

WOMEN IN JAZZ IN AUSTRALIA

ISSN 1320 - 4165

AUSTRALIAN
JAZZ
AND BLUES

AUSTRALIA'S ONLY
NATIONAL
JAZZ & BLUES
MAGAZINE

Volume 1 No. 2

\$5.75 rrp



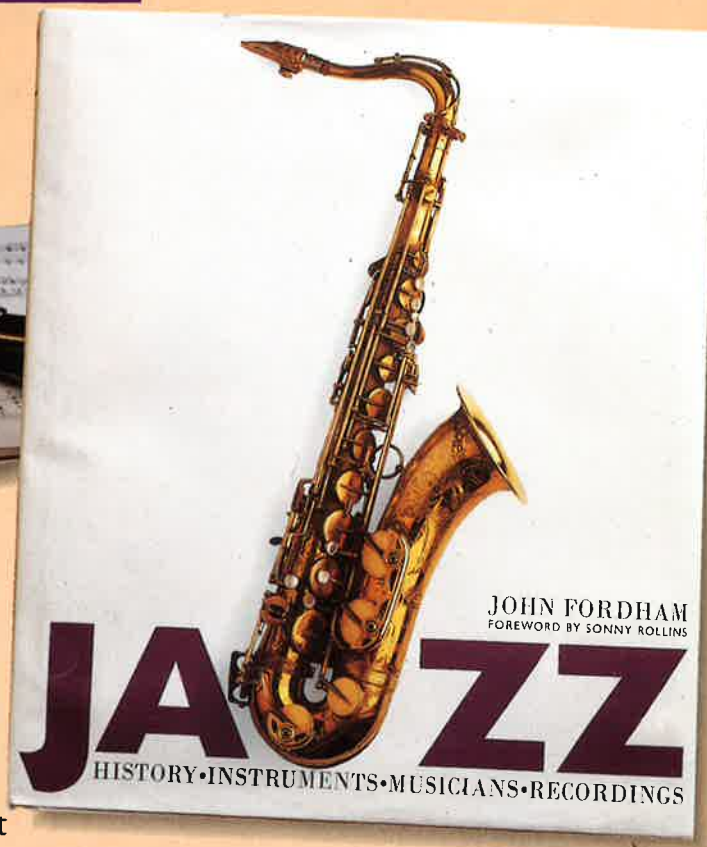
ANDREW SPEIGHT
JIMMY SHAW
KEVIN HUHY
AIBARE

INSIDE:

★ News ★ Reviews ★ Profiles
SUBSCRIPTION GIVE-AWAYS

JAZZ

THE ESSENTIAL
COMPANION
FOR EVERY
JAZZ ENTHUSIAST



- Features a definitive illustrated collector's guide to the top 250 classic jazz recordings.
- Offers unique insights into the art of playing jazz, demonstrated by leading contemporary musicians.
- Contains an unrivalled collection of jazz ephemera from the birthplace of jazz, New Orleans.
- Specially devised time charts document the evolution of jazz from its origins to the present day.
- John Fordham is the London correspondent for Australian Jazz and Blues magazine and has been jazz critic, writer and broadcaster for over 20 years.

**FOREWORD
BY
SONNY ROLLINS**

 **Reader's
Digest**

JAZZ BY JOHN FORDHAM
R.R.P. \$50.00 AVAILABLE FROM
LEADING BOOKSHOPS
EVERYWHERE

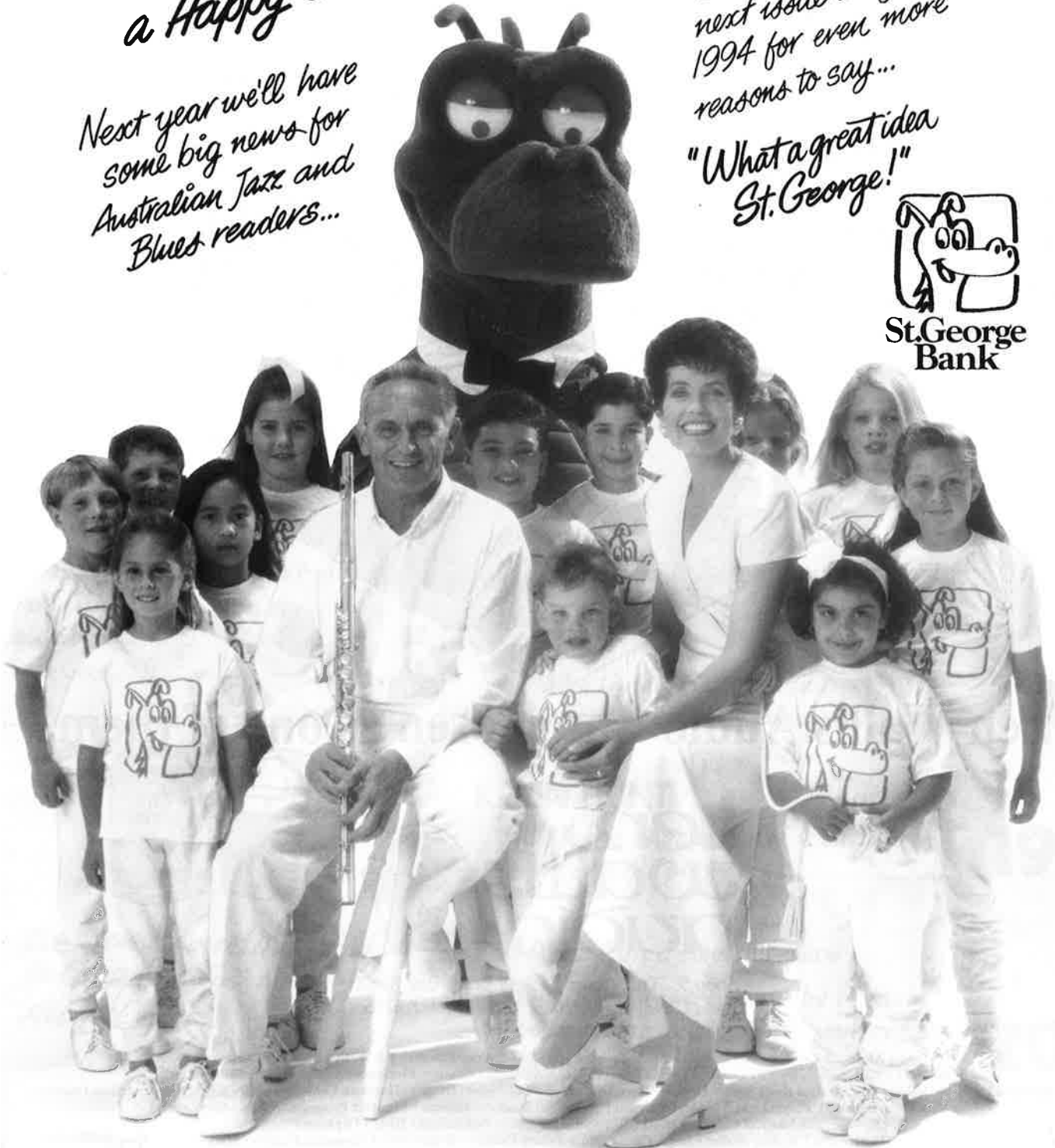
ST. GEORGE BANK

*St. George Bank wishes
everyone... everywhere,
a Happy Christmas!*

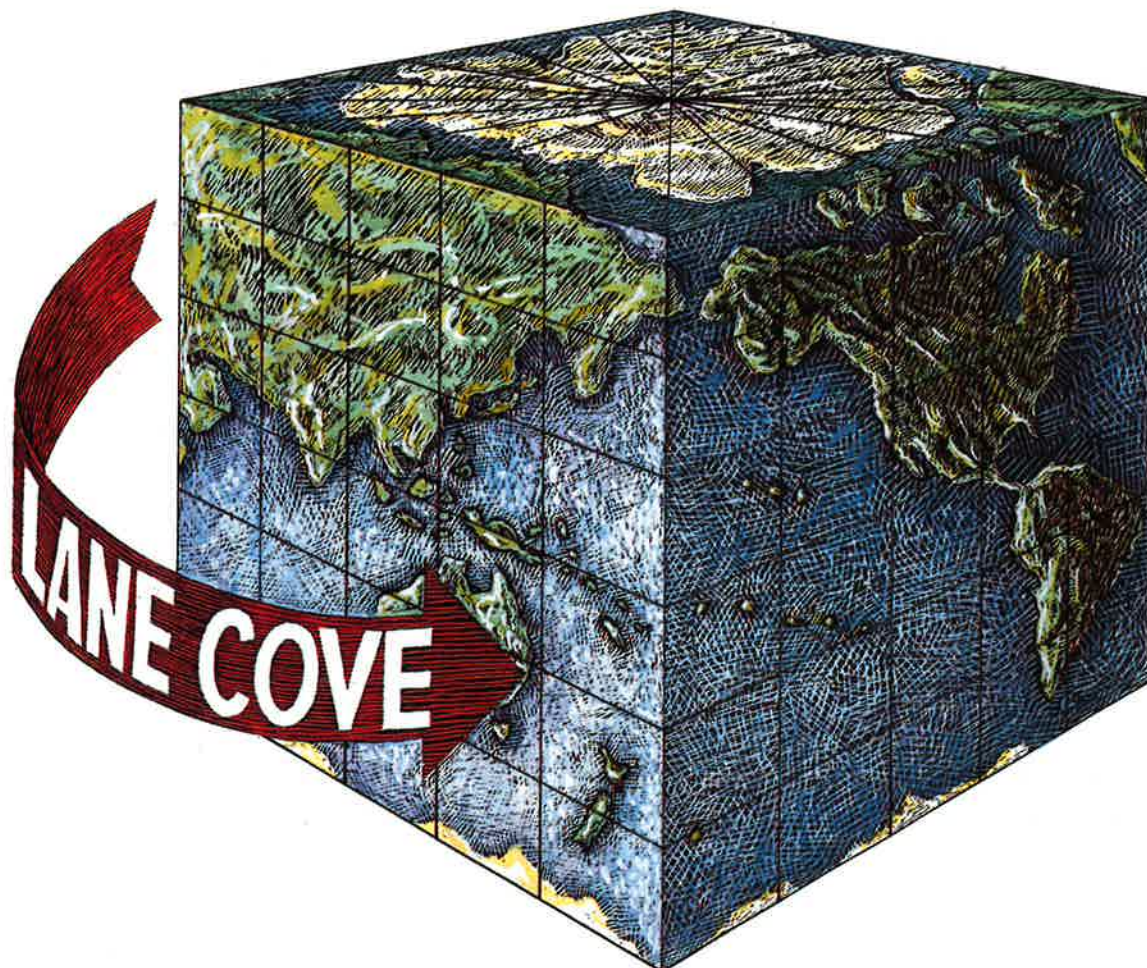
*Next year we'll have
some big news for
Australian Jazz and
Blues readers...*

*So don't miss our
next issue early in
1994 for even more
reasons to say...*

*"What a great idea
St. George!"*



Prestigious British audio magazine,
High Fidelity, searched the four corners of
 the globe to find the world's
5 best audio dealers.



Len Wallis Audio was chosen as one of them.

**Len
 wallis
 audio** 

Shop 9, 'The Village', 43-45 Burns Bay Road,
 Lane Cove, NSW, 2066. Tel.: (02) 427 6755.

Interstate Custom is Welcome

- **Alphason** (No.1 Sydney Dealer) • **Audio Innovations** (No.1 Sydney Dealer) • **B&W** (No.1 Sydney Dealer) •
- **Boston** • **Citation** (No.1 Sydney Dealer) • **Dual** • **Duntech** (No.1 Australian Dealer) • **Electrocompaniet** • (No.1 Sydney Dealer) •
- **Epos** (No.1 Sydney Dealer) • **Garrott Bros** (No.1 Sydney Dealer) • **Harman Kardon** (No.1 Sydney Dealer) • **Hartman Cabinets** • **KEF** • **Krell** (No.1 Australian Dealer) •
- **Stax** • **Marantz C.D. Players** • **M.E.** • **Meridian** (No.1 Australian Dealer) • **Mission** • **Monster Products** (No.1 Sydney Dealer) •
- **Musical Fidelity** • **NAD** (No.1 Sydney Dealer) • **Nakamichi** • **NEC** • **Orpheus** •
- **Richter** (No.1 Sydney dealer) • **Rega-Planar** (No.1 Sydney Dealer) • **Rogers** (No.1 Australian Dealer) • **Sony** •
- **Thorens** (No.1 Australian Dealer) • **Yamaha** (No.1 Australian Dealer)

Gray Matter 8901

AUSTRALIAN JAZZ AND BLUES

CONTENTS

SUMMER EDITION 1993-1994

DEPARTMENTS

| | |
|--|----|
| Letters | 9 |
| The Musicians Unions | 22 |
| 'Caught' by Adrian Jackson | 24 |
| Book Reviews by Adrian Jackson | 25 |
| Latin Symposium by Marcus Vee Hinder | 27 |
| Crossover by Clive Lochner | 28 |
| Blues Workshop by Peter Gelling | 29 |

NEWS FROM AROUND AUSTRALIA

| | |
|-----------------------|----|
| Melbourne | 30 |
| Adelaide | 32 |
| New South Wales | 33 |
| Queensland | 34 |
| Perth | 35 |
| Tasmania | 36 |

| | |
|--|----|
| New York Note Book from Ira Gitler | 38 |
| London Note Book from John Fordham | 39 |
| Reviews / New Releases | 40 |
| Audio Advice | 52 |
| New Gear | 55 |



*I've never found it a problem
getting to grips with the
All Blacks.*



ELLINGTON '93

*Joya Jenson visits the International
Ellington Conference in New York* **6**

WOMEN IN JAZZ IN AUSTRALIA

*The first in a series which profiles
women's contribution to jazz in Australia
Kate Dunbar, Nicki Parrott,
Trude Aspeling* **10**

RIPPLES IN THE MAINSTREAM

Kevin Jones **14**

ANDREW SPEIGHT

*And other Australians who are making
a name for themselves overseas
by Kevin Jones* **16**

JIMMY SHAW

*And the Gaiety Swing Band
by Max R. Harris* **18**

KEVIN HUNT

*Jill Morris talks to one of Australia's
most versatile pianists* **19**

AIBARE Cuts a smooth groove

*Melissa Bath interviews the French
emigre whose music blends soul, reggae,
rap and jazz* **20**

*"Keep up with JazzTimes
to keep up
with jazz people."*

Ronny Hollis



Subscribe today to JazzTimes.
America's most comprehensive source
for jazz fans and musicians.

JazzTimes

"America's Jazz Magazine"

Special Discount for RONNIE SCOTT'S JAZZ JOURNAL Readers
10 Issues for only \$49.95 (Airmail)

JazzTimes 7961 Eastern Ave, Suite 303, Silver Spring • MD USA 20910-4898
(301) 588-4114 • Fax (301) 588-5531

We accept checks, Visa, Mastercard & American Express

AUSTRALIAN JAZZ AND BLUES

Publisher
PETER COLE

Managing Editor
PETER COLE

Sub-Editor
PETER SMETANA

Production Co-ordinator
ORMOND OLIVER

Controller
JANE KLAASSEN

Public Relations & Promotion
RICHARD MURPHY

Contributors include:

National and New South Wales
Enzo Avallone • Derrick Davey

Max H. Harris • Dick Hughes

Kevin Jones • Joya Jenson

Clive Lochner • Barry Morris

Jim McLeod • Jill Morris

Tony Peri • John Speight • Dick Scott

Queensland

Lynette Irwin • Neville Myers

ACT

Mike Foster • Peter Gelling

Victoria

Michael Daly • Martin Jackson

• Adrian Jackson • Lee McIver

South Australia

Richard Ogier • Pam Swanson

• David Sly • Margaret Suiker

Western Australia

Ron Banks • Adrian Kenyon

Garry Lee

Tasmania

Steve Robertson

The Publishers gratefully acknowledge permission to reprint material from:

Jazz Times, U.S.A.

Publisher: Glenn Sabin

Australian Jazz and Blues is published six times a year and distributed to Australian Jazz Societies, Conservatoriums of Music, leading jazz record stores, newsagents, jazz festivals and by subscription.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos or artwork. Nothing may be reprinted in whole or in part without the written permission of the publisher. The publisher accepts no responsibility for views, opinions or the accuracy of editorial contained herein.

AUSTRALIAN JAZZ AND BLUES

Suite 2, 408 Oxford Street Mall, Bondi Junction, NSW 2022
Phone: (02) 387 3638 • Facsimile: (02) 389 1590

Advertising enquiries should be directed to:

McLEAN MEDIA REPRESENTATIONS

64 Station Street, Newtown, NSW 2042

Phone: (02) 519 6455 • Facsimile: (02) 557 1614
or to the Publishers

Cover: Nikki Parrott

Photo by Tom Koprowski

James Morrison has put more than just his name to this Yamaha Trumpet. He also helped design it.



Introducing the Yamaha YTR 6335J professional trumpet. An instrument which has been developed with the Australian player in mind.

And who better to have his say in the design of this new instrument than jazz virtuoso, James Morrison.

The result is amazing. A superbly crafted instrument which is mellow when played soft or when playing 'lead' work, the instrument responds with a brilliant and bright tone.

Plus, there's a special Yamaha Mouthpiece with a wide rim for comfort and a rounded edge going into the cup.

Now you can exploit jazz effects such as 'shakes' and 'fall offs' with ease and less effort.

The Yamaha YTR 6335J Professional Trumpet.

"It's a joy to own and play and I'm very happy to put my name to it." Check it out now at your Yamaha Dealer.

ELLINGTON '93

From the Cotton Club to Carnegie Hall

by JOYA JENSON



Duke Ellington and his Famous Orchestra 1930

© Studio Editions Ltd 1990

THE eleventh annual international conference on the music of Duke Ellington, "Ellington '93 - From the Cotton Club to Carnegie Hall", which also commemorated the 50th Anniversary of the Ellington Orchestra's first Carnegie Hall concert, began on August 11 in New York City, hosted by The Duke Ellington Society New York Chapter. Lovers of the Grand Duke and his music came from all over the world to attend and pay homage, including a sole representative from Australia, yours truly.

Along with registration and a welcoming reception, live music was supplied by the Haywood Henry Quartet. The leader, often referred to as 'the Dean of baritone saxophonists', is a veteran of the Erskine Hawkins band and the Fletcher Henderson All Stars, led by one-time Ducal alumnus, Rex Stewart, and he also substituted for baritone saxophonist Harry Carney in the Ellington Orchestra during the 1940s.

On Thursday morning, August 12, after the presentation of the gavel to the Chairman of the '93 Conference, hardworking Duke Ellington Society Vice-President, Lynne Mueller, it was time for the Discographers' Panel, chaired by one of the greatest Ellington scholars and collectors in the world, Jerry Valburn. A large part of Jerry's Duke Ellington collection now belongs to the Smithsonian Institute, and later in the morning the curator of American music at the Smithsonian, John Edward Hasse, presented *Discoveries In The Smithsonian Ellington Archive*. He has curated *Beyond Category: The Musical Genius of Duke Ellington*, the extensive Ellington exhibition which opened in Washington DC, and is currently shown at the Museum of the City of New York on October 16 for a six-month stay.

The Royal Court Singer to the Swedish Crown, coloratura soprano, Alice Babs, who participated in Duke's Sacred Concerts, displayed her wonderful gift during the morning, and Phil Schaap, not known as a walking encyclopedia of jazz for nothing, presented *Duke Ellington and the Bass*, Phil reminding us that Ellington was the first to realise the importance of miking the bass separately to enhance the sound of the instrument.

Other highlights of the day included Dick Hyman with his delightful *Piano Insights Into Ellington*, and the witty and down-to-earth Pastor John Gensel of St Peter's Lutheran Church - Shepherd of the Night Flock, Duke called him - speaking of *The Last Days of Billy Strayhorn*.

Two duo performances opened the musical offerings of the night. Ellington's favourite guitarist, Kenny Burrell, teamed up with bassist Rufus Reid for some impressive musical dialogue of

Ellington/Strayhorn gems, before singer Barbara Lea's collaboration with pianist Ellis Larkins produced selections from *Pousse Cafe*, the Ellington musical based on *The Blue Angel*. Larkins, who appeared in the original production, showed his harmonic ingenuity and played like an angel.

The Ellington '93 Small Band, directed by Loren Schoenberg, with special guest, drummer Louis Bellson, provided some rare Ellington, such as *Goin' Up*, heard in the 1943 movie, *Cabin In The Sky*, and *Charlie The Chulo*, once a showcase for Barney Bigard, and now a feature for the brilliant clarinet work of Ken Peplowski.

