuring septuagenarian violinist Stephane Grappelli. The interplay between the two bowmen is at first hypnotic and then swings into a bopping and lilted harmony exchange.

This is a surprising album in its simplicity and one that, by virtue of the diversity of the range of vocalists, stylings and songs, makes for the must-have collection.

DIANE SCHUUR "LOVE SONGS"

HANDED down through generations of legendary singers who each left their own individual stamp, classic torch songs by composers such as

Ellington and the Gershwins provide the ultimate tests of a jazz vocalist's maturity, confidence and all-around artistic ability. On this eighth GRP release by Schuur, she exhibits all the spark and power that earned her two Grammys and turns in a polished performance that re-affirms her status as one of the greatest contemporary jazz singers..

She tackles vintage love songs from Ellington's "Prelude to a Kiss" and the Gershwin's "Our Love is Here to Stay" plus her subtlety and emotional nuance adds a new dimension to Willie Nelson's "Crazy". The ten songs on this lovers' album beg for a fireplace, rain on the windows, a mellow glass of red and a repeat button on the CD player. It's lushly instrumental and the timeless melodies and lyrics are delivered with passion by the dynamic Schuur.

The rich orchestral arrangement is due to producer Tom Scott who has been one of the top reedmen and session players for the past 20 years as well as leading his own swinging semi-rocky band, The LA Express.

Love Songs opens with one of Schuur's favourite cuts, "When I Fall in Love", dreamily yet powerfully sung by her, followed by "Speak Low" which takes on a Brazilian flair with acoustic guitar and understated piano gently pushing Schuur's vocals. Schuur is not the only soloist though with a re-invented "September in the Rain" turned into a moody ballad and Jack Sheldon's trumpet soaring alongside Schuur's emotionally charged vocal. Scott's throaty tenor sax sails alongside Schuur's smooth full voice until he wails into a sexy, bluesy alto sax solo that climaxes the song.

Other great players who feature on the album are guitarist Eric Gale and flautist Hubert Laws along with an orchestra that sweeps the listener into the mood for love. The players, the songs and the singer make this an easy competitor to Marvin Gaye's "Let's Get It On" in the love making music stakes.



MAJOR RE-RELEASES

(*RE-ISSUES OF RELEASES NOW AVAILABLE ON COMPACT DISC FOR THE FIRST TIME)

SONNY ROLLINS

"Horn Culture" (D41401)

Sonny Rollins' second Milestone album, recorded in 1973, is basically a working-group recording, and among its most notable features are the tenor saxophone giant's treatment of two superior ballads closely associated with *Billie Holiday*. But the instrumentation includes electric bass and guitar; percussionist *Mtume* (later a producer of contemporary black music hits) contributes a funk tune; and Rollins begins his experimentation with his multiple saxophone overdubs. This release showed the developing style of this now renown saxophonist and is a prize to any lover of jazz as it makes its first appearance on compact disc.

THELONIOUS MONK

"Thelonious Himself" (D26652)

This album is literally "Thelonious Himself" – Monk, alone in the recording studio offering some highly personal versions of some standards and some of his own tunes.

"Thelonious Himself" not only offers a rare example of recorded solo piano for the late fifties but also features a bonus track not included on the original album release, a twenty-two minute version of "Round Midnight".

This is the first time this recording has ever been issued on compact disc.

ANDRE PREVIN & RUSS FREEMAN

"Double Play" (D41398)

This unique album is believed to have been the first-ever such session by two modern jazz pianists. Not only were their pianistic concepts similar, but both enjoyed a huge profile during the time of this recording – Andre for his three best-selling *Shelly Manne & His Friends* albums including the No.

1, "My Fair Lady"; and Russ, whose international reputation placed him as one of jazz's top pianists. This recording not only serves as a tribute to the skill of these musicians as pianists but their ability to complement and enhance each other's sound. Joined by the renown drummer, *Shelly Manne*, this ultimate jazz recording is released on compact disc for the first time.

KENNY BURRELL

"Prestige 7088" (D41396)

Except for baritone saxophonist *Cecil Payne*, this recording features some of Detroit's most popular jazz recording artists – *Kenny Burrell*, *Tommy Flanagan*, *Doug Watkins* and *Elwin Jones*. Burrell, who at the time of this recording had already achieved a high profile after working sessions with *Dizzy Gillespie*, delivers an electric performance on this, his first Prestige recording. The mellow blending of guitar and baritone sax alongside *Flanagan's* magical piano is highlighted on the laid-back groove of "Don't Cry Baby". This is the first time this legendary recording has been issued on compact disc.