Friday 13 proved lucky, with a program of still more interesting insights into the work of Duke and Strays, with presentations and panel discussions, culminating in a big band concert in the night. The Ellington '93 Big Band featured Bellson again in the drum chair and Schoenberg conducting, with Joya Sherrill in good voice (and good shape!) singing and swinging some of the numbers she recorded with the Ellington Band, including *I'm Beginning To See The Light*, *I Didn't Know About You* and *Kissing Bug*.

Among the members of the 17-piece band of top players were Tom Eckert and Virgil Jones in the trumpet section, Eddie Bert and Jimmy Knepper, trombones, Seldon Powell, Ken Peplowski and Danny Bank, reeds; Michael Weiss, piano; James Chirillo, guitar, and John Goldsby, bass. Bellson, displaying high energy and drive, reproduced his famous feature, *Skin Deep* and also *The Hawk Talks*, which the drummer put down with Duke on Ellington's last studio recording session. The Big Band also played a stirring *Black*, the first movement of *Black, Brown and Beige*, which premiered at Carnegie Hall 50 years ago.

During the day, Kenny Burrell gave us *Teaching Ellingtonia*, a subject that the guitarist knows only too well, having for many years conducted a course on Ellington at UCLA. Ellington's West Coast public relations and research consultant, Patricia Willard, chose as her theme *The Real Professors: The Ellington Orchestra At The University of Wisconsin 1972*, and we can look forward to her book on Ellington, which is due for publication next year.

Professor Mark Tucker of Columbia University, author of *Ellington: The Early Years*, gave fascinating insights into *New World A-Comin'*, in the various forms Ellington gave this powerful work based on Roy Ottley's 1943 disturbing examination of Afro-America, forms that Duke developed over the years from a band piece into a concerto and a classical symphony.

Saturday, August 14, was proclaimed Duke Ellington Day in New York, and brought forth more interesting and

illuminating information at the Conference, embracing, inter alia, Edmund Anderson's *Personal Reminiscences of Duke*. Anderson, who incidentally wrote the lyric to *Flamingo*, is as well qualified as almost anybody to speak personally of Duke, being on familiar terms with the family, and one of the few people still with us who knew James Edward Ellington, Duke's father.

Assuredly Ellington '93 was an unqualified success, if somewhat exhausting. If one were bent on nit-picking, it would be to state that there was an embarrassment of riches, too much to cover, too much to absorb in this wonderful wide-spectrum, wall-to-wall Ellington and Strayhorn.

Congratulations must go to, not only the presenters and panellists, but to the genial President of the Society, Morris Hodara, to Lynne Mueller, and to the Executive Committee and additional volunteers for this highly successful gathering of Ducal devotees.

Next year it will be time for *Serenade To Sweden*, an invitation to Ellington '94 in Stockholm. I will keep you up to date regarding this in future issues. In the meantime, why not check out these two appropriate and excellent recent recordings: Dave Grusin *Homage To Duke* (GRP - GRD9715) features various instrumentations on re-workings of well-known Duke Ellington classics, plus son Mercer's *Things Ain't What They Used To Be* and Billy Strayhorn's *Take The A Train*, which became the Ellington band's theme. The leader/arranger is heard in a solo piano setting on the 1932 beauty, *Sophisticated Lady*, and included in the ranks are Clark Terry, Tom Scott, George Bohanon, Brian Bromberg and Harvey Mason. All help to preserve and perpetuate The Master's legacy in the spirit of the glory days without being imitative.

For those who miss New York (I do!) there is Rosemary Clooney *Do You Miss New York?* (Concord Jazz CCD 4537). Rosemary and Duke are no strangers, they collaborated on *Blue Rose* in the 1950s, which has since become a collector's item, and among the selections here is Ellington's *I Ain't Got Nothin' But The Blues*. The lady possesses warmth, good enunciation, swing and a wonderful feel for the lyric of the quality material she interprets on her Concord albums. Old friends Warren Vache', Scott Hamilton and John Oddo are along, also Bucky Pizzarelli and son John, to offer solid and sympathetic support, as Rosie wends her way with the nostalgic (*Do You Miss New York?*) through the poignant (*May I Come In?*) to the bouncy (*I Get Along Without You Very Well*). After hearing this CD, the pain of separation from the Big Apple will surely lose its bite!!

LETTER FROM THE EDITOR

THEY said it couldn't be done but we've made it to the second edition, thanks to the stupendous support and encouragement we have received from around the country. Letters have been pouring into our post box from readers, subscribers, contributors and advertisers.

All with a common message ... "thank you for a quality magazine that has been long overdue in Australia". We thank you, sincerely, for your acknowledgement of our humble beginnings and promise you greater things in the future.

You will see that we have been able to expand our CD review section as a result of the enthusiasm shown by record companies. Also added to this edition is a mail order service which will be of particular benefit to readers in Rural areas who do not have easy access to the myriad of albums available in the city record stores.

Our new series "Women in Jazz in Australia" will highlight the achievements of this massive bank of artistic talent which has largely been ignored by the media. The series will run in every edition, ultimately

we should be able to profile all Women in Jazz from every State in the country.

The response from musicians has been exceptional, over 30% of our subscriptions have arrived from the musicians community to whom we say a big 'thank you' for your support.

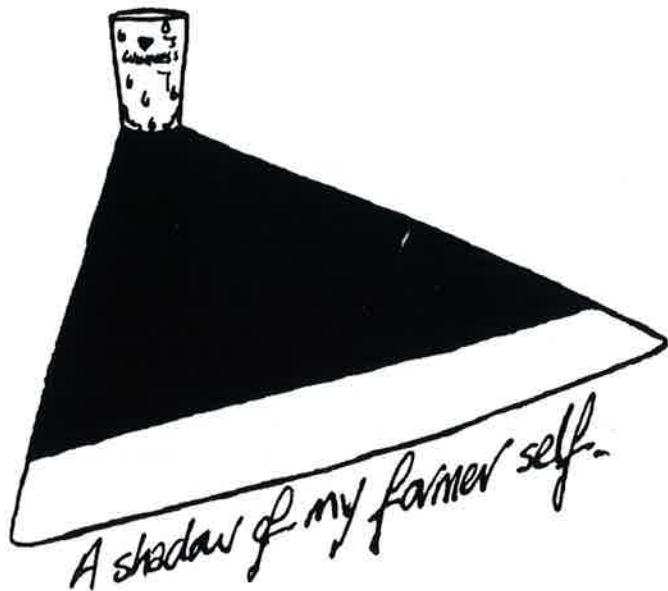
The magazine will profile the large number of jazz and blues bands who simply do not achieve coverage in the media ... there are countless of them, all deserving of exposure and support.

We are delighted to welcome John Fordham as our regular contributor to the "London Newsletter".

John is a distinguished jazz critic, writer and broadcaster who has written about jazz for nearly 20 years. He has been a jazz correspondent to *The Guardian* and has acted as jazz advisor for the Arts Council of Great Britain.

"We are seeing an ever-increasing number of young people drawn to jazz," said Sonny Rollins.... and this is the mission of the magazine..to create a wider audience in Australia for this exciting, entertaining music called jazz and blues.

- PETER COLE



 PURE GENIUS.

When asked what **JAZZ** was,
Louis Armstrong replied:

"If you gotta ask, you'll never know".

Fats Waller said:

"If you don't know, don't mess with it".

Miles Davis said:

"I'll play it first and tell you what it is after".

So what is an Agent?

If you gotta ask you don't need one. If you don't know, your not ready.

Consider ancient Greek proverb:
*Man and Woman must be **diligent, dedicated, have great love to get "Chops" together (not lamb).***

*If you've got your "Chops" together
Call me first - "Now's the time"*

CHRISTINA WILLIAMS

 **WILLIAMS
THE JAZZ
AGENCY**

Phone: (02) 564 3040

Fax: (02) 569 0259

PROMOTER / AGENT / LOCAL AND INTERNATIONAL TOURS

In the movie 'Bird' (by Hopalong Eastwood), after Bird had performed aural sex on a busty young blonde, she asked Nica Von Konigswarter whether she liked it, to which Nica drily retorted: "I'm not a critic".

This magazine faces the same problem. I have monitored the response to the first issue and the stock phrases are dragged out: Mainstreamers want the status quo preserved, modernists are suspicious of the conservatism, the truly contemporary resign themselves to the fact that nothing contentious, either in editorial or record review will ever sully its pages and anyhow the layout isn't to their taste and finally, the avant-garde wouldn't read a jazz magazine on principle because by the time it's written, it's out of date.

C'mon, give me a break! This same tired ol' bullshit has been going on since Louis Armstrong's Hot Fives! Which brings me to the point that every decade produces a style based on culture, politics and race. Can't we simply agree that a performance is good if it's skillfully played and exhibits emotion. How and why it's good is going to be different things to different people. If you're the type that's heard it all before, I have one suggestion: Walk out or take it off the turntable! This applies equally to people who think that anything later than Bird is the sound off a cat being strangled!

Which leads me to the point of this rave. I was lucky/unlucky enough to see Kevin Jones' Ken Peplowski review before it went to print. His snide remarks regarding Gail Brennan's concert review were both unnecessary and demeaning of the musicians, the public and all reviewers. Gail, for all his irritating habits, loves and understands the music deeply and has ALMOST single-handedly kept innovative jazz in the press in the last decade. I understand (but don't necessarily agree with) his frustration that almost all visiting artists of the last few years have played music that's at least forty years old. Promoters simply have to play it safe in these recessionary times. I'm not excusing his comments, but suggest that the press is not an appropriate forum for venting of factional disputes. As both Gail and Kevin are ex-boxers, may I suggest the ring? It is the duty of all of

ONE



FROM YOU ...

LETTERS PLEASE!
To the Editor
PO Box 1287
Bondi Junction, NSW 2022

to spread positive words for jazz and promote stimulating and intelligent controversy so that current and future generations may be positively influenced. Australian Jazz and Blues magazine is providing that very forum. As Malcolm X wisely said: "If you're not part of the solution, you're part of the problem". Please use and don't abuse this privilege.

- ENZO AVALLONE



The magazine is very exciting and promising. The list of contributors is quite impressive. (I'm glad you have Adrian Jackson among them, his articles in 'The Age' suggest someone with very clear and secure knowledge and feeling for this music). While I hope that things like wars between traditional and modern jazz crusaders can be avoided, I'm nevertheless looking forward to reading some idiosyncratic and provocative

**LETTERS PUBLISHED
SUBJECT TO
AVAILABLE SPACE**

statements. It could add dynamics to the depth. Thank you for including the information about Jazz in Tasmania.

- VICTOR ZAPPNER



I really enjoyed this first edition - great mix of overseas and Australian material.

Hope #2 goes just as well. I'll do an old muso profile for #3!

- STEVE ROBERTSON



Congrats on the first issue. May I suggest Lew Smith as a WA correspondent. Lew is jazz writer for the Sunday Times, a working jazz musician formerly with Johnny Dankworth Orchestra in UK and with various bands in Melbourne before moving to Perth over 20 years ago.

- GARY LEE



This has been a long time in coming - Congrats!!

- GREG DODGE
Music WORX



I believe it is an excellent magazine and you have done a wonderful job.

- ANDREW J. RICHARDSON



Congratulations on your first edition of "Australian Jazz & Blues". I was very impressed with the content and plan to be a regular reader. My own interest in jazz is stronger than ever. Well done!

- PAUL SMITH

Women in Jazz in Australia

by JOYA JENSON

Part One



THE role of women in jazz in Australia has never been more vital or more prominent than it is today. There are women of all ages demonstrating their talent and their love for the genre, from schoolgirls to the mature, experienced practitioners who have, for many years, been helping to spread the joy around. This state of affairs is certainly not merely a 1990s phenomenon either.

Research shows that Nellie McEwan led a supposedly hot jazz quartet in Melbourne in 1919, and there is reason to believe that she was similarly active before the advent of World War I. Even so, one cannot state with authority that she was actually the first of the Jazz Ladies in Australia.

In the 1920s, pianist Beryl (Pat) Newell from western New South Wales, favoured a 'stride' style in her work, and was a superb accompanist for local and overseas artists, including 'The Lady Baritone', Des Tooley. Marjorie Stedeford, from Melbourne, went to London and successfully worked and recorded with Benny Featherstone and Mario 'Harp' Lorenzi, while Beryl Miller stayed home in Sydney and sang with Jack Spooner's band at the Ginger Jar.

When Swing was King, in the 1930s and 1940s, the Sydney Trocadero showcased women instrumentalists such as Bernice Lynch, the Hubner Sisters, Betty Farrell, Edna Robinson, Betty Smythe and Pat White, and singers Barbara James, Olive Lester and Peggy Beaver. Some of these pioneers are still with us, and I may say hopefully, their stories will become part of this series.

In 1993, when you consider an exceptionally long and lasting involvement of a woman in jazz in this country, you cannot ignore Kate Dunbar's valuable and impressive contribution. Born in Manchester, England, of an English mother and an Australian father, Kate arrived in Australia in 1928. She sang from a very

early age. "Well, I sang at school, in the school choirs – I always loved to sing", Kate told me, "my mother and father were both singers, my mother sang and played piano".

At 16, Kate began studying singing at the New South Wales Conservatorium of Music (now the Sydney Conservatorium) under Cecily Atkins. "The Con had rules in those days that, if you learnt singing, you must learn piano, and you must also learn theory. So I did piano with Ramsay Pennicuick, and a little boy who used to have the lesson before me was a little red-headed freckle-faced kid called Charlie Mackerras – now Sir Charles". Looking back on those days, Kate Dunbar recalls of her teacher, "She didn't produce much of a voice – I was still a pretty little schoolgirl soprano after four or five years, but she taught me a great love of music and I always enjoyed my lessons", and the unassuming Kate went on to say, "Mind you, I might add that in those years at the Con I wasn't much of a singer – there were hundreds of people much better than me. I was consistent and I was reliable, I didn't sing out of tune or make a lot of mistakes. I used to sing in the odd student concerts and in little madrigal groups and things like that, but I was never the star soprano of the Con ..."

After leaving the Conservatorium, Kate studied under Marianne Mathy who taught her lieder of Schumann, Schubert, Beethoven and Brahms, and some opera arias. Two years later, wedding bells rang, "and that was the end of the Conservatorium and classical training!"

In her teens, Kate had listened and danced to the music of the big bands of the Swing Era, and, after an overseas visit in 1951, heard live jazz being played in Sydney, during the formative days of the Paramount Jazz Band. "I started off just listening and liking what I heard. Everyone was talking about Bessie Smith this and Bessie Smith that, and I bought a couple of 78s of Bessie Smith secondhand from Alan Burton. At the time, I really didn't think much of it – I wasn't sure whether I was listening to a man or a woman and I certainly couldn't understand what was happening".

When the multi-talented Pat Qua decided to put in an all-girls band for the tenth Australian Jazz Convention, to be held at Cootamundra in 1955, she invited Kate to play guitar in the band. "I used to play a bit of finger guitar and sing folk songs, and I was supposed to play rhythm guitar, and Pat taught me to sing a blues called *If You See Me Comin'*. I thought it was awful, and I still think it's awful", laughed Kate. However, later on two members of the Paramount Jazz Band, Ian Cuthbertson and Peter Newbauer, heard her singing *There'll Be A Hot Time In The Old Town Tonight*, and this eventually led to their inviting her to sing with the Paramount, a gig which lasted about eight years.

Those were the old halcyon days of the Ironworkers Hall as resident vocalist at the Sydney Jazz Club, and I wanted to know more about the beginnings of the SJC. "I joined the Sydney Jaz

Club when it first began in Martin Place in August 1953 – it celebrated its 40 years this year. The Paramount hired the Real Estate Institute Hall down there, and we all joined up to support them and encourage them, and I've been a member ever since, I've never dropped out". Dropped out? Kate has not only remained with the Club, but was elected President in 1984 and still holds that office.

"The aims of the Club", she said, "have stayed basically the same – to promote Traditional jazz. Although Traditional jazz has really now come to include Mainstream as well, because the word 'jazz' – as Bill Haesler said, when he was 16, everybody knew what jazz was, but now, 50 years later, nobody's really sure – when you say 'jazz' you mean anything now. There's an enormous diversity of styles. But the Sydney Jazz Club is still promoting Traditional jazz and Mainstream jazz, and the aims haven't changed. As far as the people are concerned, the original six or seven men who founded the Club, I think the only one who's still active around the jazz scene is Harry Harman. As far as the Club itself is concerned, it's grown from a small number to the 450 members I think we've got now ... And the Sydney Jazz Club have started the Youth Workshops, and we've got great hopes for those".

Last May, her friends surprised Kate Dunbar with a grand old bash at Soup Plus in celebration of the lady's 70th birthday and her great contribution to the Australian jazz scene. Modest as she is about her achievements, Kate was delighted by the warm-hearted gesture. For her part, she has always been generous with her praise of the musicians she has worked with, and when I asked her about the joys of the business she said, "The great joy is when you perform and everything goes according to plan. It's a great joy to play or sing with people like Graeme Bell and Tom Baker and Paul Furniss, because you just get up and do what

for those Pix records more than anything, I think. It was a big opportunity for me. And of course I recorded with the Port Jackson on those records, too – a big historic thrill", laughed Kate. She also recorded with the Paramount Jazz Band for the Swaggie label, and on CBS with the Ray Price Quartet.

Being President of the Sydney Jazz Club is one thing, but over the years Kate Dunbar has served on various SJC committees, edited the Club magazine, *Quarterly Rag*, from 1959 to 1967, been made an Honorary Life Member of the Club in the 1970s, been appointed Vice-President in 1991 of the Jazz Educators Association Inc., and at present is editor of the Association's newsletter, is conducting weekly workshops for jazz singers, has recently produced her first CD (featuring singers from the workshops), the third album in her Australian Jazz History series, is still singing up a storm, as witness her two tracks on the CD, coaches "a few people a couple of nights a week", and has begun interviewing musicians for her oral history agenda. Phew! It makes you tired to even contemplate it all – and, for crying out loud, how does she accomplish so much and bear this heavy workload?

"I think I must be just energetic", laughs Kate, "just a big busybody, sticking my beak in everywhere". All I can say is, we should be so lucky as to have more such stickybeaks around.

*‘When you say ‘jazz’
you mean anything now.
There’s an enormous
diversity of styles’*

you've been doing all the time, and magical things happen in the background ... and it's also a great pleasure for me when I hear somebody like Carol Ralph" (who sings two songs on Kate's CD, *Nothing In The Written Key*). "Now, Carol was my first pupil – for want of a better word – and all I did was teach her a few songs and show her how to get into the right keys and things like that, and she's gone to the greatest heights ..."

And what of the frustrations? "The only frustration I have is that I don't have enough ready cash to do all the things I'd like to do. If I had an unlimited amount of money, I would have all sorts of people on record ..."

Speaking of recordings, there are those Pix label discs which are in the historic collectors' item category. "Of course, Graeme (with his All Stars) is on those Pix records, too. People knew me



NICKI PARROTT

Twenty three year old Nicki Parrott is gifted with an inventive musical mind that draws inspiration from the traditional as well as the innovative. Before taking up bass, she played piano and classical flute from about eight years of age until she was 15. Why a young girl and a big, old bass?

"I was in a busking group in Newcastle with friends from school at the time, playing Beatles covers and stuff like that. They wanted to play a bit more jazz, and they decided they didn't want a flute player, they wanted a bass player – at the time I was playing flute in the band., And because I enjoyed being in the group, and there was a double bass in the music storeroom at school and it just needed some strings on it, I just thought I'd give it a go, basically. I found it a hell of a challenge, but I wanted to play at school and they wanted to get more into Trad jazz at the time".

She was into Traditional jazz herself?

"Sort of", said Nicki. "I hadn't heard that much of it, just a couple of Newcastle bands and the odd Sydney band ... The first time I started to hear jazz was when I went to a Pan Pacific Jazz Camp, about 1986, and I heard The Benders. That was the first live jazz I remember hearing, and I really enjoyed it, it was good".

The young musician surely does know what sounds good when she states that one of her favourite bassists is Paul Chambers and "yeah, I really loved what Scott la Faro did with Bill Evans". Nicki also intends studying with Rufus Reid and, hopefully, among others, veterans Milt Hinton, when she takes advantage of the Australia Council grant she recently received, which will enable her to study overseas next year. Lloyd Swanton also comes in for his share of the admiration. "I admire what Lloyd's done. He's got a few bands off the ground and people really love it – like his band, the catholics, which has really taken off. And I think that it's fantastic to write your own stuff. Not a lot of bass players do".

Perhaps we'll soon be hearing Nicki Parrott compositions around the traps?