KENNY DORHAM

"Quiet Kenny" (D41400)

"Quiet Kenny" is yet another reminder of what a trumpet giant *Kenny Dorham* was. Whether limning ballads such as "My Ideal", "Alone Together", "I Had The Craziest Dream" and "Old Folks" or investigating the timelessness and intricacies of the blues (his originals in this set with "Blue" in their titles), the former *Charlie Parker* cohort and ex-Jazz Messenger exhibits his subtle setting, personal sound, and finely-honed harmonic sense. Along the way these reflections and connections with *Byrd*, *Coleman Hawkins*, *Sonny Rollins*, *Max Roach*, *Harry James*, and *Louis Armstrong* make a rich legacy. This CD re-issue contains a bonus track, "Mack The Knife", that was left off the original master.

BILL EVANS

“Quintessence” (D26645)

Available for the first time on compact disc, “Quintessence” features six songs led by the unmistakable talent known as **Bill Evans**. Evans, a pianist with a remarkable reputation, leads an all star cast featuring saxophonist *Harold Land*, *Kenny Burrell* on guitar, *Ray Brown* on bass and drummer *Philly Joe Jones*. This recording features a bonus track, previously un-issued with the original album release, entitled “*Nobody Else But Me*”.

YUSEF LATEEF

“Into Something” (D26650)

“Into Something” illustrates the restless imagination and authoritative musicianship of **Yusef Lateef**. Recorded just days after joining the *Cannonball Adderley* unit, “Into Something” features 7 tracks that showcase Yusef’s masterly ability on tenor saxophone, oboe and flute. Recorded in 1961, this is its first issue on compact disc and sees Yusef accompanied by drummer *Elvin Jones* (*John Coltrane*), bassist *Herman Wright* (*Terry Gibbs*, *George Shearing*) and pianist *Barry Harris*.

ART FARMER & DONALD BYRD

“2 Trumpets” (D41395)

Trumpeters **Donald Byrd** and **Art Farmer** are joined in the front line by saxophonist *Jackie McLean*, of *George Wallington* fame and pianist *Barry Harris*, renown for his work with *Cannonball Adderley*. “2 Trumpets” is an excellent showcase between these premiere jazzmen, delivering an exhilarating exchange of trumpets, particularly on the track, “Dig”. Available for the first time on compact disc, “2 Trumpets” features five definitive tracks including an unforgettable version of “*Round Midnight*”.

BARNEY KESSEL/ SHELLY MANNE/ RAY BROWN

“Poll Winners Three” (D26649)

“Poll Winners Three” is the third album recorded by the three great jazz stars – **Barney Kessel**, **Ray Brown** and **Shelly Manne**, who won all three major popularity polls for three consecutive years (1957/58/59) before doing this session. Like

its predecessors in the *Contemporary Poll Winners* series, this album was a spontaneous improvisation accomplished during an all night recording session. “Poll Winners Three!” captures the hottest jazz trio of the fifties and is available for the first time on compact disc.

EDDIE “LOCKJAW” DAVIS QUINTET WITH SHIRLEY SCOTT

“Jaws in Orbit” (D41403)

Count Basie’s Manhattan night spot was home base for **Eddie “Lockjaw” Davis**, **Shirley Scott** and *Arthur Edgehill*. One of the hottest trios working Manhattan at the time. Joined here by *Steve Pulliam* and *George Duwivier*, “Jaws In Orbit” sees the **Eddie “Lockjaw” Davis Quintet** deliver a swinging up-tempo album of tasty listenable jazz, instantly recognisable upbeat classics.

SHELLY MANNE & HIS MEN

“More Swinging Sounds” (D4140?)

This 1956 edition of **Shelly Manne’s Men** is heard in an all-originals program: *Charlie Parker*’s swinging “*Rhythm*” – based “*Moose the Mooche*” (including *Byrd*’s chorus from his *Dial* recording); *Johnny Mandel*’s “*Tommyhawk*”, a volatile minor-key swinger; and two from within the band’s ranks, *Russ Freeman*’s tender, brooding “*The Wind*” and *Charlie Mariano*’s deep-dish, nine minute pint of blues.