"Well, I have been a bit slow with that. Basically, I lack a bit of confidence in that area. I've written songs a long time ago I don't like, and I've written one recently which I do like, which I'm currently playing in Graeme's (Norris) band. But I'm with another band that's started with Warwick Alder, Bobby Gebert and Jason Morphett, which is going to be original music too, so I think now that I've got two bands I can play original music in, I've got more incentive to start composing as an outlet, now that I can hear what I've written".

Nicki admits that she enjoys practising and goes through periods of it, although "I haven't got the consistency thing quite together",



and feels most comfortable playing in small group settings. "The bulk of what I listen to is trios, quartets, quintets, or with a vocalist – I like listening to vocalists". She told me that she thinks her dad is a great singer, although he has never sung in public, "I've heard him sing a few Sinatra songs which he does very well, and my mum plays a bit of piano". Elder sister Lisa, who studied classical clarinet and has received critical acclaim for her saxophone work, is at present studying with Steve Coleman in the US, also being a recipient of a grant from the Australia Council.

When I was writing for *The Sydney Morning Herald*, I mentioned the Parrott girls' great potential in an article in the late 1980s, after catching them playing at the Conservatorium. I was interested to hear how important were those two years that Nicki spent at the Con. "I learned a lot. And it was great having Craig Scott as a teacher. Every teacher was very different, had different ideas about playing jazz. So I just tried to learn as much as I could, and try to apply it in a practical situation". Both sisters were members of the Newcastle band, Blues By Five, which boasted a personnel of formidable young musicians. Nicki said she had joined through the Pan Pacific Camp – "I met up with Andrew Dickerson and John Foreman, the piano player, and I went to school with Adrian Meares, the trombone player, and because we all lived in Newcastle, we decided we should get together once a week and start playing jazz standards".

When I had asked regarding her favourite style of the music, Nicki was quick to nominate "basically modern jazz", and the post-50s, and what Miles Davis ("he's fantastic") had done, from the 1950s to the 1990s. As for an ambition, "I'd certainly like to have my own band together one day, playing either standards that I really like, done in an original kind of way, plus playing original tunes, which I think is important for your development. And basically being able to play acoustic and electric bass eventually, the best I can, whether it's here or overseas".

But work and no play would make Nicki a dull girl, and Nicki is anything but dull. So I asked about her hobbies, which cause some laughter. "Trying to chase up money from people" – and then more seriously – "I love swimming, reading, watching good movies, basic things".

Recently she returned from an overseas tour with the Graeme Norris Quartet. "I went to Indonesia with Graeme, Jann Rutherford and Alan Turnbull, three musicians that I really enjoy playing with, and I like the repertoire because it's not what other bands around Sydney generally are playing, probably one-third originals and two-thirds standards that we all like. We played at the Jakarta Jazz Festival three nights, which was interesting, and they did like it. We were the only acoustic band, most of it was sort of jazz rock. We also played Sumatra, to basically an all-Muslim audience, which was different. They don't usually clap at the end of tunes, they clap the drum solos and not much else. I don't think they've been exposed to much jazz".

I learned that it was not Nicki's first overseas tour. "I went to LA when I was 13, playing piccolo in a marching band, and when I was 15, I went to Japan with the same band". The band's name? The Marching Koalas!

Nicki's frustrations are not unlike Kate's, "for me, the same at this time for a lot of musicians, having enough money to be able to do what you want to do, to have good equipment to use. It's not all money, it's having enough of the sort of gigs you want to do – you do sometimes have to do gigs you'd rather not, to help you get through the week".

The joys of the business, she told me, were "when the gig's going, when the music happens – the best thing for all musicians is when it feels really good, when it's swinging and everyone feels good, and everyone's having a good time. That's about the best it gets, you know?" Amen to that.

TRUDE ASPELING



FROM jazz gigs in Sydney and Melbourne, to concerts, to a season at Ronnie Scott's in London, and a European tour with Dollar Brand, her journey through music has been diverse and rewarding.

We met up with Trude on a relaxing spring afternoon to talk about a career that has seen over 15 years of hard work, sometimes hardship but most of all, satisfaction.

We asked Trude about her early days in South Africa and how they had influenced her music.

TA: There was always music in our house and the area where we lived in Cape Town was a haven for music ... Street buskers, Gospel music in the churches, it was a wonderful experience that has never left me.

AJ&B: Tell us about the early days when your family moved to Melbourne.

TA: Like so many singers my career started in a bar (laughs). It was New Years Eve and I was with friends, all slightly drunk, I was singing to myself and they told me to go and join the piano player and do a song. They forced me onto the bandstand where I chose to sing Summertime (which was the only song I felt comfortable with) and everyone loved it.

AJ&B: So did that hasten your decision to become a singer.

TA: Yes, at the time I was making a decision on what to do with my life, it seemed to me that a career in dancing could be short lived, although I loved to dance, so I made my first steps to becoming a singer. I started sitting in with trad bands and gradually built a repertoire and confidence.

AJ&B: Renee Geyer told us that her first job was in a Bondi Junction wine bar which paid \$5 a gig. What was your first job.

TA: Oh! I did better than that! Sly Chambers gave me my first job singing with his band for \$10 a gig! I remember that I had an incredible feeling of intrepidity combined with sheer excitement. Then I started to familiarise myself with the trad bands who were playing around Melbourne and I started to get some regular work in pubs and realised that I was breaking through.

AJ&B: Nowadays you would not be considered a trad singer, how did the change in your style take place.

TA: I wanted to increase my repertoire and found it difficult singing in the keys that were

not suited to my voice and the keys I prefer, B-flat, E-flat and A-flat are keys that are difficult for the trad players. I felt that I had more to express and was drawn to the modern jazz scene.

My earliest encounter with the modern scene was through the music of Bob Sedergreen, Alan Browne and Brian Brown, in fact I went to Brian for lessons and started doing clinics at the Conservatorium.

AJ&B: It was at about this time that you toured Europe with Dollar Brand.

TA: It was about two years later after I moved to Sydney that I first met him and got to understand him and his music. Eventually he invited me and my sister to sing in an African Folk Opera and tour Europe with him. That was probably the most educational experience that I've ever had in a musical sense because we worked with African harmony and had to sing these harmonies with other singers and work with rhythms that related to jazz and African music.

AJ&B: That must have been a shock to the system after working with trad bands in Melbourne!

TA: It was a shock because at that stage of my life I was very inexperienced and was surrounded by all these experienced people who had such a command of harmony. It was foreign territory for me because I had been used to singing solo with small bands. It was very scary at times because Dollar was such a task master but he really taught me to focus in on what I'm doing and not to think of anything else but the music. These disciplines have remained with me ever since and were a turning point in my career.

AJ&B: Trude after her European tour started to gig around Sydney at venues such as the White Horse Hotel, the now defunct Goulburn Street Club and started to slowly gain acceptance. Then, suddenly she's invited to play a season at Ronnie Scott's Club in London ...

TA: Yes. I had come through a difficult period of my life and was determined to build my career. Ronnie was in Sydney playing at the Don Burrows Supper Club so I sent him a tape of my work and he simply said 'when can you play the Club?'

A few months later, it was August 1984, I was on the way to London. It was a very big step which was extremely daunting but that whole young, frenetic, wilful determination that a young woman has, enabled me to make such a step. I played a week at Ronnie's, sharing the bill with Chet Baker. They gave me a fabulous rhythm section to work with which included the young pianist Geoff Castle and the veteran bass player Ron Matthewson. It was a very rewarding time that I spent in London and then I toured to other parts of England and to Paris. I even did a Gospel recital at St Martins in the Fields Church in London which was an

overwhelming experience.

AJ&B: During this time there must have been a major change in your technique and choice of material.

TA: Yes. The whole aspect of building a repertoire is an on-going process in the development of all singers. At that point in time Nina Simone became a very big influence on me. Probably because I was at the point of developing, finding an identity and she was such a strong identity that had grown out of the Black experience of America and I had come from a similar experience in South Africa where you had to deal with problems in society and the social aspects of living. It was this strength in Nina Simone that appealed to me immensely because they related to my whole desire to find stature as a singer and as an individual.

AJ&B: We understand that you've got a new CD coming out which features several established musicians but also some unknown 'young lions', are you fired-up by working with these young guys.

TA: It affects my music in a way that it gives me so much freedom. The beauty of young players is that they are not constricted or overly conditioned, they have no constraints and I find this incredibly liberating. At the same time the CD features seasoned, creative musicians such as Bobby Gebert and Dale Barlow. There is a version of 'Take Five' which features the Master Tabla player Ram Shandra Suman. There are elements of Indian music on the album which will probably shudder the establishment! And I thank the fine young Indian drummer Ian Talani of introducing me to and encouraging me to become a part of that 'world music' approach.

AJ&B: I believe that the 'entertainment' element has done much to keep jazz alive and to bring it to a wider audience. James Morrison here is a good example of that. Would you like to create a show that can be performed on a jazz platform, a cabaret room or a concert hall.

TA: Absolutely! I really see that as a wonderful goal in the future, the ability to perform music that draws wider audiences to jazz. I see that as being a crucial part of the development of the music. Thanks to people like James (Morrison) and the jazz rappers you are seeing a younger audience these days and, of course, once they have been bitten by the 'bug' it stays with them for the rest of their lives. Let's hope that eventually we will be seeing jazz on television in prime time spots that the youngsters can watch

TRUDE ASPELING NOW ON VIDEO

An exciting performance of Jazz, Blues & Soul
Featuring DALE BARLOW (Piano), VICTOR ROUNDS (Bass)
WARREN TROUT (Drums), BRENDAN ST LEDGER (Keyboards)

\$19.95 plus \$3.00 P&P

Orders can be mailed to:

PO Box 1287 Bondi Junction 2072

"Trust Your Ears!"

It's good advice, especially with such a diversity of sounds and styles flowing into jazz's mainstream.

However, American clarinet player Ken Peplowski was less than impressed by the condescending tone of an article which had appeared in *The Sydney Morning Herald* on August 24 when he told the audience this during his concert with guitarist Charlie Byrd at the Sydney Conservatorium of Music the following Saturday night.

One wonders what the author, referred to in some quarters as "perhaps the best jazz writer Australia has produced", thought as the audience cheered and applauded Peplowski's comments.

"If he knew anything about music he would be up on stage playing," Peplowski said. "Trust your ears and don't take notice of amateurs".

Not exactly flattering comments about "Australia's finest".

But why write such an article describing the music as "pipe-and-slippers jazz", the audience as "grey heads" and comparing the concert to a "vintage car rally". There were many young people in the audience.

It was a question echoed by Peplowski. "Why do people write these things," he said to me. "It seems as soon as you get a bit of the spotlight people write this stuff."

As we all know in Sydney the zealous minority which worships at the altar of the avant garde – and it is a zealous minority – speaks with a loud voice, not all of it balanced.

One critic, noted for his trenchant and blinkered views on jazz in general who has still not learnt to write under his own name, said in his column that if they read in the national newspaper (*The Australian*) that Peplowski was the best clarinet player in the world not to believe it!

Balanced criticism? I think not.

I make no secret of the fact that I have been praising Peplowski's talents for the past five years, both in print and on my weekly radio program (*The Sound of Jazz* on 2MBS-FM). Am I biased? I don't think so especially when you consider the comments of two of the large audience who heard him in Sydney.

Don Burrows could not have been more impressed, describing him as "a beautiful player in the jazz tradition".

RIPPLES



in the MAINSTREAM

by KEVIN JONES

Mark Hewitt, agent for Chiaroscuro Records in Australia, recalled how several years ago top American clarinetist Kenny Davern told him Peplowski was "the clarinet player to watch". He has since written to Davern telling him that Peplowski is now "the clarinet player to listen to".

World famous writer and critic Leonard Feather, who has seen and heard the greatest clarinet players in jazz, rates him "neck and neck" with contemporary stylist Eddie Daniels as the best today.

Peplowski, takes all the praise and "polls talk" in his stride. "I just try to do my best," he said.

He likes playing good songs which is why *I Thought About You* and *The One I Love Belongs to Somebody Else* are on the Concord release *The Natural Touch* (D41318) not because "he is inclined to play tunes from the gentle end of the spectrum" as intimated by "Australia's finest".

This disc, which I was told was voted by German critics as "record of the year", is his best to date. Playing with his New York quintet (pianist Ben Aranov, guitarist Frank Vignola, bassist Murray Wall and drummer Tom Mellito), the varied program contains many surprises and tempos ranging from Thelonius Monk's *Evidence* to almost forgotten ballads such as *My Buddy* and *Say It Isn't So*.

The highlight is his superbly lyrical duet with Wall on Irving Berlin's lovely standard *How Deep Is The Ocean*.

And let's not forget his tenor saxophone. Not only did he study under bop master Sonny Stitt but he was featured tenor soloist with Benny Goodman's last big band. The

full sound of his tenor drenches *I Guess I'll Hang My Tears Out to Dry*.

"Politely restrained" as described by "Australia's finest"? He should remember, as any musician will tell you, that the real test of swinging is at slow and medium tempos.

And Peplowski can swing at any tempo.

Any tenor player who records an album of bossa nova melodies with Charlie Byrd risks comparison with the great Stan Getz. It was his collaboration with Byrd on the album *Desafinado* in 1962 which popularised the Brazilian marriage of cool jazz and the samba rhythm.

However, on the 1991 set *The Bossa Nova Years* (D40936) Peplowski uses the

full sound of his tenor saxophone to give a fresh and individual sound to the melodies, many of which will always be identified with Getz. I found the beauty of his reflective clarinet on *Meditation* and *How Insensitive* quite moving.

Byrd's style of guitar may not appeal to everyone but he fits perfectly in this context. It's an album full of melody and beauty which should appeal to all lovers of Latin jazz.

And there is nothing wrong with melody and beauty in jazz.

It's not only my opinion. Eddie Daniels was enthusiastic about the subject when he told me earlier in the year about his plans to showcase his clarinet against a cushion of strings in a program of beautiful ballads.

String albums seem to be the "in thing" among jazz soloists. Tenor stars old and new, Flip Phillips and Scott Hamilton, have both recorded albums with string sections as has cornet and flugelhorn player Warren Vache.

Those who have dubbed Hamilton a Ben Webster clone may be surprised to learn that his early influences were Gene Ammons and Illinois Jacquet and on his arrival in New York he came under the spell of Zoot Sims and Stan Getz.

He is no clone having honed his horn to perfection so that he now has his own distinctive sound. It has not received a better showcase than in the Concord set *Scott Hamilton With Strings* (D30981), where the beautifully crafted arrangements of pianist Alan Broadbent provide a perfect setting. There is some beautiful ballad playing, especially on *Young And Foolish* and *Duke Ellington's Tonight I Shall Sleep With A Smile On My Face*.



Not far behind is Phil Woods lovely tribute to the late great pianist Bill Evans, *Goodbye Mr Evans*.

When I first heard the set I rated it among my 10 best albums of the year not knowing that it would be surpassed by Flip Phillips Chiaroscuro set *Try A Little Tenderness* (CD(D)321).

Phillips and trombonist Bill Harris were the sparkplugs of Woody Herman's magnificent First Herd, jazz's greatest white big band. His swinging tenor sparked such Herman classics as *North-West Passage*, *Wild Apple Honey*, *Caldonia*, *Wildroot* and *The Good Earth*. But there was the other side of Phillips: his smooth ballad playing on *With Someone New*, *Wrap Your Troubles In Dreams* and at Carnegie Hall in 1946, *Sweet And Lovely*.

Pianist Dick Hyman's arrangements are perfect for Phillips tenor enabling him to glide in and out of the bank of strings as he caresses the lyrics of some of the great ballads, including the title track, *Dream*, *As Time Goes By* and *Street Of Dreams*. His bass clarinet adds another tonal pallet to what is a beautiful record.

And where does Phillips have the edge on Hamilton? Probably in the wisdom and experience of age.

Hamilton believes he is at his best with just a rhythm section and for this side of his playing, *The Concord All Stars on Cape Cod* (D4530) is worth investigating for further proof of his growing musicianship.

His warm tone stretches out on an uptempo *The Man I Love*, surges through an extended workout on *Cherokee* and is full of beauty on his duet of *All My Tomorrows* with pianist Dave McKenna. It's a first class mainstream session with the added surprise of three vocals from an in-form Carol Sloane.

No tenor player could interpret a melody like Ben Webster. His ravishing vibrato and deep sense of melody enabled him to breathe life into the simplest tune. And when playing one of his favourite melodies like Billy Strayhorn's immortal *Chelsea Bridge* the results were astounding.

Webster's lush solo was a highlight on Ellington's classic recording of this lovely melody and the 1954 recording with strings arranged by Strayhorn is a standout on the Polygram release *Ben*

Webster: The Verve Years 513 633-2.

His rendition of *Danny Boy* would bring tears to the eyes of any Irishman and forget *Nat King Cole* after hearing *When I Fall In Love*. Webster's is the definitive version. Ditto for *Frank Sinatra* and *Time After Time*.

But the ballads are only part of an excellent reissue which also finds Webster swinging easily in the company of baritone saxophonist *Gerry Mulligan* and a relaxed *Oscar Peterson*.

For more outstanding Webster, *Bill Harris and Friends* OJCCD-083-2 is thoroughly recommended. Originally recorded for the Fantasy label in 1957 when Harris was with *Woody Herman's Orchestra*, it is one of the many gems being reissued by Festival Records in the *Original Jazz Classics* series.

Harris' emotive trombone is outstanding on *It Might As Well Be Spring* and Webster's *Where Are You* heart-rending in its emotion.

Steamin' OJCCD-391-2 should be in every jazz collection. This is the classic Miles Davis Quintet of the 1950s with a still searching *John Coltrane* on tenor, *Red Garland* at the piano, *Paul Chambers* bass and drummer "Philly Joe" Jones.

The delicate, reflective lyricism and beauty of Davis, muted horn on *When I Fall In Love* makes a mockery of so much of the fatuous nonsense he recorded during his fusion and pop period. This is a master at work.

I have played this disc on countless occasions and not a week goes by without me returning to the wistful sound of this great trumpeter.

Coltrane was still the restless searcher. His solo on *Diane* doesn't quite come off but he more than makes up for it with an exceptional one on *Monk's Well You Needn't*.

From Coltrane to *Arthur Rollini*, I can enjoy them all. As *Peplowski* said: "Trust Your Ears".

BRIAN

JONES MUSIC

A U S T R A L I A

◆

M A N A G E M E N T

D O N B U R R O W S

◆

BRIAN JONES MUSIC AGENCY PTY LTD
6 GLADSTONE STREET, BALMAIN
NEW SOUTH WALES 2041 AUSTRALIA
TELEPHONE (02) 818 4744, (02) 818 4714
FACSIMILE (02) 818 4948

**DOMESTIC AND INTERNATIONAL
JAZZ PROJECTS**

ANDREW SPEIGHT

KEVIN JONES talks about some of Australia's 'tall poppies' who are making a name for themselves overseas.

"You had better get your horn."

Trumpeter Wynton Marsalis had just finished the first of his two concerts with his septet in the Market Hall at the small Welsh town of Brecon when he saw the fair haired young Australian in the crowd.

At 5pm, the 31-year-old Marsalis stood on stage in front of the microphone talking to the packed audience waiting in expectation for his second set. He turned his head and spoke to someone off stage: "Are you there Andrew?"

He then faced the audience and said: "From Sydney, Australia I want you to hear a great alto player."

Andrew Speight, 28, former leader of Australia's finest hard bop band of the 1980's Now's The Time and at present on the jazz staff of the music school at the University of Michigan, walked on stage.

The band began playing an Ellington shuffle-rhythm blues and soon the passionate, soaring sound of Speight's horn was floating above the rhythm section, a pleasing contrast to the fluid and lyrical lines of Marsalis' regular alto saxophonist, Wes Anderson.

"Inspiring" was how Trevor Rippingale described it.

The leader of the New Wolverines, part of the Australian contingent at both the Edinburgh and Brecon Jazz Festivals, said: "Here we had a local kid, not that well known in his own country, playing on an international stage with one of the top names in jazz...and holding his own."

Then again it's not surprising that Speight should be on centre stage at a festival of this stature - critics now rank Brecon with Nice and the North Sea as the best in Europe. That's not surprising when this year's lineup also included octogenarian Lionel Hampton with his golden Men of Swing including trumpeters Clark Terry and Harry "Sweets" Edison, reed player James Moody and trombonist Al Grey, and Hank Jones, one of the masters of the jazz piano.

Nor is it surprising that Speight should play with Marsalis in a set filmed by the BBC: he took part in a jazz workshop with the group in New York earlier this year and Marsalis has consistently praised and encouraged him ever since he was one of

the six finalists in the 1991 Thelonious Monk International Saxophone Competition in Washington, DC.

Interestingly enough, the present tenor saxophonist in Marsalis' band, Walter Blandford Jnr, was also a finalist.