CHUCK & GAP MAGIONE

“Spring Fever” (D41428)

“Spring Fever” reminds us that there have always been jazz brothers, jazz youth, and vital jazz regional centres. **Chuck** and **Chuck Mangione**, on trumpet and piano respectively, were promising siblings at the time of this 1961 recording; and their Jazz Brothers quintet, featuring *Woody Herman* star *Sal Nistico* on tenor, was a precocious unit drawn primarily from the Upstate New York area. This band was strong in all chairs (note, for instance, the muscular bass lines and effective compositions of *Frank Pullura*), and represents a vivid snapshot of where the hard-bop idiom was at in the early Sixties.

REAL AUSTRALIAN BLUES CD

Vol. 2 – Various Artists – (Blues Club Records – 52CD032/RAB2)

THE great thing about this series is not only is it increasing the exposure of Blues bands all around Australia, but it is also having a positive influence on the amount of original material being written now. For years Blues enthusiasts here have been espousing the virtues of Australian Blues (and they should!) and now, there are 21 bands, playing 21 original songs, clocking in at over 76 minutes. No one artist from volume one is repeated. Even better, a whole host of Blues musicians have yet to even appear, thus showing in great depth the Blues scene here at the moment.

Whose *Muddy Shoes* (Wollongong) open the CD with a new version of "Gasoline", a song they released earlier this year on their "R'n'B Deluxe" cassette. Ewan Sommerville puts in an impressive vocal along with some good guitar from Richard Steele and Jeremy Edwards.

Matt Taylor's *Chain* (Perth) do the hard boogie with Matt's distinctive vocals on "Mighty Time". Also featured are Jeff Lang on guitar, Dirk Dubois on bass, Mal Eastick and Bob Patient on piano.

Steve Tallis (Perth) has released an amazing 19 recordings since the late 1960s. This time with his band, "The Zombi Party", he heads for the modern Jazz/Blues fringe, dealing up some nice vocals with Jamie Oehlers on tenor sax.

The *Mighty Reapers* (Sydney) shouldn't need any introductions and "You Gotta Reap" is a cracker of a song, features Robert Susz's great singing and harp playing, and Dave Brewer's guitar genius AND thumpin'-and-a-bumpin' Hammond organ skills! Look out for their debut CD which will be out later this month on a new Australian Jazz and Blues label, Rufus Records. Can't wait?

Chris Finnen (Adelaide) had been a regular feature at Adelaide Blues festivals over the last few years and with this acoustic track "Celtic Blues" he shows why with some deft finger-picking and slide guitar work.

The *Tinsley Waterhouse Band* (Melbourne) features lead vocals and clever lyrics from Tinsley Waterhouse on "I've Lost My Dream". There's also some great piano and sax work along with slide guitar and backing vocals from Kelly Auty.

Lil' Fi & the *Delta Rhythm Kings* (Brisbane) come up trumps with "Wise Up!" a jumpin' track that mixes Blues and Rockabilly feels with Fi's great vocals.

Marlon B. Rando (Perth) will get any party rockin with his song "Boogie All Night Long". It features harmonica from Howie Smallman.

Howlin' Time (Melbourne) are certainly a band to watch out for on the showing of the song "Good Thing". This is a real nice laid back Blues with electric slide guitar and a strong vocal from Rodney Paipe. Play this one late at night!

The *Carson Taylor Band* (Melbourne) have come up with some early '70s style Blues 'n' Boogie with a song called "Do It Good" featuring Linsey Nanidvell on slide guitar.

I've heard quite a bit about *Johnno's Blues Band* from Cairns (I even remember seeing them on "Sounds" once), but this is really my first taste. The boys head for Fats Domino rhumba territory on "Cape Tribulation" and apart from a rather annoying harp solo Johnno sings great.

The *Blues Preachers* (Sydney) have recorded a new song – not on their latest cassette – called "Ringin' Ear Blues". (Someone award them best title to a Blues song).

On "When My Baby" the *Hipshot Blues Band* (Warrnambool) sound like a mix between the UK's "Blues Traveller" and Charlie Musselwhite with some busy arrangements offset by fluid harmonica work.

Johnny Gray's Rockinitis (North NSW) tear it up on "Tweed Heads Jail" (sic) with Rex Hill (ex-Backsliders) on harmonica and Johnny singing and playing some fine Robert Lockwood Jr styled rhythm guitar. This track comes from their forthcoming CD "Pussy Whipped".

The *Barflys* (Adelaide) make an assault with a full on Rock-Blues tune called "Mulloway".

The *G-Men* (Western Sydney) contribute one of my favourite tracks to this CD, a nice laid back tune called "Take It Wasy". As well as the good arrangement there's harmonica, a "shimmering" slide, nice funky bass and good vocals.

Doc Span & Ross Williams (Noosa Heads) have some nice moments on "Take A Walk" with good key changes and vocal harmonies.

The *Gwyn Ashton Band* (Melbourne) are a three-piece Rock/Blues band who really crank it up on "Just A Little Bit", another loud rocker with slide guitar and harp.

Blind Freddy (Canberra) features a fantastic lead vocal from Lol Rainey on "No Woman Blues". As well as his great guitar playing, Peter Gelling picks up the harp for this one with support from Fraser Brown on piano.

Greg Baker (Adelaide) is one of Australia's most talented Bluesmen and this tour de force on harmonica shows why. "Hot To Trot" also features Greg on guitar and Clayton Daley (Shane Pacy Band) on piano. Someone record this guy before the Yanks steal him please!

Geoff Achison (Melbourne) is probably best known for his work with Dutch Tilders. On "Don't Play Guitar Boy" he plays solo acoustic guitar and sings, showing yet another side to this very talented musician.

The liner notes to the CD are good with full discographical information and a list of current Australian Blues releases. The music is great and deserves your full support. OK, now to volume 3 ...

Reviews by Tony Peri, Sydney Blues Society.

IF YOU WOULD LIKE MORE
INFORMATION ON THE SYDNEY BLUES
SOCIETY, WRITE TO 13 FRANCIS ST,
NAREMBURN, NSW 2065.
MELBOURNE BLUES APPRECIATION
SOCIETY, PO BOX 1249, ST KILDA SOUTH,
VIC 3182

AUDIO ADVICE

by GARY SELLERS

Welcome! This is the inaugural issue of the magazine and the debut of this column about the sound equipment that reproduces the thing we all hold so dear: MUSIC!

The brief for Audio Advice is twofold: to review new products and developments, and to answer any pertinent queries you may have concerning your audio equipment – your questions and comments are welcome!

We have come a very long way in musical reproduction. Imagine the look on Thomas Edison's face, if he could have heard a top-notch, 1993 model Hi-Fi system, to see what his wax cylinder, mechanical phonograph eventually became ...

'Sound' is a marketplace of many hundreds of millions of Dollars in Australia. It subdivides into two main segments, labelled Stereo and Audio. The former, being the basic – inexpensive portables and rack-systems to around \$1500 – impose severe limitations on the way the music sounds.

There is very little you can do to improve the sound of a basic cheapie – though it may be Stereo (ie, it will have two channels) it is not yet Audio. However, if you invest as little as \$1350, on matching Compact Disc / Amplifier / Speakers, then you can have an Audio System which *can* sing! One example is our ROTEL/KRIX System – RCD955/RA930/BRIX – If you compare the sound, you too will find it an unbeatable combination for the money.

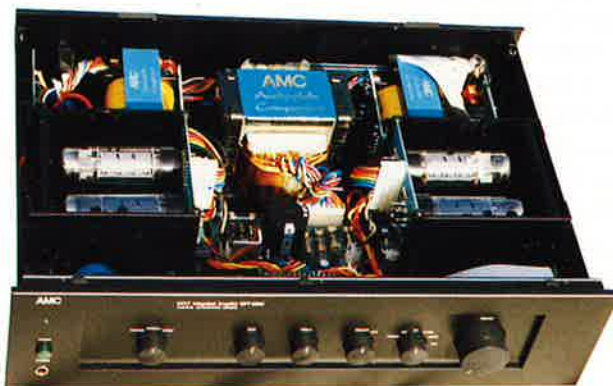
You will not find something like this in your local electrical shop or Department Store. This is the domain of the Hi Fi Specialist. If your music matters to you, he is well worth finding!

Which is the most amazing budget audiophile amp of all time? No doubt, the NAD3020 has to win very easily. The subsequent 'incarnations' (3020A, 3020B and 3120) all adhered to this audiophile ideal, but then – doesn't it always? – cost/accounting profitability took over. My Company carried NAD between 1978 and 1989. Then Rotel replaced it as the supplier with so much more to offer. The man who made NAD world-famous, Mr Malcolm Blockley, was not stranger to us: we have sold many millions of Dollars worth of his products.