At the end of the year Speight will play with a band under Marsalis' direction in a four-part educational television series on contemporary American Music, both classical and jazz.

The festival committee also did their homework describing Speight as Australia's "most exciting young jazz talent", adding that "it seems only a matter of time before he is a true international name".

And he more than lived up to the praise, especially when preaching the bebop gospel with two Welsh groups, trombonist Bob Tunncliff's Quartet and the trio of bassist Paula Gardner.

Brecon also gave multi-instrumentalist James Morrison a stage to strut his stuff and its interesting to read what The Times critic, Clive Davis, had to say of an artist, consistently attacked by some members of the Sydney "jazz police"

Davis wrote: "In years to come, the weekend may well be remembered most of all for the remarkable debut by the Australian multi-instrumentalist James Morrison. Putting his display into cold prose is no easy task, since he leapt from trumpet to trombone, flugelhorn to euphonium - all played with utter conviction and a captivating sense of swing - before rattling off a showy series of licks at the piano.

"As he opened his Guildhall set with a glittering trumpet cadenza on There Will Never Be Another You, it was possible to hear the jaws dropping around the hall. There was a reckless quality to his solos - he clearly possesses a cast-iron embouchure - and by the time he reached the finale on Things Ain't What They Used To Be he was alternating upper - register phrases on trumpet and trombone, holding one instrument in either hand."

"Morrison also has a rare gift for anarchic repartee and humour, engaging in a music hall style running joke at the expense of his drummer, his elder brother John. In short he is a formidable all-round entertainer, Jazz needs more players like him."

Thousands of Scotsmen would agree.

They cheered lustily in Edinburgh's Princes St Park amphitheatre when Speight joined Morrison's quartet in a program of ballads, blues and bop.

An enthusiastic John Gibson of Edinburgh's Scottish Evening News wrote: "Out of the Australian contingent who have invaded the festival, 28-year-old Andrew Speight has been drawing rave reviews. For an Aussie the cynics say he's bloody marvellous.

"...he'll be back if knocked-out audiences have their way."

And lets not forget the rest of the Australian contingent.

"Here we had a local kid, not that well known in his own country, playing on an international stage with one of the top names in jazz...and holding his own"

Rippingale said his lavishly-praised New Wolverines which had 17 gigs in six days reached new levels of inspiration as it played like it never had before.

The young big band, The Brass Machine, under the musical directorship of Steve Williams, had an outstanding tour, impressing everyone with its relaxed swing, sense of dynamics and musicianship. It also reached new heights especially when backing Morrison and Speight on Groove Blues and Speight's feature with the band, Julian. A 10 minute suite of varying moods and tempos written by that marvellous alto saxophonist Phil Woods, it gave an inspired Speight the chance to show his appreciation of the music of his idol Julian "Cannonball" Adderley.

With a technique for any tempo, his horn was full-blooded, passionate and virile but always creative, sparkling with vitality and energy.

It was his consistent high standard of playing which gained Speight an invitation to play with the Coors American All Stars who included brass player John Erve Kelso, tenor saxophonist Harry Allen, pianist John Colliani (Mel Tormes accompanist) and drummer Jake Hanna.

Continued on Page 53



Legato 
PERCUSSION BRASS & WOODWIND

(03) 460 2244

**1 PARER STREET, RESERVOIR
VIC 3073**

REPAIRS & SALES

**AUSTRALIA'S LARGEST SUPPLIER OF
SAXOPHONE MOUTHPIECES**

- D.GUARDALA • MEYER • E.ROUSSEAU
- OTTO LINK • LAWTON • BERG LARSON
- CLAUDE LAKEY • ROVNER • B.DUKOFF
- WINSLOW & ROVNER LIGATURES

Mail order service available

Trade enquiries welcome

JIMMY SHAW and the 'Gaiety Swing Band'

by MAX R. HARRIS

As a fourteen-year-old lad, it was almost impossible to contain my excitement whenever I arrived at the "Gaiety Milk Bar" in Oxford Street, Sydney. I would almost break into a run as I hurried to the back of the milk bar and pushed through the swinging doors to enter the sprung floor dance hall at the rear.

It was 1948, and at that time nowhere in Australia could one hear a band that played the modern arrangements of Kenton, Herman, Ellington and Krupa *et al* with such conviction and fire.

Run as a dance 'club' to overcome the strict licensing laws that prohibited profit-making on a Sunday, the 'Gaiety' was a meeting place for the culturally progressive musicians, dancers and the fashion conscious young people of Sydney.

The athleticism of the jitterbugs was a wonder to behold as people would form a circle around the rubber-limbed dancing genius Milton Mitchell and one of his equally talented partners, either Lee Neilson or 'Midge' Macintosh.

Sharply dressed males with crewcuts or 'Cornel Wilde' haircuts would pose in their zoot suits, drape jackets, pegged pants and mirror-shined shoes.. Gorgeous young females looked cute in their sweaters, pegged skirts and bobby sox.

Many of the punters would hide their wine in the toilet cisterns (alcohol was not permitted), or drink it in the lane behind the hall where you could hear the clomping of happy feet and the squeaking of the sprung dance floor (especially in the orchestrated pauses of the band's theme, Gene Krupa's "Leave Us Leap").

The "Gaiety" bands were the spawning ground for many of Sydney's great jazz musicians, among them drummers Allen Geddes (who took over from Joe Singer) and Jimmy Shaw who came after Alan in 1952.

In 1987 Jimmy Shaw with the assistance of John Ferguson (who provided many of the arrangements), reunited fifteen out of seventeen of the original players as well as Norm Pearson the bands original vocalist. Conducted by John Ferguson, the band rehearsed at the Sydney Journalists Club and were engaged by Bill Mordey, the boxing promoter to play at the Sydney Entertainment Centre (between rounds) for two of the Jeff Fenech fights.

The 1987 lineup featured Norm Pearson, vocals; George 'Strop' Thompson on bass; Terry Wilkinson on piano; Jimmy Shaw on drums. Saxophones: Bill Barlow, Ron Mannix, Dave Rutledge, Ken Malone and Jock McKenna. Trumpets: Chris Hamilton, Bob White, Eddie d'Amico, Allan Cantwell and Kevin Robinson. Trombones: Pete Haslam, Peter Horton, Arthur Hubbard with Darryl Long replacing Norm Wyatt.

I caught up with Jimmy Shaw at his Kingsford home and asked him about the current band and to recall some of the highlights of his career.

Max: You've managed to keep your people interested in the band Jim.

Jim: Yeah. I'm knocked out about it. The loyalty is very good. Some good things should start to happen for us. We miss out on a lot of gigs because there is eighteen of us. But I won't break down in size.

Max: You've actually adopted a purist approach in that you won't compromise. I mean, no straight eighth-note rhythms. Just all swinging stuff.

Jim: No, there's no rock and roll. We play some Latins and some Waltzes, that sort of thing. We play for dancers.

Max: Are you getting fresh arrangements?

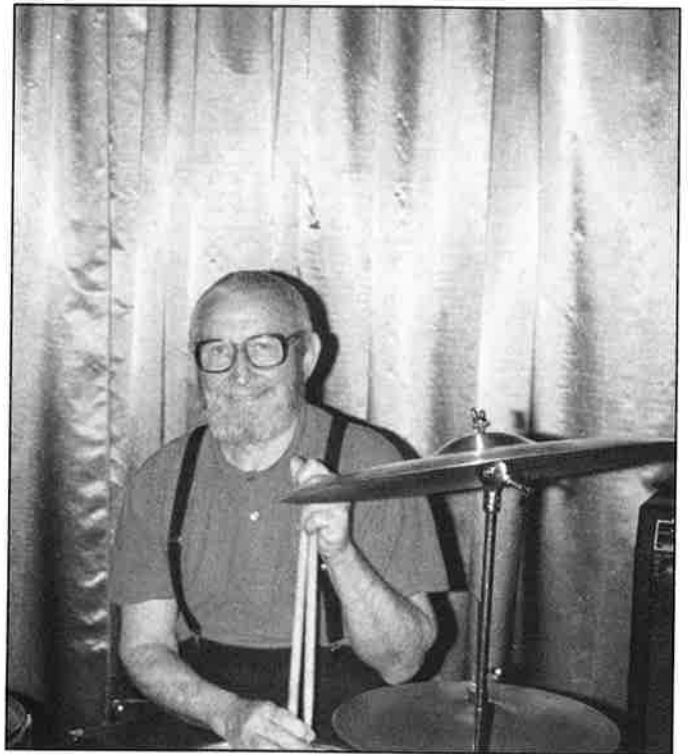
Jim: Yes. Mal Francis has been doing some nice charts for us, and Freddy Hill (1st trumpet) does some transcribing for us and also does some originals. So we're getting a good programme.

In fact, I'm thinking about culling a lot out of the library because it's getting too heavy to carry (laughs)!

Max: The good thing about the band is that as well as tight ensemble playing, it's full of soloists.

Jim: Yes, you can go almost right around the band and get a good solo. They're all experienced guys. You know?

Max: Can you name me the regular players starting with the trumpet section?



Jim: Yes, there's Freddy Hill on lead trumpet with Eddie d'Amico, Keith Stirling and Tony Herman. The trombones are Jim Elliott, Viv Williams, 'Slide' McBride, who plays with us from time to time, Reg MacDonald and Gerry Ramage generally plays bass trombone. With regard to the saxophone section we've had a few different lead alto players. At the moment Paul Cutlan is playing with us. Marty Mooney on tenor, Ken James, tenor; 'Jock' McKenna, baritone; and Dave Jensen plays second alto. The rhythm section is 'The Judge' (Peter Piercey) on piano, and yourself (Max Harris) or Brian Fagan on bass, Grahame Conlon or Peter Power on guitar, myself on drums and Bobby Scott on vocals and Irish jokes (Laughs)!

(To be continued next issue)

Max Harris is an ex-patriot Sydney musician (trumpet, drums, double bass, vocal) and writer who was visiting Sydney from Perth earlier this year, where he has been living since 1973. He is currently sharing the bass chair in the Gaiety Swing Band with Brian Fagan.

KEVIN Hunt is one of those fortunate jazz pianists who is at home in a diverse artistic field of musical endeavour. He is comfortable playing with a big band, as a keyboardist with a TV studio orchestra, leading his own world music-inspired band The Commuters, or simply playing tasteful solo piano for patrons in a plush hotel.

But let us not forget his role as assistant musical director for the international telecast of Pope John Paul's youth celebration in Sydney when he organised for a rock band to accompany the 600 piece choir. Or that he was the pianist/arranger with the Morrison Brothers Big Bad Band. Or that he has worked with international celebrities such as the great blues singer Joe Williams, the master drummer Louie Bellson and clarinettist Buddy De Franco during the Sydney International Jazz Festival. Other visiting artists he has played with include guitarists Herb Ellis and Emily Remler and vocalist Mark Murphy. But one of the highlights of his career to date – he is only 32 – was being in the rhythm section for the Sydney appearances of Billy Cobham, the Miles Davis drummer on Bitches Brew and Live Evil.

Locally, he has featured regularly with Kinetic Energy Theatre Company, transcribing piano solos by Thelonious Monk for performances, and performing Chopin nocturnes.

He has also recorded with Sydney's best including electric bassist Steve Hunter and guitarist Carl Orr as well as the award-winning group Free Spirits, of which he is a foundation member.

He has formed an enduring musical duo with fellow pianist Judy Bailey. Their two-piano recitals of the music of past and present masters has delighted audiences wherever they've played.

Despite this diversity, Hunt decided to sharpen the focus of his music by studying with former Miles Davis pianist Joe Zawinul who was a key figure in the electric jazz group of the 70s, Weather Report. Zawinul was giving a rare workshop in Vienna – one which Hunt believed he could not afford to miss. After a number of 'farewell Sydney concerts' he packed his bags and headed for Europe in July. He will be away from Australia for eight months, but he should return to these shores with his skills more finely honed by this experience.

It has been a long, fascinating musical journey for Hunt who began learning piano from his father, played cornet in a brass band, followed his brother's example by playing electronic keyboard in rock

KEVIN HUNT



‘A lot of jazz music comes from black America and oppression, and I – we – are not really in touch with that here. I try to be, but the bottom line is that I’m not in touch with a black American trying to express himself.’

bands, began a career in catering, toured with Ross Ryan, dabbled in country music for a year before taking jazz piano lessons from Chuck Yates and Dave Levy.

He auditioned three times before finally being accepted in the jazz studies course at the Sydney Conservatorium. So his advice to any aspiring pianist is keep trying.

In the early 80s he played at Jenny's Wine Bar with drummer Tony Buck and Hugh Fraser doing a lot of free improvising, sometimes expanding to two keyboards with Chris Abrahams.

"That was fun. It was just a fun band," he recalls.

In 1985 he formed The Commuters, made up a trio – piano, bass and drums – and vocals. Hunt wrote music with the beautiful voice of Sarah Fogarty in mind, also performing Joni Mitchell pieces and jazz.

More recently the band has grown to three vocalists – Hunt, Joy Yates and Norman Mifsud, singing three-part harmony.

The latest band concentrated more on repetitive rhythms and earthy music.

"With this band I have tried to strip away the elitist tag so often associated with jazz," Hunt says.

"Jazz is misunderstood by so many people who don't like it because they believe it's too complicated or too self-indulgent.

"A lot of jazz music comes from black America and oppression and I – we – are not really in touch with that here. I try to be, but the bottom line is that I'm not in touch with a black American trying to express himself.

"White middle-class Australia doesn't parallel very well with that. So I'm interested in playing what I am.

"At the same time jazz is a universal music and I love jazz music and can't help playing it.

"There's a folk element in Australian music and Australian people – Irish, English and elsewhere. It seems to bring people together.

"I'm looking for a combination of interesting ideas and imagination – instant improvising – but also a common ground."

The Commuters band was earlier modelled on the music of Pat Metheny and Keith Jarrett and more recently on Joe Zawinul whom Hunt believes is in touch with the flow of communities around the world. What he calls "the aesthetics of communities".

Hunt says it is difficult to find work for a band like The Commuters without travelling, but he is confident when he returns from overseas The Commuters will be re-born,

– JILL MORRIS

AlBare

cuts a smooth groove

Debut albums are often the result of a lifetime's work. This is definitely true for producer/songwriter, AlBare, who cultivated his unique style of music from an early age. Moving to Melbourne after playing extensively in the jazz clubs of Lyon and Paris, AlBare decided to capture all his musical influences on one record. The result is *Acid Love*, a blend of soul, reggae, rap, jazz and rare groove. Melissa Bath caught up with the French emigre.

MB: You started playing classical guitar at the age of seven. Was that a push from your parents?

AB: Actually it was funny. I wanted to play accordion, but my parents bought me a guitar instead. So I began to train classically. I think training is important for the mechanical technique of the guitar. It's very good to have that kind of background. As far as the feel of the music is concerned, it's got nothing to do with the type of music I am doing now so if I didn't do classical to start with it would make no difference. I studied in Israel, we were living there at the time. It was great, the kids in Israel are considered to be kings. So for the five years I lived there, I was a little king.

MB: You started playing with Gypsy musicians. How did that come about?

AB: My parents come from a very modest background. When we arrived in France, we lived in an industrial suburb in one of those cheap apartments. There was a lot of guitar playing around and it was great. I was playing the guitar too so I paid a lot of attention to what was going on. A lot of the guys living in the building were gypsies so I got involved with them. It meant I had the experience of playing with people who were into gypsy jazz, which was more a jazz played by ear, learnt by word to mouth. It's the sort of thing you either get or you don't. I got it, so that was good.

MB: Did that help you to develop a good improvisational style?

AB: No. Except that coming from classical where nothing is impromptu, I was always presented with a very rigid style which was a little bit boring for me, so gypsy jazz was great. That's how I got into music really, more so than with the classical training. Before it was just like any kid has the gift of music, but when you become an adolescent, if you want to keep it, really you have to like it and keep at it.

MB: What influences you these days?

AB: I've certainly moved on. I don't know where I am at currently. My album is more an exercise in sharing. I have tried to

address it to a wider audience, so it's not necessarily where I am at personally. Music is very much a spiritual thing, it goes hand-in-hand with your spirituality and where you are at one point in time. But if you want my influences, I think my diary carries a few! These days even Prince is a big influence. He's a very important one because he's got all these fantastic grooves. I'm listening to all sorts of world music too. I think one must be very versatile with one's listening.

MB: Do you bring many of these different influences to your music?

AB: It's a question I don't ask myself. Only when it's finished do other people comment about what you've written and where it's coming from. I think of myself as a lot of faces with a lot of styles. Like everyone who's creative, most of it comes from listening so whatever comes out is what you bring to it.

MB: What attracts you to jazz?

AB: It's very difficult to explain in words, it's when you hear it that you know what the attraction is. It's the freedom I think that one has. There is a big price to pay to gain the phenomenal technique and understanding needed to play jazz, to master the instrument needed for jazz, to master the instrument and that's what I'm aiming to become – a master. I am not a master yet. It takes lots of years to learn, to be completely free with your instrument, that's the challenge of jazz. The challenge is the attraction.

MB: You worked as a session muso in Paris before coming to Australia. Was it hard to get work any other way?

AB: It's a difficult life being a jazz musician. People take musicians for granted. It's very difficult. I think you have to be more than a musician these days, I have produced the album, performed most of the tracks I wrote and recorded the greater parts of it. To be able to express yourself as an artist, you have to be able to express yourself more than in just one area.

MB: On arrival in Australia you moved out of music into writing advertising

jingles. Advertising can be financially lucrative. Was money, or lack of it, the sole motivation for that?

AB: Yes, I was sick of having no money. I got enough to produce an album. Now I'll try and sell it to get the money back. It's not so much how important money is, it's what it enables you to do with your art.

MB: Were you still playing in jazz bands at the time?

AB: Of course. I could never give up my music. I was playing with friends. But now I have this band, which has been going on for three years, and it's finally coming together. We played our new material at a show in Melbourne a few weeks ago and the public reaction was just great. We couldn't believe it. It was really rewarding.

MB: When did you start recording the album?

AB: It was about two years ago. It wasn't planned, instead it just started and grew to become what it is now.

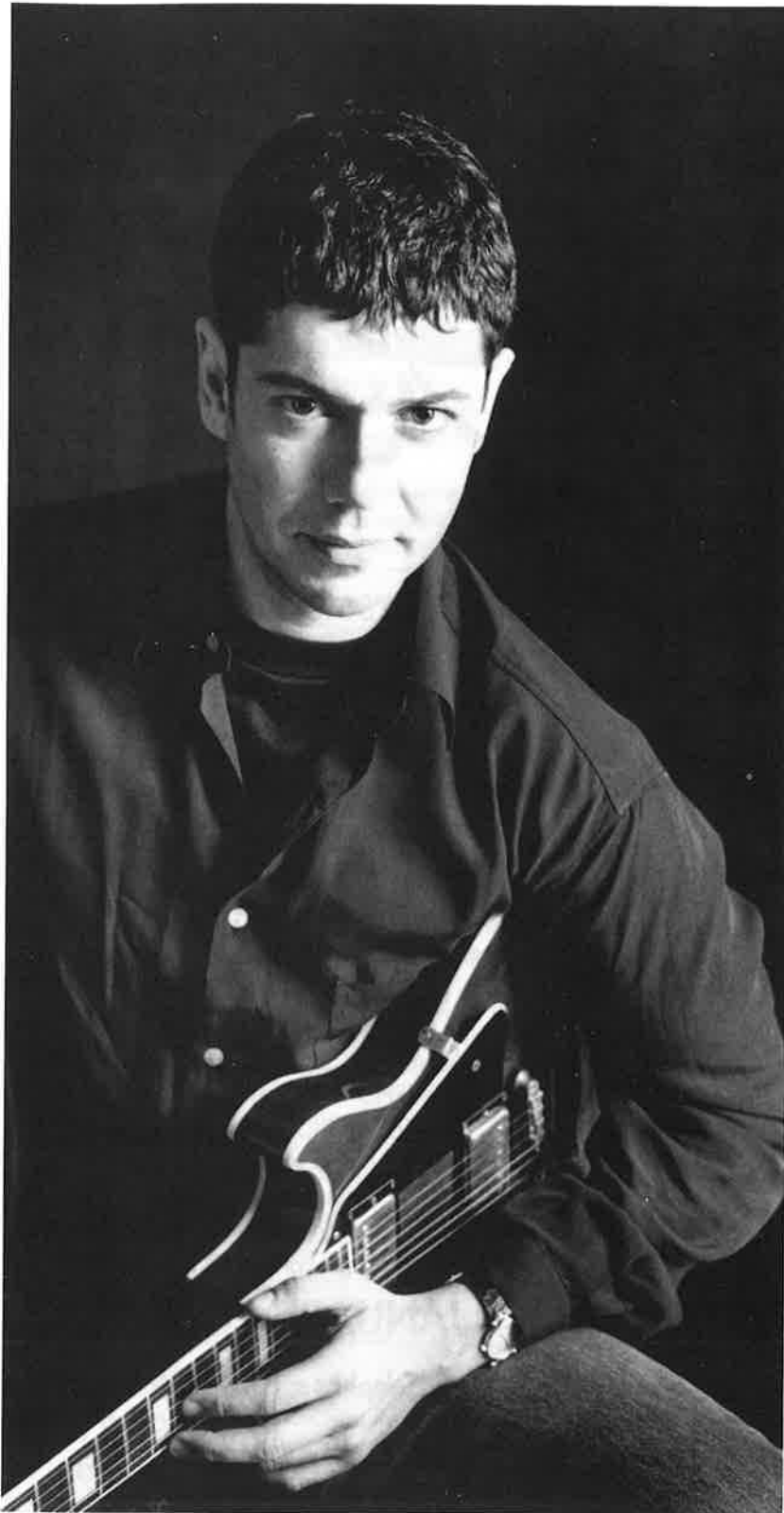
MB: In those early days, did you have a definite idea of the sound you were aiming for?