We have been auditioning his latest, newest item, the AMC CTV3030 for the last few weeks – with absolute amazement and *affordable* 30+30 Watt Class A Valve Hybrid for \$1499! A twelve kilo, three-transformer, four-valve (Siemens EL34) tube amp that sounds as if it cost triple the money! Certainly. No, it will not beat the big BIG 10-20,000 Dollar amplifiers; absolute finesse is – let's face it – quite a bit more money. But it will happily outperform anything by way of a transistor amp, anywhere near the price. The reviews glow in the dark too!



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Supporting this theme, most tracks are originals by the musicians and have such names as *Miss Blues* (the supporting notes describe her as 39-23-36), *Blues for a Playmate*, *Pin Up* and *Playboy*. These tunes are jaunty and bouncy with snappy introductions using flute, muted trumpet and guitar playing in unison followed by a string of solos.

Frank Wess, tenor and flute, is probably the leader and arranger. Other Basie men are Joe Newman, trumpet; Eddie Jones, bass; Freddie Greene, rhythm guitar and Gus Johnson, drums. In addition, Kenny Burrell plays solo guitar while Ed Thigpen relieves Gus Johnson on some tracks.

I prefer Wess playing tenor, but for me the star soloist is Burrell. He not only plays with imagination and flair but he also comps well behind other soloists, though I miss the more authoritative sound of the piano.

Pleasant and lively party music.

PETE'S BLUES

Pete Johnson
Savoy SV - 0296

PETE JOHNSON is best remembered as a boogie-woogie pianist. He made many records in the 1930s and 40s, sometimes alone, sometimes with two other boogie pianists (Albert Ammons and Mead Lux Lewis) and gained a reputation as one of the more inventive in that rather limited style.

This Savoy CD demonstrates that he was also a very fine stride pianist; vigorous and with a strong affinity with the blues.

All tracks were recorded in two sessions during 1946.

The first eight tracks were issued as a set with the overall title of *House Rent Party*. The first track starts with Johnson lamenting that he is all alone in his new house while he plays a slow reflective blues. Second track starts with a door knock and the voice of drummer J. C. Heard asking if he can come in and play. Subsequently tracks in this "Knock, Knock, Can I Come In" sequence find the band built up in turn by bassist Al Hall and guitarist Jimmy Shirley, clarinetist Albert Nicholas,

tenor player Ben Webster, trumpeter Hot Lips Page and finally trombonist J. C. Higginbotham. The eighth track is a fast stomping 12 bar blues featuring the whole octet.

This is an interesting set with virtually no arrangements but a string of solos. Fortunately the initial chitchat ("Knock, Knock, Why Hello Ben Webster, Come In and Join Us") is kept to a minimum and there are some fine performances particularly by Shirley, Nicholas, Higginbotham and the leader filling in the background.

On a technical note, unlike many recordings of the period the bass comes through firm and clear.

The final five tracks feature a different Octet and are more structured with simple riffs backing the soloists.

Outstanding in the front line are the smooth Hodges-inspired alto of Don Stovall, the fierce growling trumpet of Hot Lips Page and the provocative voice of Etta James.

Recommended as a good example of mainstream small group jazz with swing-era players and led by a stomping stride pianist — with just a touch of boogie.



"NOW CHAPS, YOU'VE GOT TO SWING!"

QUA TOONS

Pat Qua, mother of the 'in-famous' Qua brothers, Chris (bass) and Willy (drums/sax) is a well-known Australian artist who in the early eighties published her book *Qua Toons*.

Many of her cartoons were first printed years ago in the Sydney Jazz Club quarterly rag. For your amusement we publish a selection here. If you would like to buy a copy of Pat's book, write to us at PO Box 679, Bondi Junction, NSW 2022.



"WELL NO, THOSE ARE THE ROADIES ... THERE ARE REALLY ONLY TWO IN THE ACTUAL BAND!"

AUDIO SYSTEMS AUDIO SYSTEMS AUDIO SYSTEMS

by LEN WALLIS

THERE cannot be very many people employed in the audio retail industry who do not have at least some interest in Jazz. While my own personal musical preferences range from Opera to Rock, it is Jazz that gives me the greatest pleasure, both recorded and live.

However, the love affair that the industry has with Jazz goes beyond love of the music alone. If you really wish to demonstrate a quality audio system, under showroom conditions, to its best advantage, you do so with Jazz. Take a walk around your local Hi-Fi store and listen to what they use for demonstration, the chances are a very high proportion will either be Jazz, or have a strong jazz influence. Go to any of the international trade shows (industry members only), and you will find that the discs used are predominantly Jazz.

Why? you may ask. I presume that if you are reading this publication, you have more than a passing interest in jazz as a musical form. Personally I have always loved jazz because it is, mostly anyway, full of life and enthusiasm. Convey this to the system you are playing, and there is a very good possibility that you will gain the attention of the customer. And no, it is not cheating, it is simply showing what a good system is capable of.

Which leads on to another point. You may note that I make reference to a 'good' system. This is only because, the system must be good to do justice to Jazz. There is probably no need for me to point this out, but the majority of Jazz is dynamic, fast, and more often than not, there is a large reliance on percussive instruments. This can really be murder on an inadequate system, and in fact it is probable that you will lose all the emotion and feel of the music if the system is not up to it. Not only is Jazz physically demanding on a system, but it is the one musical form that can recreate the emotion and mood of the original recording, particularly in the case of a live recording. Get a copy of "Jazz at the Pawnshop" on the Propius label and listen to it on a mediocre system. Then take it down to your local Hi-Fi shop and ask them to play it on the very best that they have. It should sound like you are there in the club. (If you are not familiar with the disc, search it out. There is probably not a Hi-Fi shop in the world who does not use this disc for demonstration.)

It is also Jazz that takes advantage of the improvements in audio over the last few years. I believe that the greatest advance in audio during this time has been the 'speed' of the

systems. By this I do not mean how fast it plays, but how fast it reacts to a musical note. In years gone by (and even in some of the poorer systems of today), any dynamic note, eg, percussive, would sound sluggish and dull. While all other attributes that we look for in a good system may be present, the recording will still sound lifeless and boring. Most of the famous old British loudspeakers of yesteryear sounded like this. While they may have sounded very pleasant, it is impossible to sit back and imagine the artists to be in front of you.

And after all, this is what every good Hi-Fi system strives to achieve.



ADVICE ON MUSIC LAW ...

HENRY DAVIS YORK

SOLICITORS

At the start of your career as a musician, contracts, business arrangements, copyright and agents may not seem all that important. Once you gain a reputation and your work becomes "commercially valuable" things change. Like any other "business" you will need to consider how best to protect your assets, that is, your image, reputation and the works you have created.

HOW DO WE PROTECT OUR MATERIAL?

The Copyright Act gives the composer or author exclusive rights for a certain time. Only the originator, and anyone he or she permits, may reproduce, publish, perform in public, broadcast or adapt the work.

If there is more than one author then they may own the copyright jointly, or, in the case of a song, one person may own the lyrics and the other the music.

Disputes sometimes occur particularly if the product of a collaboration is a "hit". It is better to think about this early and to get your arrangement clear with your co-author(s) before you start to work together.

The Copyright Act also gives the makers of sound recordings, films, including video clips, and television and sound broadcasts exclusive rights over those works separate from the original work.

DO WE NEED TO REGISTER OUR COPYRIGHT?

There is no "copyright register" in which rights in a work can be recorded.

A work is protected by copyright automatically as soon as it is put into a "material form". So, a piece of music will be protected by copyright when it is written down or recorded.

It is a good idea to mark works over which you want to claim copyright protection with the letter "C" and the date the work was made and your name as copyright owner. This will notify others that the work is protected by copyright and cannot be copied or dealt with without permission.

CAN WE USE OTHER PEOPLE'S WORK?

In most cases you must obtain permission to use another person's work. The owner, who will often be represented by the Australian Performing Rights Association (APRA), may require you to sign a licence agreement and pay a royalty for the use of the work. You must be careful to comply with any conditions attached to the licence.

WHAT ABOUT OUR NAME?

If you are carrying on business under a name which is not your own you must register that name under the business names legislation of the States or Territories where you carry on business. You cannot of course use a name similar to one already registered by someone else. Such registration may be used as a means of gaining some limited protection. However, a better way is Australia wide registration of the name as a trade mark. Logos and symbols as well as names are registrable as trade marks.

WHAT SORT OF LEGAL RELATIONSHIP DO WE NEED?