AB: No, I didn't know what the end result would be. However, I'm quite happy with *Acid Love*.

MB: You wrote many of the tracks on the album, some in collaboration. Do you write a lot?

AB: Yes I never stop writing. What's good about partnerships is that one plus one equals three. There's an extra element which is always added with someone else's magic. With Russell, we had two songs and it was really magical, then we got together a few times and nothing happened. So we left it at that for the moment. Sometimes things happen with certain people. I often write not as my name but for other pop artists. For instance, I have been asked to write for a new Parisian artist who is on the same label as I am. I don't mind putting my name on material like that.

MB: Having built up a reputation as a writer are other artists coming to you now and allowing you the freedom to write what you want?



AB: They are not coming in big numbers yet, but they are coming in and letting me do things that I like best.

MB: You use a lot of computer arrangements on *Acid Love*. What advantages does that give you?

AB: Twenty-five percent of the music arrangements are computer arrangements. I use musicians and guitars, all the sounds in my album are real-life sounds which are recorded and mixed. The public generally don't understand how computers help the recording process, therefore I can hear all kinds of prejudice in your question because you don't understand what it does. The computer replaces the way we used to record on tape and now I do a lot of hard disc recording, and therefore we record with the help of the computer. It doesn't mean we can't advance our techniques.

MB: You started your own record label, *Holy Cow*. Is that something you have always wanted to do?

AB: It's more something that happened progressively as I was doing this project – a mystical type of thing. That sounds laughable but it's good luck to have your own label. Record companies give you the money for the project but before you do the project you can't tell what it's going to be like, so it's a problem for them to decide whether to give you the money when they don't know what you are going to do. You could spend your life trying to convince a label to sign you. I think it's better to put your money aside and when you have got enough then do your own project. Then I decided, since I have a recording studio, I could put it to use for other bands.

MB: So you are actively developing other talents?

AB: Yeah, I am looking at Sydney as well as looking for soul music around Australia. Soul is a sound people just don't use and there are so many great talents here.

MB: What can we expect from *AlBare* in the future?

AB: There will be another album. I have already written the material and started to record some of it. I intend to release it in six months. After that I don't know if I'll continue with this kind of music or not. I want to put all my efforts into Australian acts and try to develop them. However, over the next year I'm committed to public performance and whatever else goes with the albums. After that, I don't know, we'll see what the public wants, if they like it we will continue, if not we will adjust.

– *Melissa Bath writes for ICON Magazine*

THE MUSICIANS UNION

THE Musicians Union of Australia has a long history, Membership lists still exist for something called the Australasian Musicians' Union dating back to 1898. Nearly a century later the Union is still the only body which can negotiate in the various Industrial Relations arenas on behalf of all musicians, and I mean ALL members. One of the best things about the Musicians Union is that there has never been any discrimination built into its award system-just rates for members whether they be men, women or children.

I expect that those original members of our Union would find us dealing with familiar problems if they could drop in on a meeting from the celestial rehearsal hall, Of course there is a difference of scale. They would probably be amazed to learn that the Sydney Branch has retrieved about \$600,000.00 in unpaid wages in the last year!

However some of our problems would be unfamiliar. One of the major issues on the agenda at the moment is Performers' Copyright. The lack of protection in this area has produced distortions across the board, and the issue will have to be confronted by employees and legislators if we are to have a viable industry going into the next century.

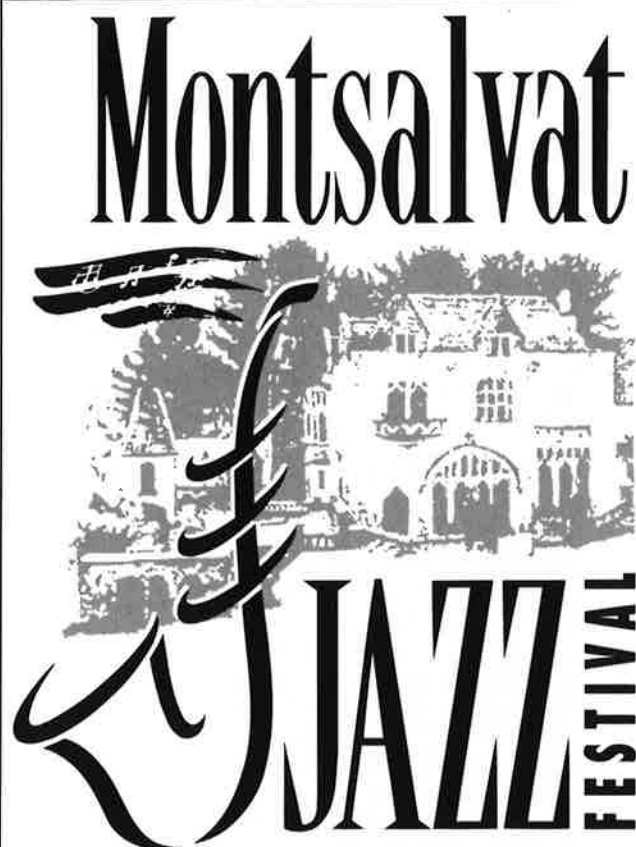
Unions nowadays are expected to be providers of a whole range of services for their members. Sydney Branch, for instance, has industrial officers who can advise on recording, publishing and performance contracts. Membership also entitles you to discounted medical, optical, accountancy, legal and instrument insurance services along with cheap car insurance, low interest rates for credit cards and home loans and even cheap wine!

The ever increasing complexity of the contemporary music business is another good reason that many younger players are looking to the Union for the kind of comprehensive advise that is required. The spread of the electronic media has meant that recording and publishing contracts are vital.

Production values are something all performers have to be aware of if they are to be successful. Of course all this costs money and involves the performer in a complicated set of business relationships. The Union can provide advise on every element and, most importantly, will be there if things go wrong. Often disputed claims can be settled fairly easily, but if it's necessary the Union will pursue matters in the Courts on behalf of members.

Those members from last century would understand that. Perhaps things haven't changed that much at all!

Congratulations to the staff of Australian Jazz and Blues on their second issue from the Musicians' Union of Australia. We all hope the magazine forms a cornerstone of the national jazz scene for many years to come.



AUSTRALIA'S MOST EXCITING JAZZ FESTIVAL

Including:

From the USA

The NAT ADDERLEY QUINTET with JIMMY COBB
VINCENT HERRING ☆ GEORGE MASSO

From the U.K.

SAMMY RIMINGTON ☆ MARTIN TAYLOR

Artists from

JAPAN • GERMANY • FINLAND • ZAMBIA

And a massive Australian line-up including

☆ BERNIE MCGANN (1994 Festival Patron)
☆ JAMES MORRISON ☆ BOB BARNARD
☆ GRAEME BELL ☆ MIKE NOCK ☆ ANDREW FIRTH
☆ STEPHEN GRANT ☆ JACKIE GAUDION
☆ KERRIE BIDDELL ☆ JUDY JACQUES
☆ MARGARET ROADKNIGHT

and the list goes on!

Over seventy first class acts in the unique and charming atmosphere of historic Montsalvat

JANUARY 26-30, 1994

Telephone: (03) 439 9149

(03) 439 7712

Facsimile: (03) 431 0290

HILLCREST AVE, ELTHAM, VIC 3095

MUSIC EDUCATION

JAZZ, Blues and Rock musicians may be excused for believing that the traditionally-based music examination boards and colleges such as Trinity College of Music, London, have little to offer them in today's highly-competitive and performance-oriented market.

The truth is that Trinity College in London under Jazz Director, Bobby Lamb, organises courses in Jazz Studies for both undergraduate and postgraduate students. Performance activities at the College include big band sessions and tutorials and workshops given by visiting tutors from all over the world.

But closer to home, Trinity College, through its international system of graded music examinations, can offer qualifications to both the classically trained and more contemporary trained musician.

Trinity College's validation of the London-based Rock School examination system is a step in the right direction for performers of this style of music who wish to gain recognised qualifications for their talents and initiatives. Initially examinations will be conducted in the United Kingdom but plans are afoot for the first overseas examinations to be soon conducted in Australia.

The forthcoming Electronic Keyboard examinations will also feature a much greater emphasis on rock and mainstream pop music.

The traditional Trinity College instrumental syllabuses demonstrate an open attitude to all musical styles, and many syllabuses contain jazz elements. Of particular note are the syllabuses for Drum Kit and Electronic Organ.

The Musicianship examinations offer ample scope for teachers of Jazz to provide just the sort of theoretical support needed by the developing student.

Trinity College offers examinations in most instruments, theory and musicianship at eight grade levels. Professional qualifications may be taken in both Performance and Teaching strands.

Highly skilled and qualified examiners, who are principally stationed in the United Kingdom, travel the world examining students throughout the year. The strict criteria used by the examiners is the same all over the world and naturally creates a very high standard.

There are Trinity College Centres in all major towns and cities throughout Australia. Students may enter for any grade at any of the regular examination sessions held throughout the year. There are no prerequisites or restrictions for entry. All that is required is a thorough understanding and demonstration of the syllabus requirements.

Matthews Tyson is the Chairman of the Australian Committee for Trinity College, London. He is also the Tasmanian Representative. He holds both the Associate and Licentiate Diplomas with Trinity College and was made an Honorary Member in 1984. Enquiries regarding Trinity's operations within Australia may be directed to him by telephoning (003)31 7343 or writing to PO Box 938, Launceston, Tasmania 7250.



Your passport to the world of international music.

When a student passes a Trinity College of Music Grade Examination you can be confident that they have reached world standards.

That's because Trinity College conducts examinations in more than 10 countries around the world, including Australia.

Trinity College was founded in 1872 and is one of the leading conservatories in the United Kingdom. It was the first in Britain to offer external, graded, practical examinations.

Recognised world-wide as an arbiter of music excellence, Trinity College is also an innovator and regularly reviews its syllabuses to take account of contemporary tastes and composers and the latest advances in musical education.

The College offers carefully graded examinations covering 35 instruments as well as speech, drama and language subjects.

Students are individually assessed by a specially trained Trinity College Examiner who travels to students' home countries specifically for this purpose.

Trinity College also offers internationally recognised Associate (A.T.C.L.), Licentiate (L.T.C.L.) and Fellowship (F.T.C.L.) Diplomas for performers and teachers.

For further information please telephone your state representative:

New South Wales 02 9382182
Victoria 03 7390113
Queensland 07 3557632
South Australia 08 3796089
Western Australia 09 4470474
Tasmania 003 317343



Trinity College of Music

PAUL GRABOWSKY

Paul Grabowsky Orchestra 'Ringing The Bell Backwards'
(The Malthouse, September 15-17)

LATELY, Paul Grabowsky has been using his high profile (as a recent television identity, he is one of the few serious jazz artists in this country who is recognised by the man in the street) to advocate the establishment and ongoing funding of a national jazz orchestra. These performances of 'Ringing The Bell Backwards', staged as part of this year's Melbourne Festival, were a triumphant demonstration of the exciting possibilities for such an ensemble.

'Ringing The Bell Backwards' was a program of re-arrangements (perhaps re-compositions would be a more accurate term) of nine European popular songs of the 1930s and '40s; several were commissioned in the first instance for a concert and recording with a (state-funded) Munich orchestra last year.

The pianist did surprisingly little soloing himself, usually conducting the ensemble in a fairly theatrical fashion, or just strolling around the stage, taking it all in. But his keen intelligence and odd sense of humor – by turns whimsical, ironic or perverse – were evident throughout his complex and detailed arrangements.

Every piece went through a series of changes in mood, tempo and volume, often abruptly – so much so that when the first piece did come to an end, the opening-night audience was caught off guard, unsure whether to applaud or wait for the next installment.

The unexpected was always just around the corner. 'Non, Je Ne Regrette Rien', for instance, began as a fast bebop workout for piano, bass and drums; the horns entered, stretching the melody over the pulse; then the horns were chanting joyously over an exuberant, South African rhythm (in the style of Abdullah Ibrahim's Ekaya); the ensemble built up to a chaotic din, from which emerged a fierce violin solo, with a didgeridoo droning in the background, before violinist John Rodgers ended the piece on an elegaic note. Edith Piaf would not have recognised her signature song.

Throughout the two-hour concert, the writing was similarly rich in incident and surprise. 'Lili Marlene' was a dream-like collage of sound, martial drums lurking beneath the surface, the melody peeping through plaintively every now and then. 'Tsu Eyns Tsvey Dray' began as a proud anthem, then became a bubbling salsa workout.

'Das Karussell' juxtaposed a comical, carnival theme with samples of a Hitler speech, drummer Niko Schauble erupting furiously against the recording. (I couldn't help wondering if Grabowsky had been inspired by Max Roach's recorded drum solo over Martin Luther King's famous 'I Have a Dream' speech, although the symbolism was obviously different).

In 'Mon Dieu', just when the massed sound of the orchestra became too chaotic – or, given the political subtext of the program, should I say oppressive? – Grabowsky returned to the piano to offer a gentle, melodic conclusion.

The most touching performance of the night was the lovely 'Unter Dayne Vayse Shtern', introduced by Grabowsky as a simple,

wistful melody, and featuring a splendid, dignified tenor solo from Jim Glasson, all about tone and melodic invention.

There was no shortage of tonal variety, with the reed section playing soprano, alto, tenor and baritone saxes, flute, clarinet or bass clarinets; percussionist Alex Pertout using a host of instruments, including congas, vibraphone and tubular bells; and instruments like piano accordion and synthesiser popping up here and there.

The soloists had plenty of opportunities to make their mark. Often, the ensemble would dissolve, leaving one player unaccompanied, or two or three engaged in a discussion. When the soloist was surrounded by ensemble lines, he might be the featured voice, or might be cast at the perimeter of activity.

There was certainly no shortage of soloists with something to say, as the 18-piece ensemble featured many of the most assertive, talented young players on the local scene (with just a few recruits from Sydney or Brisbane). It is probably unfair to single out anyone, although I thought that violinist John Rodgers and altoist Ian Chaplin were especially outstanding.

For the record, the band comprised Bob Coassin, Scott Tinkler and Stephen Grant (trumpets); Simon Kent and Adrian Sherriff (trombones); Philip Rex (tuba); Ian Chaplin, Peter Harper, Tim Hopkins, Jim Glasson and Elliott Dalgleish (saxes); Paul Grabowsky, Stewart Campbell (keyboards); John Rodgers (violin); Stephen Magnusson (guitar); Gary Costello (bass); Niko Schauble (drums); and Alex Pertout (percussion).

As the band comprised improvisers rather than players known as disciplined readers (lead trumpeter Bob Coassin aside), the playing was surprisingly clean and cohesive on the opening night; any passages of turmoil were quite intended.

When I returned on the Friday, the playing was noticeably, if only marginally, tighter; some of the soloists a shade more relaxed. One of the players later told me that rehearsals had been a little fragmented; it had only been during the first performance that some of the players had realised, 'Oh, this is how it's supposed to sound!'

The Malthouse and the Melbourne Jazz Co-Operative are to be applauded for making it possible for 'Ringing The Bell Backwards' to be included in the Melbourne Festival (the Festival was originally interested, then backed out at almost the last minute). This was the sort of music that an arts festival should be presenting: challenging, even provocative, stimulating and inspiring.

The box-office returns weren't great (interestingly, the 450-seat Merlyn Theatre was half-full on the first night; by the Friday, positive word-of-mouth saw the theatre around 80% full), but that is hardly the most accurate measure of the worth of a project like this.

That it might even help to get a national jazz orchestra up and running, only underlines the importance of this event. As a proud Grabowsky said at the end of the debut performance, "This band should stay together".

Should he get his dream orchestra established, I dare say it would involve many of these musicians, and produce music as brilliant as this. In the meantime, Grabowsky has negotiated with the Festival of Sydney for 'Ringing The Bell Backwards' to be staged there in January at the Midsummer Jazz and Blues Festival (no doubt using a majority of Sydney-based musicians). And these performances were recorded for possible release on ABC Records.

CAUGHT



by
**ADRIAN
JACKSON**

THE PENGUIN GUIDE TO JAZZ ON CD, LP & CASSETTE,
Richard Cook & Brian Morton (Penguin 1992)

THE BLACKWELL GUIDE TO RECORDED JAZZ, *edited by*
Barry Kernfeld (Blackwell 1991)

JAZZ ON CD: THE ESSENTIAL GUIDE, *John Fordham*
(Kyle Cathie 1991).

A NYBODY who becomes interested in jazz is likely to start buying recordings of the music. Some rare individuals might have the restraint to stop at a handful of albums, or twenty, fifty, whatever; some become addicted, spending every spare minute and dollar buying albums that they know they will never hear.

Most of us fall in between those extremes – maybe not obsessive, but certainly keen to acquire every recording that we think will appeal to our tastes. As if it isn't bad enough spending all that money on recordings, now people want us to spend money on books telling us what records we should be collecting.

Actually, if it steers you in the right direction, such a book could well be worth its weight in vinyl. A newcomer might want to know where to start with someone like Miles Davis or John Coltrane, where there are so many albums to choose from. A seasoned collector, on the other hand, might have all of the essential albums, but could benefit from some advice about which are the better recordings that, say, Armstrong made back in the '30s, or what might be the best example of the work of a relatively minor figures like Phineas Newborn, Ron Blake or Hank Mobley.

Of these books, the Blackwell and Penguin are both fairly substantial volumes. The Fordham book seems to be pitched more at the newcomer to jazz. It runs to 389 pages, and covers some 600 CDs; but most of the space is spent on providing a background of the history and style of each era (there are chapters on 'New Orleans To Chicago', 'Old And New Meanings Of Swing', 'Bebop', 'The Sixties Avant-Garde And Beyond' and 'The Jazz Renaissance: Fusion To Worldbeat'), and brief biographies of all the artists discussed.

The format is too limited to be of much interest to the experienced collector; moreover, the book is hamstrung by the unavailability (at least in the UK at the time of writing) of many important albums (none of Miles' albums between 'Sketches of Spain' and 'Amandla!').

Within these limitations, Fordham does a fair job of covering the whole spectrum of styles – although it strikes me as odd that 'The Sixties Avant-Garde And Beyond' can

be summarised by two Ayler albums, four each from Ornette and Coltrane, two Dolphys, three Minguses and three Cecil Taylors. (Artists like Richard Abrams, Anthony Braxton, the Art Ensemble of Chicago, Don Cherry and Andrew Hill can be found, however, in the larger section on 'The Jazz Renaissance'). For the newly converted, a general guide of limited value.

The Blackwell guide is edited by Barry Kernfeld, who was responsible for the massive 'New Grove Dictionary of Jazz'. Kernfeld himself covers 'Solo Stride And Swing Pianists', 'Big Bands', 'Swing Combos', 'Swing-Bop Combos' and 'Leaving

Hard Bop'. Other writers are James Lincoln Collier ('The First Hot Bands'), Digby Fairweather ('Dixieland And Swing'), Mike Hazeldine ('The New Orleans Revival'), Mark Gardner ('Bop And Related Styles', sub-divided into 'Bop', 'Cool' and 'Hard Bop'), Ekkehard Jost ('Free Jazz') and Mark Gilbert ('Fusion').

The authors know their subjects, and write about them in an informed and informative manner. Each chapter begins with a background explanation of the style in question, before moving to discuss a specific recording by each of the major figures in the style. The chosen recording is analysed at some length, and details are given of catalogue numbers of all current LP and CD issues featuring that album.