If you are part of a group you should consider formalising that relationship to avoid misunderstandings later. This can be done through a contract or by setting up a company or establishing a partnership.

There are advantages and disadvantages to each form of arrangement and you ought to seek advice from an accountant or lawyer as to which is the most appropriate for your situation.

ARE WRITTEN CONTRACTS NECESSARY?

It is an important fact that legally binding contracts need not necessarily be written down. An exchange of promises by two people over a drink in a pub may give rise to a binding contract. Lack of writing makes it difficult, but not always impossible, to prove. The better way is to record the arrangements in writing (including any subsequent variations) so everyone clearly understands their rights and obligations and, if need be, a third party can look at it and determine what they are.

You should give careful consideration to any written contract before signing it and if necessary seek legal advice. There are few agreements which are truly not "negotiable" even if they are presented to you in a "standard" or printed form.

WHAT HAPPENS IF WE SPLIT UP?

Written contracts make it easier to settle the affairs of the group on separation. There are several issues which should be dealt with, such as, how the jointly owned property of the group (including copyright) is to be divided and how any debts of the group are to be paid.

The question of ownership of copyright can cause problems after separation where the individual members of a group jointly own copyright. One owner is not entitled to exercise copyright over the jointly owned works without the permission of the other co-owners. Therefore, some agreement should be reached about the future use of the copyright after any separation.

WHERE DO WE GET FURTHER INFORMATION?

Musicians and other artists in the music industry, pursuing their creative interests, should be aware of the commercial and legal implications of their work.

This information is not a substitute for legal advice but a guide to those things you ought to think about before letting the band strike up.

If you would like any advice on the issues raised here please contact Mark Allen or Virginia Morrison at Henry Davis York (Phone: (02) 364 6300 • Fax: (02) 235 1244).

THROUGH A MICROPHONE LIGHTLY

Continued from Page 19

I've heard ... The standard of young musicians everywhere is just phenomenal".

Ronnie heard Art Pepper when the altoist was in London with a US Army band during World War II, and was duly impressed.

"I remember going up to Art - who would have been about 17 or 18 at the time - and saying, 'My God, I've never heard anything like that marvellous music'. And he said, 'Well, if you like that, wait till you hear Charlie Parker'. And the name sounded quite incongruous, sounded like a navvy - CHARLIE PARKER!! And eventually I heard Charlie Parker and he was quite right - he was a genius!"

It seemed more like looking through a glass darkly than conversing through a microphone lightly when I interviewed Art Pepper. Gravely ill, Art was lying on his bed, and, although he was happy enough to talk to me, his voice was weak and strained. I thought of the good-looking young man who had gazed out at me from magazines in earlier years, and I felt a terrible sadness. Pity, though, was not part of Pepper's persona. Complete honesty, and, at times, irony, was. He spoke of his love-starved childhood and the father whom he desperately needed to impress. "He hated everybody ... but I admired him so much, and I wanted his love so much, I think I used drugs mainly to reach him ..." And there were the Kenton days, experiences on the West Coast scene, the love of wife Laurie, and the addiction that led to so many wasted years in various prisons. "You can't tell anybody what gaol was like. I spent over four hundred days at one time without hearing one note of music, not a sound, not one single note - no nothing - in the County gaol. And I almost went nuts".

Not long after his return to the States, I received the promised copy of his autobiography, *Straight Life*, bearing this handwritten inscription: "To Joya - I hope you derive much feeling from this book - Laurie and I have put together a 'Great Book'. Too bad it won't be read and judged for what it is, instead of being thrown beside Mingus, Dizzy, etc, as a 'JAZZ BOOK'. With much warmth, Art Pepper".

Our taped conversation took place on September 2, the day after his 56th birthday. Nine months later, Art Pepper was dead.



You'll never see my
imaginary friend Max
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by KEN KILLEN, Manager

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3. Establish the events which are covered.
4. Establish the events which are not covered.
5. Ask if there are any special security requirements.
6. Find out the excess amount payable on claims.
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8. Check for any restrictions, eg, whilst equipment is in a motor vehicle and,
9. Ask the premium cost.