But the format has its limitations. Quite apart from the question of which artists get a guernsey, and which particular album is chosen as a prime example of their work, it makes scant allowance for an artist who has made a series of outstanding and/or important recordings. For instance, there is room for but one Sonny Rollins album, one Earl Hines, one Art Tatum.

Some allowances are made for the especially prolific. Miles is represented by 'Birth Of The Cool', 'Round About Midnight', 'Kind Of Blue', 'Porgy And Bess' and 'In a Silent Way', while Coltrane scores with 'Blue Train', 'A Love Supreme' and 'Ascension', and Ellington is covered by the RCA 'Early Ellington' and 'The Blanton-Webster Band'. But the format allows no advice to be offered about these giants,



BOOK REVIEWS

many other classic recordings; does Kernfeld really want readers to think that Ellington did nothing important after 1942?

There are other discrepancies, too, in the choice of albums. For instance, why choose a Wes Montgomery album on an obscure French label, rather than the acknowledged classic 'Full House', with a similar format, a better rhythm section, and on the widely available, often-reissued Riverside label?

But the book's bias towards older jazz forms is its major problem. 'Leaving Hard Bop', 'Free Jazz' and 'Fusion' – essentially, jazz of the last three decades, 40-odd percent of the music's recorded history – score 77 pages out of 442, or 17 percent of the book.

That means that a host of artists who have established their importance to the music over the last three decades are excluded. Names like Albert Ayler, Steve Lacy, David Murray, Joe Henderson, Cannonball Adderley, Andrew Hill, Wynton Marsalis, Arthur Blythe, Keith Jarrett (I could go on and on) are not there, but the format seems to allow space for quite a few secondary figures, as well as the major ones, in early jazz, swing, the New Orleans revival and bebop.

Also, there is space for albums like Herbie Hancock's 'Headhunters', Return To Forever's 'Hymn Of The Seventh Galaxy' and the Brecker Brothers' 'Heavy Metal Bebop'. These may demand a place in a chapter on Fusion, but do they pull their weight in a survey of essential jazz recordings? Frankly, I think not. And if Fusion – a genre that largely ran out of creative steam quite soon after it got rolling – commands a chapter, whatever happened to Third Stream? It isn't my favourite jazz either, but it did happen, and was briefly influential.

On the whole, I think the Blackwell offers some stimulating reading, but I would advise against anyone using it as a guide for the shaping of a record collection.

The Penguin Guide is the most comprehensive book by far. Artists are listed alphabetically, rather than in some arbitrary chronological order, and all their currently available releases are listed and discussed, along with a Down Beat-style rating system of 1-3 stars, with 5 stars reserved for a bare handful of 'essential' albums.

This reluctance to bestow all-time greatness typifies the approach of authors Richard Cook and Brian Morton, both best known for their work with UK magazine *The Wire*. Superlatives are used sparingly, and a 3-star rating is regarded as a worthwhile achievement rather than a damning-with-faint-praise (as is usually the case with *Down Beat*).

I know that it is easier to be lavish with praise than to ration it when discussing artists whose work you admire, and that almost every judgement made about a jazz performance must be subjective. But I feel obliged to take issue with some of the judgements by Cook and/or Morton.

The most obvious one regards Mike Nock, who is curtly dismissed as an also-ran; his last CD, 'Dark And Curious' is "the kind of record which gives 'interesting' a bad name" (whatever that means).

I daresay my own opinion is coloured by the inspired music

I have heard Nock produce on stage. But I can't help wondering if the author(s) had actually listened to Nock's recordings; or wondering whether a UK artist of similar stature (and there aren't many) would have been put down so harshly. (For instance, Steve Williamson's 'Rhyme Time' is 'disappointingly second-hand' but still rates ***).

It is ironic that Nock is mentioned as having "tried jazz-rock" before reverting to acoustic music, while bassist Ron McClure is praised for his pioneering achievements as a bandleader with the Fourth Way – an early jazz-rock group actually led by Nock (a fact which should not have been hard to establish).

I could point to a number of other inconsistencies that may be due to the authors failing to compare notes, or changing their minds during the course of working on the book. Sheila Jordan is mistaken for Karin Krog in the John Surman entry. Arthur Blythe is 'in current fine form' (Gust Tsilis entry), at the same time he made only 'a partial return to form' (Blythe entry).

A number of superb recent Benny Carter CDs are missing, as are the first two of Randy Weston's late '80s trilogy of quarter recordings for Verve. Amazingly, there is no entry at all for Stan Tracey, one of the undisputed giants of UK jazz, and no mention of the pioneers of British Modern Jazz, Ronnie Scott, whose work with the Kenny Clarke-Francy Boland Big Band and his 1991 recording with his own quintet are collectors' items. The section for Various Artist albums excludes the essential 'The Sound Of Jazz'.

A major concern is the indecision on whether to exclude albums from discussion if they are not available in the UK at the time of writing. On one hand, albums like Miles' 'You're Under Arrest' are discussed even though deleted; on the other hand, classics like Booker Ervin's Prestige albums or Don Cherry's Blue Notes aren't mentioned, even though they will surely be reissued sooner or later.

Of course, if you want to nit-pick with a book of this size and scope, you could go on and on (as if I haven't already). Despite all the complaints listed above (some points of fact, some matters of opinion), 'The Penguin Guide To Jazz On CD, LP & Cassette' is a sizeable achievement.

It covers the vast bulk of what is out there, at a time when jazz releases have assumed plague proportions. On the whole, the writing is shrewd, informed and articulate, descriptive of the music without becoming either dry or outlandish. It's certainly the best guide available for the serious collector.

I just hope that they iron out the factual errors – and perhaps have another listen to any albums they might have been a little hasty with this this time around – when the second edition comes out.

A final thought: why do all of these sorts of books emanate from England? Is it something in the ale? Or is it because all the American critics are too busy heading off to the Vanguard to spend time raking over their record collections?

LATIN SYMPOSIUM

I am very happy that the editor has given us a world-class publication in the Australian Jazz & Blues Magazine, and has invited me to comment on Salsa, Latin Jazz and the local Latin Scene.

The magazine and I urge to support this publication by supporting such a worthy editor by advertising, subscribing and being a part of a much needed source of music news and information for jazz and all music fans. I invite you all to enjoy an ongoing feature on Salsa and Latin Jazz from the America's Cuba and Puerto Rico. I will also contribute written examples and educational material to learn Latin percussion instruments starting with the Clave (key) for Latin rhythms moving right through to religious praise salutes in that of Bata drums used in Santeria religion.

Before we embark on the flight never ending, I would like to introduce to those of you who are not familiar with Australia's leading Latin percussionist to Alex Pertout from Melbourne. Alex has been a fixture in the Australian music scene for 20 years and has close to 100 albums to his credit. Alex is also a fine educator and teacher who provided me with my initial window and a very correct and strong foundation into playing Latin Percussion instruments in the late seventies. It is said that you must crawl before you can walk and I'd just like to say thanks for dragging me in the beginning Alex!

Alex is a very versed and extremely accomplished musician playing Latin Percussion, Piano, Vibes, Marimba, Djembe and African Percussion. Alex also lectures in music at the Victoria College Of Arts. I briefly visited him at the College while on tour with Nigel Kennedy in 1991 and was very impressed with what I heard. They have been a wonderful facility for teaching percussion and music and are improving every year. Alex can also be approached for tuition through Muso's Publications, Northcote VIC. (03) 481 0542 (see next months edition for information about Muso's Publications Audio-Video products and an interview with Directors Frank and John Cornolia).

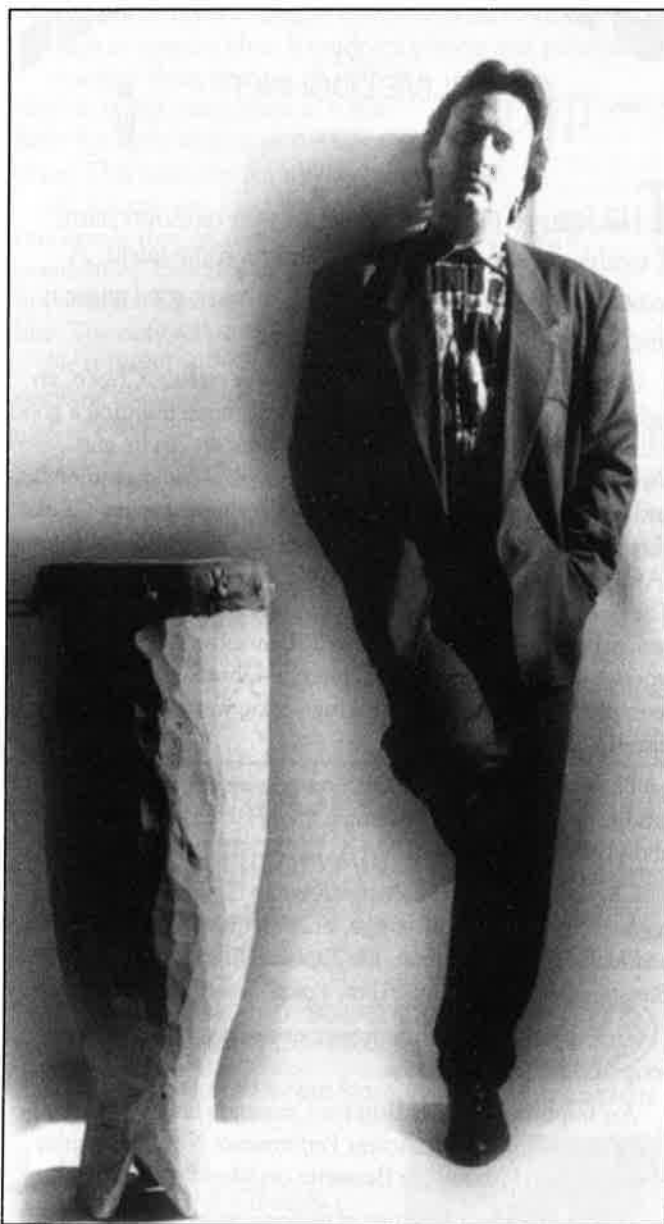
I had a short telephone conversation with Alex and the good news is we can expect another album from him next year and hopefully many more. Alex to me and many musicians around Australia and the world is one of the best.

"Keep on doin' it caballero".

– Marcus Vee Hinder

ALEX PERTOUT

Discover the music of composer-percussionist Alex Pertout on his 1993 debut release



Acting as a freelance studio percussionist his talents have enhanced the works of Daryl Braithwaite, Joe Camilleri & The Black Sorrows, Little River Band with John Farnham, Hunters & Collectors, Stephen Cummings, Kate Ceberano, Japanese fusion band Casiopea, Ross Wilson, Brian Cadd, Olivia Newton-John, Goanna, Mark Gillespie, Vince Jones, Pseudo Echo, Debbie Byrne, Paul Grabowsky, The Seekers and Redgum among many others. So far his career has attained him credits on over 70 albums, as well as numerous soundtracks, commercials, TV orchestras, education, theatre and live performances.

Alex Pertout's self-titled release features twelve original compositions that showcase the artist and musician.

CROSSOVER

by
CLIVE LOCHNER

THE beats go on in these fine times for crossover music. A wealth of good gigs, new releases and rising talent. A beautiful thing for those who think too much good music is barely enough

On the subject of women in crossover circles, Choko, an eight women percussion ensemble, have been building a good following around Sydney's festivals, raves and indie gigs. Visually exciting drums and dancing, voices, wild costumes and grand entrances are the norm with these women. Choko play instruments as diverse as djembe and durumbuka (African and Egyptian drums), tuba, harmonica and wok lids. They've choreographed movement based on ants, warrior women and fish. They've painted themselves blue, built a wooden boat, blown bubbles, marched, honked and drummed to express themselves as thinking young women of the nineties.

The magic of Choko is their unique and rhythmic form of groove and strong earthy female energy. Their lyrics are about women and life.

Choko belong to the *Beaten Rhythm Collective* and regularly perform with *Vertigo*, *Fluoro Amazons*, *Sister Freak*, and *Icarus*. Choko are: *Ab*, *De Tripiola*, *Tarantula*, *Celestial Banana*, *Chad Cundalini*, *April*, *Poing*, and *Tashish*.

Strong images, rhythm movement and song in a chunky soup of eclectic influences.

An important destination for Crossover fans in Sydney is *Brackets and Jam Public Access Performance Night*. A regular event at the Harbourside Brasserie on Monday nights.

B&J is open to all nature of performances: drama, music, dance, poetry, comedy, audio visual and more. Anyone, amateur or professional, is welcome to book a bracket. The last set of the night is usually a jam session. This is often a tight set put together by different artists from the nights brackets. You never know what you will see or hear and the audiences love it for just that reason.

Many of the acts who performed their first trial set at B&J are now working full time here and overseas. Some well known regulars include: *Roger Frampton*, *Mike Atherton*, *Coolangubra*, *Voices from the Vacant Lot*, *Just Us Note Us*, *Charlie McMahon*, *The Whole Thing and Special Guests*, *Post Arrivalists*, *King Clam*, *Lisa Hunt and the Harlem Shuffle*, *Max Sharam*, *The Bondi Wave* ... the list goes on. Over two thousand acts have performed at Brackets Jam and thousands have attended. Drop in sometime..

Over to Tasmania and a raved about gig at Wrestpoint Casino. Celebrated didgeridoo wizard *Alan Dargan* on stage with trumpeter *James Morrison* and brother *John Morrison* on drums. Alan also plays with saxman *Dale Barlow* and is legendary for his modern and traditional Didg licks.

Some recommended good listening and giggering for spring includes: *Trout Fishing in Quebec*, out and about with some magical guest artists.

The Mighty Reapers, sweating out the tunes from their new self titled CD.

From India, *India Bharti* and the mystical CD *Bom Bom*. *India Bharti* performs at festivals and rare Saturdays at Glebe or Paddo markets in Sydney.

Groove kings *Juice* are grooving into the studio to record their debut album *The Wine Of Life*.

Hard to find but worth a look is the band fronted by *Glenn Shorrock* and *Brian Cadd*. Their recent show at the post Olympic win party at Circular Quay was a classic. *Jim Hatzis and Friends*, the former *Taj Orange* bassist is out playing his brand of acoustic, funky, folky Latin rhythm with hard hitting vocals.

Floyd Vincent and the Childbrides also out playing songs from their CD of great taste, *Caveman*.

There is now jazz on every Sunday night at the Woollahra Hotel in Sydney. They call it *Putting on the Dog*. Sounds like it could be fun!

SMITHYS



EST.
BUY &
SELL

1981
NEW &
USED

- RECORDING GEAR • FX
- AMPLIFIERS • GUITARS
- BASSES • MIXERS • SPEAKERS
- KEYBOARDS • LIGHTS
- ROADCASES • POWER AMPS
- MICROPHONES • DRUM MACHINES

*Stock always wanted for Cash
& Consignment*

Trading Hours: MON-FRI, 10-6 & SAT 10-4

Ph: 550 1177 Fax: 550 1512

115 SALISBURY ROAD, CAMPERDOWN

The endless possibilities of rhythm

WELCOME to the Blues Workshop. It's great to have the opportunity to write for the 'Australian Jazz and Blues' magazine. Over the coming months I will be looking at various aspects of the blues in all its styles. I will cover a variety of blues techniques, Improvisation, Blues Forms, Arrangement, call and response and many other topics, but for now I would like to start with rhythm.

When we hear a new piece of music for the first time, it's usually the rhythm that grabs our attention first. Musicians are all using the same 12 notes in a variety of combinations, but unless they are put together with a good rhythm, the notes remain basically uninteresting.

I would like to look at some of the ways common rhythms are used in Blues to create various feels. The first of these is the Charleston Rhythm (so named because of the dance). Everyone knows this one by sound if not by sight. It is one of the most common rhythms in Blues and Jazz.

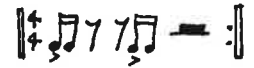
Like most rhythms it can be swung or played straight. The Charleston rhythm works well in many different positions within a bar as well as in various combinations in a two bar pattern. Try moving it forward by one eighth note at a time.

This creates a slightly different feel each time. Here is a commonly used two bar pattern.

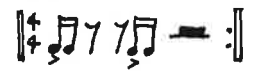


I've heard this one used by everyone from Count Basie through to country blues harmonica players and guitarists.

Another thing you can do with this rhythm is add other notes to it but keep the basic accents in the same place. This next one is very common in funk.



As you can see, even with this one simple rhythm there are endless possibilities. Experiment and have fun with the Charleston rhythm or any other rhythms you like. The only rule is: if it sounds good to you, then it's good!



Next issue I will be looking at how rhythms and parts combine to make a good groove. See you then.

- PETER GELLING

PS: As an artist Peter has been performing for many years including the last six years with Blind Freddy. He has been teaching guitar for over ten years. Peter is currently teaching a course on Blues History & Appreciation at the Australian National University.

- Editor

ARE YOU MISSING SOMETHING FROM YOUR CD COLLECTION?

AUSTRALIAN BLUES MUSIC IS FRESH AND ENERGETIC

These three new releases show the unique blues styles in this country.



G MEN

"RED DIRT BLUES"
Bending Slide Guitar, Soaring Harmonica and Vocal Harmonies gives this Album an edge.

Also available: Dutch Tilders & The Blues Club

"The Blues is my Life" (BCR 101 CD)

Dutch Tilders "Eureka Files 1975-1980" (BCR 102 CD)

The Backsliders "Live at the Royal" (BCR 103 CD)

Available at your favourite Record Store.



DUTCH TILDERS and the BLUES CLUB

"LIVE"

Spend an afternoon at the Tabernacle of the Blues with Australia's award winning "Blues King".

LIL' FI and the DELTA RHYTHM KINGS

"YIP YAH"

Tight Jamabilly, dynamic vocals and brilliant guitar work gives this band a real Aussie feel.



ORDER BY MAIL ORDER NOW!

10% Discount on 2 or more

Please send me the following CDs at \$25 each including postage

G Men Delta Rhythm Kings Dutch Tilders

I enclose my cheque to the value of \$..... Please allow 21 days for delivery.

Blues Club Records, PO Box 18, Hawksburne, Vic 3142

Name

Address

.....Post Code



IN-BETWEEN FESTIVALS

by MARTIN JACKSON

THE Melbourne International Festival of the Arts in September seemed to have redressed its previous neglect of jazz in its main programs with four concert acts: the Ray Brown Trio with James Morrison (in a sell-out performance at the Concert Hall); Paul Grabowsky's project, "Ringing the Bell Backwards" (three nights at The Malthouse Theatre); "The Jungle Pilots" (two nights at The Malthouse); and Blossom Dearie. Unfortunately, if you read the "small print", the Festival did not instigate or entrepreneur any of these acts (which were "in conjunction" with various promoters). However, it was a definite improvement on past Festivals (although the late John Truscott did want to rectify this situation too, but circumstances prevented him).

Thursday, September 23rd – the day of the Brown-Morrison concert – was designated as "Jazz Day", with a Festival Forum (recorded by the ABC) on "What's New in Jazz", featuring a panel with Paul Grabowsky, bassist Belinda Moody, woodwind player Chris Young, and this writer. Some worthwhile jazz acts were also presented in one outdoor program (including Tom Baker and Ian Pate, as well as a dynamic display by "Tibetan Dixie" at the opening ceremony, but offset by some questionable inclusions – especially on "Jazz Day"). So, let us hope that the new Artistic Director, Leo Schofield, carries on this recognition of jazz as a valid concert artform, and instigates an international act.

As the Grabowsky project has been only seen in Melbourne so far (the Festival of Sydney did not take it for 1994, but is considering it for 1995), mention should be made of those performances (recorded by ABC Radio). These performances were entrepreneured by The Malthouse, with assistance from the Melbourne Jazz Co-Operative, and served to remind (or, in many cases, introduce) jazz audiences of the wonderful performance space of The Merlin Theatre at The Malthouse complex. Despite what many considered to be a high ticket price in a recession (\$25.00, with no concessions, except to Playbox subscribers), audience numbers were pleasingly respectable on all three nights. With Grabowsky conducting most of the performance (interspersed with acoustic piano interludes), the 18-piece "orchestra" combined most of Melbourne's leading contemporary improvisers, together with four interstate players: Sydney lead trumpeter Bob Coassin; Sydney tenor saxophonist Tim Hopkins; and the Brisbane pair of saxophonist Elliot Dalglish and violinist John Rodgers (who is now based in Melbourne).