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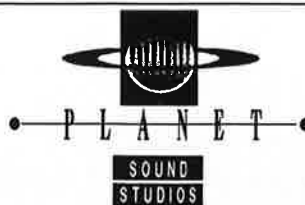
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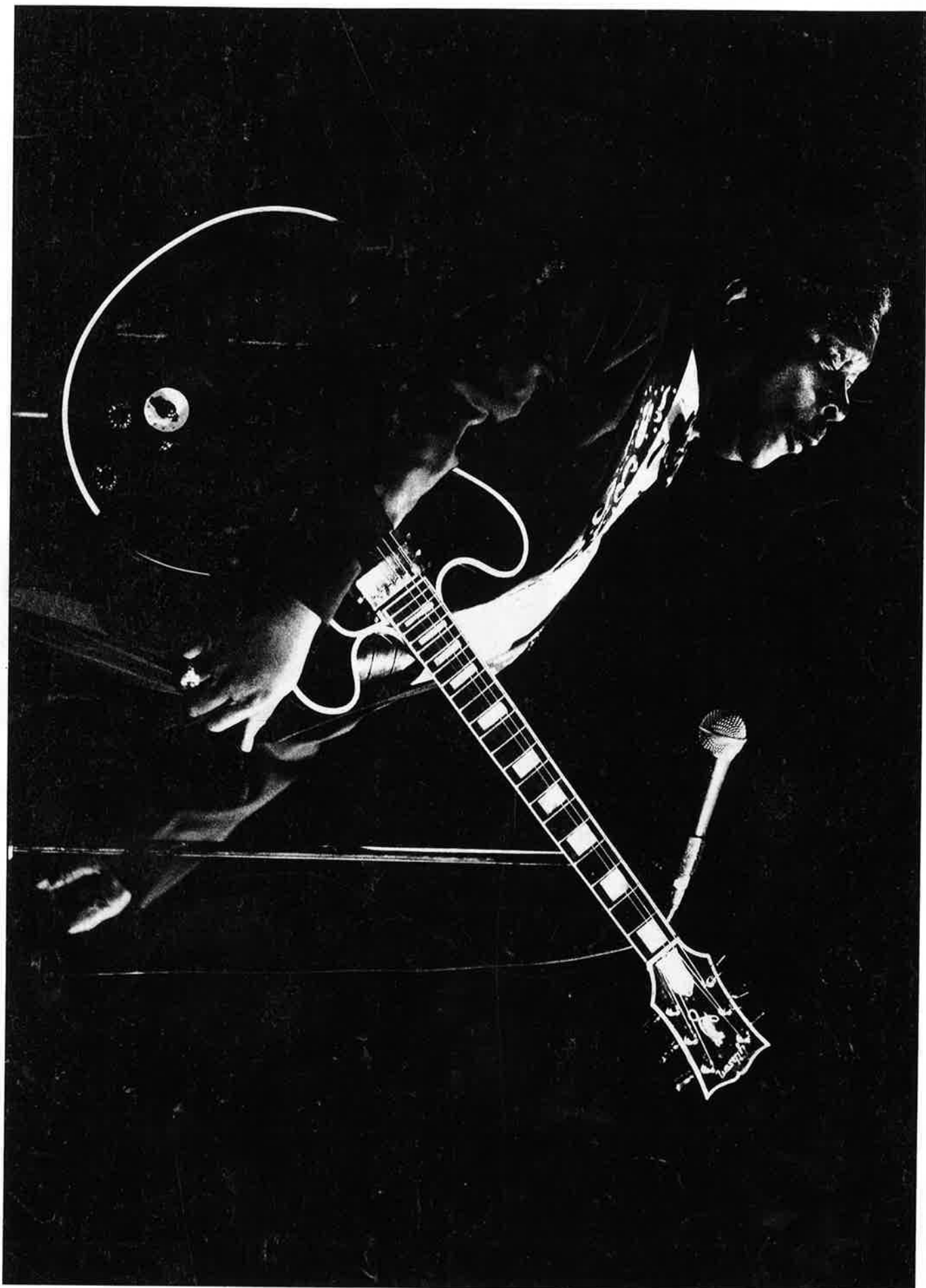
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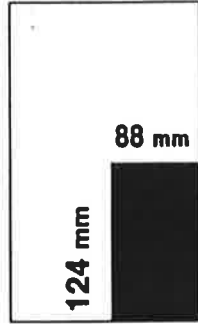
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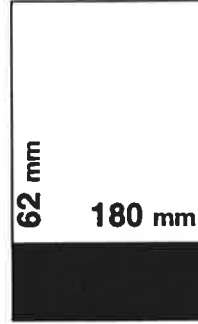
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