Having already performed some of these works (inspired by European songs of the 30s and 40s, such as "Lily Marlene" and "We'll Meet Again") in Munich two years ago, I was not surprised by the high international standard of the writing and the concept Grabowsky produced in the two hour-plus concert. Both musical styles and source material (which ranged from a Yiddish song from the Warsaw Ghetto to an excerpt of a Hitler speech) were juxtaposed for maximum effect in both musical contrast and dramatic impact (with a general anti-fascist theme). "The Age" critic gave the performance an unqualified "rave" review, writing that, "This concert was a triumphant demonstration of the exciting possibilities of Grabowsky's wish to establish a properly funded national jazz orchestra". While it would not be fair – or easy – to highlight individual musicians, mention should be made of the consistently dynamic performance of drummer Niko Schauble, who

"powered" this long performance ideally. Although not always accredited for his non-American aspects, it is hard to imagine many other Australian drummers combining the leading demands with truly contemporary language so seamlessly.

Although results of State funding are not due to be released until early November, there was some mixed reaction to results of the latest Australia Council grants. Generally Victoria seems to have fared reasonably well in view of some overall cutbacks, although – as always – there are the odd baffling results and (despite some interesting "interpretations" of figures), the Victorian "jazz" total is still clearly behind that for NSW by a most significant sum. However, the positive news for the Victorian scene is the funding of the Jazz Co-Ordination program (after it had cost funding in 1993). Hopefully this decision will see a rejuvenation of interest and involvement in the Jazz Co-Ordination Association and Committee (which has attempted to struggle on in 1993 without funds, and with the writer acting as a voluntary interim co-ordinator). The Melbourne Jazz Co-Operative (with which the writer is, of course, involved) was given \$25,000 (an effective cut of \$5,000) for its annual program of weekly performances. Considering that the Co-Op program incorporates virtually the whole Melbourne modern jazz scene and a great many interstate artists (presenting 78 performances in 1993, with 25 interstate acts from four States, three expatriate artists, and over 30 different Victorian acts), this amount is somewhat perplexing compared to the increases for the far smaller programs of the Melbourne Improvisers' Association (\$25,000), and the Wangaratta Festival Of Jazz (\$20,000). Speaking of festivals, the most rated reaction has come from the Montsalvat Jazz Festival's Sigmund Jorgensen (and his local Federal member, Peter Staples), as that festival was unsuccessful in its funding applications. And no Victorian group received a Touring grant from either the PAB or the "Playing Australia" program.

On the venue scene, it is pleasing to see that "Doctor Jazz" Club will be affirming its commitment to occasional jazz performances with the presentation of two acts in November in its refurbished room at The Townhouse Hotel. They will present James Morrison's Sextet on Thursday, the 11th and Friday, the 12th, while Diana Allen's "Uptown Club" will present a "Barnard Family Special" (with Bob and Rebecca) on the 13th and 14th (NSW vocalist "Madam" Pat Thompson will also appear there on December 10th, while a jazz act is planned for New Year's Eve). Speaking of famous "jazz" families, the Fitzgibbon's finally introduced the jazz audience to their newly-renovated venue, The Royal Derby Hotel, with nights of George Coleman Jnr, and Clark Tracey with Tina May, last month. While mainly a rock venue, they plan to present occasional jazz specials, and will have Mike Nock in December, on the 7th. They will also run their weekly "Jazz Jam" (presided over by the ideal pianist, Mark Fitzgibbon) on Tuesday nights. Unfortunately, that other Fitzroy hotel, The Rainbow Hotel, has changed hands, and the few jazz acts on there have been sacked. Over the "other side" of town, in Prahran, "The Continental Cafe" has varied results with jazz acts, but does well with Vince Jones on weekends about once a month.

Meanwhile, at "Bennetts Lane", audiences have remained generally strong, and the biggest problem is trying to program all of the musicians wanting to perform there! (We definitely need another decent jazz venue here.)

Highlights of the Melbourne Jazz Co-Operative's program at "Bennetts Lane" include a Wednesday season of Brian Brown, A.O. (with his "Flight" ensemble on November 17th and 24th, and with Tony Gould and percussionist, Alex Pertout on December 1st); and, new Adelaide quintet, "The All Ordinaries" (led by Ted Nettelbeck, and featuring saxophonists Schmos and Andy Sugg, together with bassist Les Millar and drummer Laurie Kennedy), on December 11th and 12th.

In January, "Bennetts Lane" will actually close for three weeks, from the 3rd to the 26th, re-opening with the Scandinavian "Toykeat Trio" on Thursday, the 27th.

Like many other Victorians, the Mazda Montsalvat Jazz Festival has had to make a substantial allowance for the Kennett Government, which has decided that the Australia Day holiday will fall on the 26th. So, with the long weekend gone they will commence the Festival on the Wednesday, the 26th (with marked Australian theme, including the premiere performance of Brian Brown's opera), followed by all-day programs on Saturday and Sunday. The local program is looking better (with Bernie McGann already booked), and they are hopeful of an international "coup" of the Nat Adderley Quintet (with Vincent Herring, pianist Bob Bagard, bassist Walter Booker, and the legendary drummer Jimmy Cobb). They have confirmed another international group, including guitarist Bucky Pizzarelli, and trombonist George Masso.

So, Montsalvat should be expecting some big crowds again.

In the current flood of local CD releases, several modern Victorian artists have albums recently "launched". These include guitarist Ren Walter's debut "Start", and Lisa Young-Sue Johnson's "Wunjo's Blessing" (both on the NewMarket label); and Christina Sullivan "Live At Mietta's", and Alex Pertout's self-titled debut (both on Larrikin), Paul Grabowsky's "Viva Viva" sextet album also should be out soon (on WEA), while Niko Schauble has landed a deal with the European Timeless label for his "Tibetan Dixie with Arthur Blythe" (recorded in the studio after last year's Wangaratta Festival appearance).



I've never found it a problem getting to grips with the All Blacks.



AUSTRALIA'S JAZZ HERITAGE

Australia has an extremely colourful jazz heritage which will be captured in a TV series being co-produced by Barry Crooks and Diana Allen.

The first of these one hour programmes will feature Graeme Bell and his Golden Jubilee Celebration with archival footage accompanying new footage and interviews.

Diana Allen of Jazz Australia, will be contributing regular articles in future editions of this magazine under the title "Australia's Jazz Heritage. The articles will be based on interviews and material gathered in the production of the TV series and will make fascinating reading to anyone interested in our jazz history.



DIANA ALLEN established Jazz Australia in Melbourne eight years ago. She has had a lifetime's experience of listening and presenting jazz all over Victoria, and after several investigatory tours to the USA and Europe, believes Australian jazz to be as good as any in the world.

For two years Diana was the Musical Director of the sophisticated Saturday night Jazz Club Decanters at the Melbourne Hilton. Diana offers the very best Melbourne jazz for all sorts of occasions, big or small. She also presents the best local, interstate and overseas jazz at her Sunday Jazz Luncheon Club. Club 177 at Kooyong Lawn Tennis Club.

Jazz Australia publishes a monthly Newsletter, advertising all the events on its monthly calendar including jazz tours around Victoria, Australia and abroad.

For further information about
Jazz Australia

Phone DIANA on
(03) 818 4743

THE CONTINENTAL CAFE

132A-134 GREVILLE STREET, PRAHRAN
Tel: (03) 510 2788 • Fax: (03) 510 9280

Mainly Jazz

RECORDS, CDs, TAPES, BOOKS, VIDEOS
New and Used - All Jazz styles - Want lists serviced - Mail orders
94 St Kilda Rd, St Kilda 3182 (03) 534 1173



ADELAIDE SCENE

HOT HOT HOT JAZZ AT THE HOT CLUB

Toe-tapping jazz, swingin' dance, Davis, Coltrane, Count Basie, Fats Waller; it's all at the **Hot Club**, Adelaide's newest jazz nightclub every Saturday night throughout Summer from 10 pm until late. The Paul Grabowsky Trio and Adelaide contemporary jazz group Ugetzu will open the **Hot Club** on Saturday, November 6 at the Festival Theatre Piano Bar.

The **Hot Club** will feature some of Australia's hottest jazz talent with a focus on home-grown bands. The club takes over from the popular Swingshift jazz club which opened in 1989 and provided a venue in which to promote jazz in Adelaide.

Co-ordinator Christel Freeman said, "It was decided that Swingshift would continue this year but with a fresh outlook. There had been many requests from bands who were not swing groups to play at the venue, so we decided to take a new direction in programming. A new name, a facelift and a more intimate nightclub atmosphere will give us the opportunity to program a greater variety of jazz. The **Hot Club** is named after The Hot Club of France, a band popular in the 80s, led by Stephane Grapelli and Django Reinhardt".

Highlights of the **Hot Club** program for November and December are Sassafrass with the sultry vocals of Michelle Nicole; swinging jazz with Lookin' Sharp; African and Latin jazz with Kathie Renner and The Fuse, and the rip-it-up sounds of Andrew Firth.

The **Hot Club** is presented by Swingshift in conjunction with the Adelaide Festival Centre Trust. Admission is \$5. Opening night is \$7. The **Hot Club** is proudly supported by Foundation SA and SA Brewing.

Further information:

Diana Maschio 216 8680.

48th AUSTRALIAN JAZZ CONVENTION

26-31 December
1993

University of Adelaide

Registration Forms from your committee now

Events include:

- Welcome Night, Happy Hour, 6-7 pm
- Picnic at Botanic Park
- Public Concert - Adelaide Town Hall
- Original Tunes Competition.

Phone: (08) 337 7118 or (08) 298 5885

MECCA

Listen to the likes of Chet Baker, Cannonball Adderley, Ben Webster and Stan Getz while you enjoy a drink at the bar or a meal from the brasserie

Live Jazz every Sunday night with
THE ANDREW FIRTH TRIO

Special Guests December 26th
MISTAKEN IDENTITY

At MECCA we treat Jazz with Passion

**290 Rundle Street
ADELAIDE, SA 5000**

Phone: (08) 232 5655



JAZZ IN SYDNEY

by RICHARD MURPHY

It seems as though every time you blink in Sydney a new ingredient is being added to the live jazz and blues blender. This creates the flavour of the year 2000 Olympic City – It's a fine cocktail, let's take a sip!

Some of the world's most spectacular venues are in Sydney. When the spring weather is kind, it's a pleasure to enjoy live music in these special places.

Stroll around Circular Quay to the Opera House Forecourt Restaurant. Right by the water, the music at this spot is complimented by magnificent views of the Rocks, Harbour Bridge and the non-stop action on the harbour. Visitors gaze in awe at these spectacles that Sydneysiders often take for granted.

Many readers would be familiar with the hype of Darling Harbour, the exhibition halls, restaurants, bars and shops. Live music is a regular feature here, the classic stage being the Prudential Aquashell, an undercover platform which can be moored at strategic points around the Harbour. This recently was the site of a performance by the legendary Ray Brown with Kenny Washington, Benny Green and our own James Morrison (in Brown's words "The Wonder from Down Under").

Seven miles from the city and a thousand miles from care, the music was cooking at the Seventeenth Annual Manly Jazz Festival. While the unpredictable spring weather managed to put a dampener on attendance figures, this had little effect on the vibe of the October long weekend. There were over eighty performances! Apart from the local talent there were some wonderful interstate acts, particularly the Canberra School of Music Big Band, Musiikki-Oy and the Red Onions (Vic) and the vocal harmonies of Vo-Cool (SA). International flare came from vocalists Lee Gibson and Claire Martin (UK), George Coleman Jnr (USA), Kustbandet (Sweden), the Nairobi Trio and Jazz Express (NZ) and some hardcore punk jazz from the Jungle Pilots (Germany).

Full marks to the Jazz Broadcasting Society who braved the elements to capture the flavour of the weekend with daily live broadcasts (on 100.1 FM) from a mobile studio on The Corso!

This year's Wangaratta Festival saw the final of the National Jazz Saxophone Awards. Congratulations to the Sydney

based contingent (seven of the ten finalists), Craig Walters, Tim Hopkins, Graeme Norris, Blaine Whittaker, Paul Cutlan, Mark Taylor and Roger Mannins.

Living in Sydney we are lucky to hear these fabulous talents quite often. Check out the review of 1st place winner Tim Hopkins new album "Good Heavens" CD in this edition. Meanwhile don't miss them live, they simply radiate energy!

Graeme Norris's (3rd in the competition) band *Half Woman, Half Man* (with Alan Turnbull, Jann Rutherford and our cover girl Nicki Parrott) are another impressive live act. Recently at the Jakatta Jazz Festival they had the honour of being the only Australian act on the bill.

Roger Mannins is a fine improviser. His band *Roger's Thesaurus* have their own distinct style and rank as one of this town's top young acts.

Blaine Whittaker (2nd place at Wangaratta), Mark Taylor and Paul Cutlan are not heard enough on the Sydney circuit. If you do pass by a venue and see one of these names on the bill, don't miss the opportunity to catch the gig, you won't be disappointed!

Sydney is flooded with live jazz and blues. In fact, in any one week there is over three hundred hours of this music to be heard – excluding festivals and special events!

FM 91.5
2 N S B F M

The Fresh Sound of the North Shore

TWO GREAT RECORD STORES



We're talking Hip-Hop, Rap, Soul, Funk, Jazz, Cross-over
See our vast collection of Contemporary Compact Discs in
Sydney's unique CD shops

Shop 407b Carousel, Oxford Street, Bondi Junction
Telephone: **389 9851**

Shop 6, Surry Hills Shopping Village, Cleveland St, Redfern
Telephone: **319 2725**

THE CD

COLLECTOR

Classical Specialists

Including Trad & Contemporary Jazz
Soundtracks, World Music
Broadway Shows & Musicals

Shop 66, Bondi Junction Plaza
Phone: **389 2878**

RECORDING STUDIOS OF AUSTRALIA

Video Music Clips only \$34.95

From your audio recordings. Suit singers, instrumentalists or small group. Ideal for auditions or 'show casing'

Also audio or video recordings from our up-market backing tracks

Call 212 2162 or 018 282 229
Studio 489, Harbourside Darling Harbour

Flute, Saxophone, Clarinet, Trumpet, Trombone
SALES • RENTALS • REPAIRS • TUITION
Woodwind & Brass Musical Instruments Pty Ltd
258 Oxford St, Bondi Junction
(Between Nelson & Leswell Streets)
Phone: (02) 389 0166

CANBERRA SOUTHERN CROSS CLUB

– JAZZ AT THE CROSS –

Cnr Callam Street & Hindmarsh Drive
Phillip Town Centre, ACT

Tel: (06) 283 7200 • Fax: (06) 282 1553



JAZZ IN QUEENSLAND

by LYNETTE IRWIN

QUEENSLAND based Alto saxophonist Elliott Dalglish has been chosen as finalist for the National Saxophone Awards at the Wangaratta Festival of Jazz this year. Elliott is an exceptionally talented musician who I greatly admire and respect. He is dedicated to pursuing and extending his art with a professional attitude and maturity way beyond his 22 years. We wish him every success.

A number of National and International artists have passed through Brisbane recently. Sydney's Tom Baker (my children thought he was one of the doctors from the series "Doctor Who" - they are now informed) performed to a capacity audience at the Travelodge late August. He played generous solo's with warmth and strength and the crowd extended their appreciation into the late hours.

Clarion Fracture Zone performed at the Music Arts Club on September 8th. Unfortunately I was unable to attend their concert, however all reports indicate an outstanding musical evening supported by a packed house of grateful listeners (standing room only).

Charlie Byrd and Ken Peplowski charmed my aural senses at the end of a stressful week in August. I was knocked out by Peplowski's clean articulate clarinet sound. Many thanks to Adelaide entrepreneur Kim Bonython for bringing them to Brisbane.

In coming months Brisbanites will experience many outstanding musical events presented by the Music Arts Club at the Princess Theatre, Woolloongabba. Locals "Artisans Workshop" perform with pianist Roger Dean and violinist John Rodgers on October 20th and the Clubs final concert features Tony Hobbs Big Band Theory on December 23rd. For performances details phone Robert Davidson (07) 857 3975.

The Queensland Jazz Information Directory for 1993/94 is now available. The Directory includes (amongst other listings) Jazz Action Societies and Jazz Clubs throughout Queensland that present regular concerts for members and guests. To purchase your copy fax or phone your order to the Queensland Jazz Co-ordinator Lynette Irwin on (07) 844 3931 or write to 137 Gray Road, Hill End, Qld 4101.

QUEENSLAND INTERNATIONAL JAZZ FESTIVAL

February 4-5, 1994

Presenting a fantastic line-up of Australian and International artists

Brisbane City
Travelodge

ROMA STREET
BRISBANE, QLD 4000

Telephone:
(07) 238 2222

Festival information:
BOB WATSON
Elementary Music
(07) 878 1300

MUSIC CONTAX

The South East Queensland music scene has been considerably enhanced by the recent launching of MUSIC CONTAX, a musicians contact service covering all forms of music and related endeavours.

Based in the Music Worx complex on Barry Parade in Fortitude Valley, Brisbane, MUSIC CONTAX caters not only to players but also to songwriters, lyricists, audio engineers, producers, and sound and lighting crew members in the performing arts.

"We're in the business of putting people and players together," states Skip McDowell, a singer/songwriter himself with considerable international experience who heads up the MUSIC CONTAX operation.

For a small service fee, members are introduced to potentially appropriate situations and opportunities which appear suitable to their respective talents and aspirations.

"The response has been really sensational," McDowell observes, "and it's only the beginning of what we eventually want to do. We've got some ambitious plans which will be unveiled as MUSIC CONTAX evolves. We're super optimistic about where this will ultimately lead, and how profoundly it will benefit musicians in this fast-growing area of Australia.

For further information and details about

MUSIC CONTAX

Please contact
SKIP McDOWELL

Phone:
(07) 252 5329

THE STATE OF JAZZ IN THE WEST



by GARRY LEE

IN the first article I wrote about the positive things influencing jazz in Western Australia – the activities of the jazz clubs/societies; the excellent jazz education program at the WA Academy of Performing Arts.

In this article I will highlight some of the problems we have for jazz in WA.

Firstly, and importantly, our isolation from the rest of Australia is a problem that will only be solved when air fares are reduced. In recent years they have certainly come down but there is still a way to go. No matter how good our jazz musicians are in the West, Eastern states jazz venue and festival organisers are going to take a deep breath before committing large sums of money for trans-Australia airfares. Certainly there are funding programs available for our musicians to apply for, but I believe jazz in Australia deserves a far more flowing situation. I have suggested to the Australia Council that what is needed is an "artists-in-transit" program which subsidises long distance air travel in Australia. Musicians should not need to make a grant application every time they appear interstate. The interchange of jazz musicians currently existing between Sydney and Melbourne is something that needs to be enhanced at a totally national level and I believe the lead should be taken by the Australia Council.

National touring by leading jazz musicians from every city in Australia will only lead to a stronger jazz scene in this country. Imagine sports such as cricket, Australian Rules football, basketball, hockey, athletics and swimming without the contribution of WA.

Our isolation is not only from other states but within WA itself. The vast majority of our leading jazz musicians live in Perth with a population of about 1.2 million. The rest of the state has a combined population of only 400,000, and the distances between regional centres are enormous. Port Hedland is further from Perth than Adelaide. The distance from Kununurra near the Northern Territory border to Perth on the coast road is the same as Cairns to the NSW/Vic border. Although Miles Davis may have played in Meekathara while filming "Dingo", jazz is not very big in these sorts of centres where mining reigns supreme.

Perth itself is a very large metropolitan area. With more to be added in the next 18

months the north-south freeway which accesses the city extends over 40km. The central business district of Perth almost shuts down at night. Certainly there are no jazz venues in the CBD. In fact, there is no live jazz venue in Perth which operates over the week. The Hyde Park Hotel in North Perth, home of the Perth Jazz Society on Mondays and the Jazz Club of WA on Tuesdays, presents Country and Western or cabaret pop groups on other nights. Live jazz, when it takes place, is on one occasion per week with the venue used for other styles of music at other times.

Furthermore many venues where jazz is presented are inappropriate acoustically. With the rise of boutique beers in recent years hotels have ripped up their carpets and polished up their jarrah boards. Jarrah, a WA hard-wood, is beautiful in the home but in live-music venues it creates an acoustic nightmare. The situation is further exacerbated when you consider Perth's superb Mediterranean climate. Outside beer gardens are ideal for about 8 months of the year, but do not provide an atmosphere like Melbourne's "Bennetts Lane".

There is certainly the audience. The annual Festival of Perth operates a Festival Club six nights weekly over three weeks with a mainly jazz format and has no problems attracting an audience. Last year the International Association of Jazz Educators in conjunction with the WA Academy organised the inaugural JAZZ AUSTRALIA – jazz educator's conference, youth jazz festival and jazz performance. The JAZZ AUSTRALIA Club operated over eight nights in the foyer of the Perth Concert Hall and attracted excellent audiences.

It surely must be only a matter of time before our situation alters. I look forward to reporting the existence of a regular nightly jazz venue in Perth, operating say from Wednesday to Sunday, in the very near future.

In our immediate future the importance of recording must not be under-estimated.

There seems to be some debate as to the importance of recording compared to live performance. The fact remains, however, that what most Australians know about the music of Jelly Roll Morton, Art Tatum, Charlie Parker, Miles Davis, John Coltrane, Sonny Rollins and Ornette Coleman (to name but a few), is from their recordings. I

would suggest that the availability of recordings indicate a measure of the depth and maturity of a jazz scene.

Lamentably there are no WA jazz CD/vinyls from the late 1960s to 1992. Last year witnessed the release of three WA CDs all on the Request label – "Carolyn Shout" featuring the solo piano of early jazz virtuoso John Gill; "Reflections of Western Australia" featuring over forty WA musicians performing original compositions including the work of the above name commissioned by the Australian Bicentennial Authority in 1985 for Garry Lee on eleven out of twelve originals. Request Records has a reciprocal distribution with Melbourne's Newmarket Music. The label has also achieved US and British distribution.

WA jazz has certainly received significant exposure in recent years via ABC radio, Jim McLeod's JAZZTRACK (ABC FM) has, apart from presenting the above CDs, presented ABC, Perth, studio recordings of most of the major WA jazz artists. Jim also attended and recorded events such as JAZZ AUSTRALIA 1992, York Jazz Festival, 1991 and the student recitals at the WA Academy of Performing Arts (1992). These recordings have been invaluable in terms of alerting the rest of Australia to the high standard of WA jazz. Many of these recordings have also been featured on Robyn Johnston's "The Nightly Planet" (ABC Radio National).

Although some leading WA jazz artists have moved to Sydney and Melbourne to further their career opportunities others have moved directly to the US or Britain. In the next issue I will focus on some of these artists



78 RECORDS

PO Box 1458, Wagarra, WA 6065

Phone: (09) 322 6384

Leading Selection, All Styles • Extensive range of Videos, Posters, T-Shirts, Books & Magazines

- Wide range of Jazz Blues & Contemporary Artists
- Tried & Proven Ordering System



The Tasmanian Scene

THEY come from high schools throughout Hobart. They're nearly all female, quite young, very confident and best of all, they play from the heart.

When the youthful Hobart big band Legs And Brass won a recent competition at Launceston's Silverdome, the judge's comment said it all.

"I've heard young bands from all over Australia and yours is one of the very few that really swings," the judge enthused.

He was right. In a typical concert appearance at Freycinet Winery, Legs and Brass bowled over the audience with a winning mix of Count Basie jump blues, jazz-funk danceables and multi-layered ballads. Music educator and band co-director Lyell McDermott said afterwards that the already-high confidence level of the 15-17 year-old musicians had been given a big boost by the crowd's immediate acceptance.

"They're not frightened by an audience," says co-director and sax

teacher Fred Bradshaw. "The kids get a real satisfaction from playing big band jazz. They've all got professional potential and what they want most of all is a challenge and a groove."

As with any young band, some of the players seem to be honing their skills especially quickly. I was especially taken by the playing of two young women on tenor and alto saxes who clearly aren't afraid to take a few chances on their way to a good solo. The rhythm section is uniformly excellent and there's a flamboyant trombonist who's already got the tone, the beat and the sheer exuberance to hold his on with just about anyone in town,

"We think it's important that the kids take their own solos," says Fred, "and not read them out of a book.

Also, we've got them playing music by people like Duke Ellington and Neil Hefti, not Mickey Mouse stuff."

Legs And Brass rehearses weekly for all sorts of one-off gigs, most recently opening for Moment's Notice. They

would be a prime attraction if a hoped-for Youth Jazz and Blues Festival can be organised for Hobart early next year. And most encouraging of all, they're an encouraging example of the progress that young women instrumentalists are making. If even half of these young women stay interested in jazz and aren't tempted away from Tasmania, then the future of jazz in this state will look a great deal brighter.

And speaking of women who've galvanised the Tasmanian jazz scene: It's a long way from family singalongs around a piano in the Glasshouse Mountains to torch songs in Hobart's Salamanca Place on a Sunday night, but it's a road that Kaye Payne is glad she took.

Kaye, the most talked-about new jazz singer in Tasmania today, is no overnight wonder. Those singalongs with her musical family in Queensland led to early stardom as a nine-year-old vocalist on a local TV show. From there, Kaye dabbled in just about all the popular music styles, appearing in Brisbane and Sydney floor shows, with various pub rock bands and, more recently, a stint singing country/western.

Today she's drawing SRO audiences on Sunday nights at Rockerfellers, the stylish cabaret-restaurant in Salamanca Place, alongside keyboardist Neil Levis and bassist Paul Slade.

"I love torch singers and the feeling that they put into their music," says Kaye. "Intelligently, the singers who've had the most influence on me are not so much the jazz performers but talents like Judy Garland, Edith Piaf, even Bette Midler. You've got to be able to entertain and communicate with your audience. It's no good just standing up there like a stunned mullet and singing without emotion."

No one will ever accuse Kaye of fish mimicry. She's been blessed with a



PAUL MARTIN with KAYE PAYNE

strong clear voice, a gift for staying in tune and a wonderfully seductive stage presence that commands the attention of otherwise noisy and indifferent audiences.

"I've never been taught singing, but I have studied speech and drama and that's been a big help. I had to learn voice control and lately I've been listening to tapes of great singers from the big band era, like Lena Horne and Peggy Lee."

Jazz singing, sadly, does not earn a decent living, even for those with undeniable talent, so on Thursday and Friday nights Kaye sings and plays bass with radio personality Fiona Whitlo in a pop duo called Femme Fatale. The music is whatever people like to dance to from the Fifties to the Nineties, but it's not doing her voice any good.

"I'm developing some nodules on my throat from singing so loud," Kaye says. "Jazz is a lot gentler."

Kaye was such a hit at the recent St Helens Suncoast Jazz Festival that she was sent on as the last performer on Saturday night, despite her less than

burning enthusiasm for traditional jazz.

Ambitions? 'I'd love to sing blues or maybe work with a top-line trumpet and trombone combination. Because I adore harmony, it would be fabulous to form a vocal trio to resurrect some of those memorable Andrews Sisters arrangements. Maybe someday, when the audiences become more musically apt, I can do that kind of thing all the time."



A major honour for one of the state's younger professional players, Launceston drummer Chris Goninon. The 21 year-old has been selected to attend the prestigious Manhattan Drumming Collective and has won a grant from Arts Tasmania to pay tuition. But costs of living and transport are still to be met, so don't be surprised if the rest of the state's jazz community comes to Chris' aid through benefit concerts.



The busiest jazz/blues group in Tasmania today is Billy Whitton and

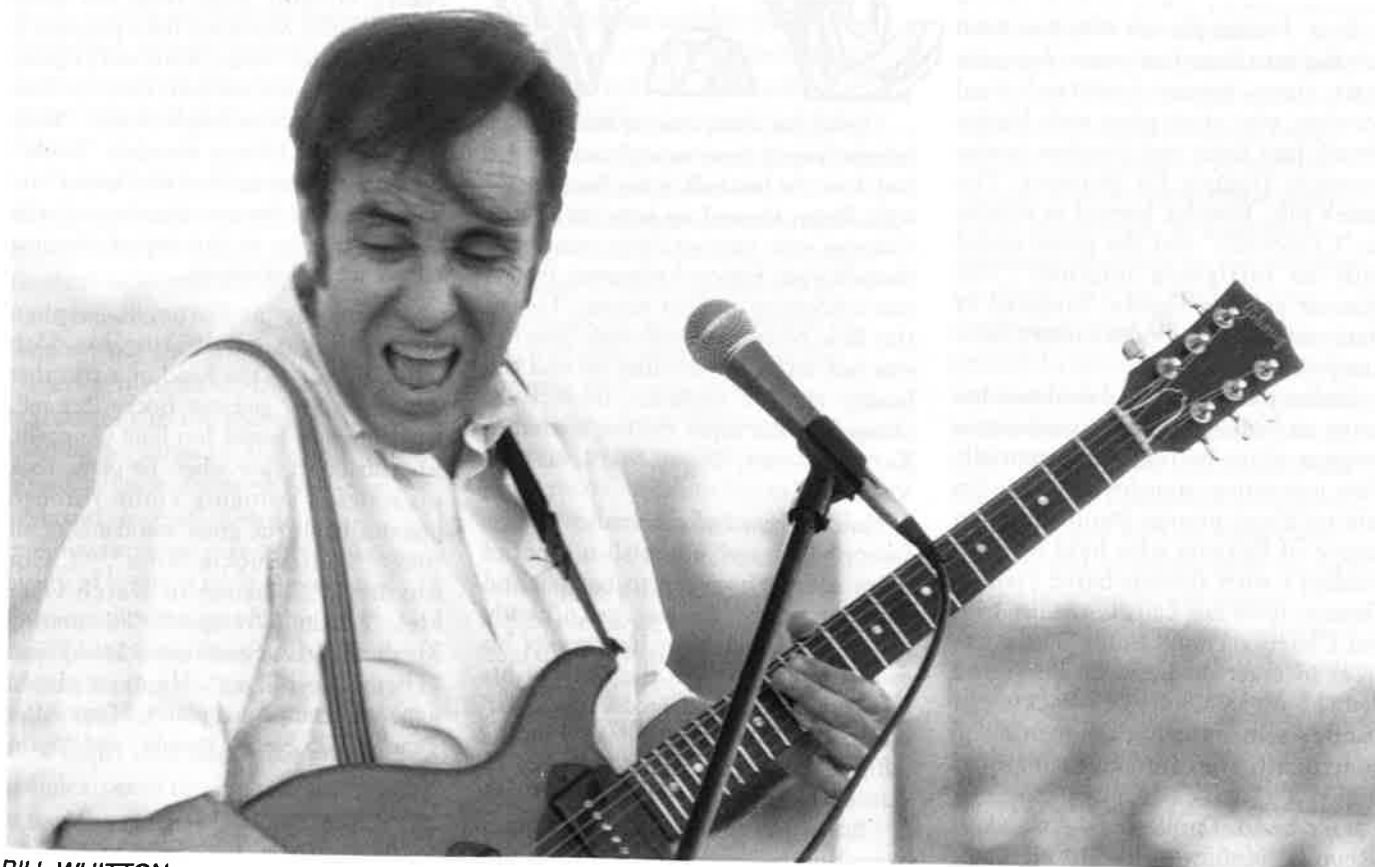
the Jive Cats, celebrating the recent release of their debut cassette called "All Dressed Up".

Well-known drummer Alf Properjohn, guitarist Whitton and electric bassist Paul Slade comprise the trio, which has regular gigs on Sunday afternoons and Thursday nights at the New Sydney Hotel. Their repertoire is a winning mix of jazz standards like "Under My Skin" and "Blue Bossa", some boppy Louis Jordan. Nat Cole jump tunes, urban Chicago blues and an increasing number of originals. It's the latter that dominate the new cassette. Tunes like "Cool Cat" and "Swingin' to Stay Alive" are compositions so catchy that you're sure you've heard them before.

Billy not only plays guitar but takes the vocals in a cool and mellow style. Instrumentally, his favourites are Charlie Christian, Kenny Burrell, Joe Pass, Ed Bickert, and, in short, "any jazz guitarist who plays great blues".

The cassette has the potential for enormous appeal, given some good airplay and marketing.

- STEVE ROBERTSON



BILL WHITTON

New York Note Book

from
Ira Gitler

ONE of the best pure listening rooms to open in New York in a long, long time is Yardbird Suite (35 Cooper Square – 3RD AVENUE AND 6TH ST). When the owner, who also runs Birdland was renovating the space which Yardbird Suite now occupies he brought in an acoustical engineer to make sure that the sound would be excellent. And it is. From the minute I walked in on trumpeter-fluegelhornist Claudio Roditi's quartet and heard the first phrases I knew that this was a space that was music and listener-friendly. Roditi's is a Brazilian quartet. It not only played "Corcovado" but standards such as "Speak Low" and "Come Rain Or Come Shine" that combined Brazilian rhythms with the kind of jazz improvisation that we've come to associate with interpretations of American ballad standards such as these over the years. Roditi is a lyrical player who swings – or vice versa. He was well-accompanied by Mark Soskin, Sonny Rollins' former pianist who has been delving into Brazilian music for quite some time; bassist (electric) Paul Socolow, who often plays with Herbie Mann's Jasil Brazz; and Brazilian master drummer Duda Da Fonseca. The latter's wife, Maucha, guested as vocalist on "Corcovado" and the group ended with an intriguing original. "The Monster and the Flower" (inspired by Frankenstein) with Roditi's rotary valve trumpet leading the way.

Earlier that evening I heard another Latin jazz musician who incorporates essences of his heritage but essentially plays innovative, straight-ahead jazz. I'm talking about pianist Danilo Perez, a native of Panama who held forth at Bradley's with Boston-based George Garzone, tenor sax; Larry Grenadier, bass; and Clarence Penn, drums. There was great interaction between Perez and Penn, both in Clarence's backing of Danilo's solo and what the pianist did underneath the drummer's featured portion of a Latin-cast number whose title I never heard. Danilo set the mood on "Round Midnight" with an unaccompanied solo before bass and drums went

into tempo with him. He is a marvellous colorist and used Monk's harmonic palette to advantage. Two offerings from Garzone's Trane-ish tenor sandwiched a thoughtful one from Grenadier. Then Danilo laid in a long poetic solo and a riveting extended coda. The set closed with a funky-grooved "My Shining Hour" that spotted another well-integrated Grenadier solo; hard, clear lines from Garzone; and Perez' single-line and two-handed swing. After a Penn brush solo with a tight-head sound, it was back to the bluesy "two" feeling and out.



David Sanchez, one of New York's hottest young tenor saxophonists, who had done the first half of the Bradley's gig with Perez, showed up later in June at Visiones with visiting Swiss trumpeter-fluegelhornist Franco Ambrosetti. Franco was celebrating his Enja release, "Live at the Blue Note" and although Sanchez was not on that recording he and the leader made a dynamic front line, charged by the super rhythm section of Kenny Barron, David Williams and Victor Lewis.

Sanchez launched a hortatory solo on Barron's "Voyage", using all manner of tenor sounds from top to bottom and chomping on the changes. Franco, clearly inspired by David's solo, blew one of his own that dug in from the heels of his shoes and then soared, prodded by Lewis' stickwork. Then Barron heated up his solo, working in an oblique reference to "Little Melonae".

"Body and Soul" received a long exposition beginning with Ambrosetti's melodic statement (Sanchez on the

bridge) and then a Barron solo which opened up with a quote from "Invitation". Franco picked up on this, alluding to "Never Let Me Go" and "What Are You Doing The Rest of Your Life" without straining to include them during the course of a wondrous journey through Body and Soul. To close a most satisfying set the quintet burned some "Autumn Leaves" that left the bandstand smoking after its final bars.

As sometimes happens on the New York scene events coincide in such a way that makes it impossible to take everything in. Early in June I managed to monitor parts of two events that were going on at approximately the same time on the same night. What made it slightly easier was that one was at the Russian Tearoom, next door to the other venue of the evening, Carnegie Hall. Upstairs at the Tearoom, as part of a series sponsored by the Manhattan School of Music, Nancy Marano, away from her usual partner, Eddie Monteiro, did a program of Johnny Mercer, Arlen, Kern and Legrand with some other material directly from jazz writers such as Ralph Burns' "Early Autumn" and Johnny Mandel's "Emily". Backed by pianist Harold Danko and bassist Harvie Swartz, she showed why she is right up at the top of the jazz influenced ballad singers.

Meanwhile, at Carnegie, Stephan Grappelli was celebrating his 85th birthday year at the head of a trio that was sparked by guitarist Bucky Pizzarelli and buoyed by bassist Jon Burr. Grappelli, who sits down now when he plays, took his songful, swinging violin through practically all the great standards of all time: "Honeysuckle Rose", "I Got Rhythm", "Someone to Watch Over Me", "Makin' Whoopee", "Fascinating Rhythm", "In A Sentimental Mood" and "Them There Eyes". He even played some unaccompanied piano: "Time After Time", "Two Sleepy People" and "Satin Doll".

Illustration courtesy of Northwest Airlines the airline to fly to New York.

LONDON NOTE BOOK

SUMMER 1993

from JOHN FORDHAM

LONDON got its very own jazz festival this summer. It might seem odd that this should qualify as news, but the closest contender has been the annual series of big-venue shows by the glitzy American packages that ricochet around Europe every year.

This time, a shrewd and broadminded British promotional organisation, Serious/Speakout Productions, coralled three of the city's local councils into lending some venues and cash toward a wide-ranging ten-day event that took in major jazz concerts (featuring established international stars like Chick Corea, guitarist Jim Hall and the World Saxophone Quartet), club events, commissioned pieces and the mixture of down-the-line bebop, eclectic revivalism and dance-floor funk that now stretches the connotations of the term 'jazz' fit to bust.

On the new London Jazz Festival, the current variations took in Asian music, computer-music, contemporary classical music and the distinctive signatures that British black youth have been writing on the mesmeric, clattering rhythms of American hip-hop and rap. In the course of one evening, for instance, the music ran from a mixture of spacey, New Age keyboard electronics, with improvisations on ragas, adventurous blends of brilliant tabla playing and drum-synthesisers and highly atmospheric jazzy flute, to the unruly, vibrant band of the young trumpeter Byron Wallen.

Wallen's style distills the complexities of the jazz past and present as some young players now hear it. He mingles the muted, private sound of pre-electric Miles Davis, and a warmth

and amiability on flugelhorn that all but recalls Clark Terry. But he leads a thunderous funk band, his tunes resemble drum-patterns rather than songs, and he occasionally abandons the horn for relentless, semi-audible street-political rap monologues.

Max Roach has said that he believes such elements from African-American pop and dance will provide much-needed new hooks for jazz improvisation. London's more traditional celebration of jazz, the annual event usually staged by the Capital Radio station and JVC, unintentionally proved his point the following month. Even the reformed Brecker Brothers band and saxophonist David Sanborn couldn't dispel the sensation of a well-thumbed pack of jazz-fusion licks being reshuffled, though Sanborn's ecstatic, gossypily, song-like sound, particularly on ballads, sometimes soared above it.

The British jazz summer ended with another festival, this time the multi-idiomatic Outside In weekend in Sussex, for six years a testament to innovative programming. On the Saturday show, young British saxophonist Steve Williamson, delivered a tighter, slicker account of inclinations similar to Byron Wallen's, resoundingly demonstrating how fluid and supple such a combination of contemporary rhythms and an improvising style mercurially drawn from Charlie Parker and John Coltrane could be. But in the same place an hour later, there was a fine mainstream concert by Williamson's contemporary Julian Joseph, a pianist whose band displays qualities of skydiving daring and fast reactions that echo the brilliant early Sixties Miles Davis band.



This summer the veteran British Pianist Stan Tracey – one of the most creative of all confections of the obliqueness of Thelonious Monk and the harmonic eloquence of Duke Ellington – made it on to Blue Note records and therefore international recording status, a development for which he had to wait until he was eligible for a pension. American saxophonist Joe Henderson performed the London Concert of the year at the Queen Elizabeth Hall in July, a two-hour, no-interval, unflagging masterpiece of idiosyncratic melodic invention. That enduring master of the hypnotic, incantatory piano vamp, McCoy Tyner, staged a memorable reunion with the great vibraharpist Bobby Hutcherson, in a sublimely thrilling partnership on two nights at London's Jazz Cafe. And the long overlooked singer, Mark Murphy, provided a fascinating example of the way in which a sophisticated performer whose shows often suggest Nat King Cole, Billy Eckstine and occasionally Frank Sinatra can still blend supper-club casualness with an improviser's boldness and an unruly, what-the-hell risk-taking chemistry of yodels, percussive sounds, and compellingly misshapen Sinatra-like slurs that make his shows grab the most orthodox jazz audiences by the lapels.

John Fordham has written about jazz for nearly 20 years. Since 1978 he has been a jazz correspondent for The Guardian newspaper in England. He contributes regularly to international music magazines and has acted as jazz adviser for the Arts Council of Great Britain. John will be a regular contributor to Australian Jazz & Blues magazine.

HIPPOS

Creatures from the Back Saloon Festival (D31060)

I don't know how the Hippos came up with the title for this album but it's very appropriate as well as witty. The album sounds just like the Hippos do live, whether in a "Back Saloon" or a larger venue. Right from the opening track, "Crazy mixed up world" by Willie Dixon, through to saxophonist Ian Jones' "Don't give me that", this album is full of the Hippos characteristic dirt and grit combined with fine swinging R&B riffs, and some nice arrangements. It will definitely have people dancing and should be a party favourite.

Most of the songs are Hippos originals with all band members well featured. Other songs include a hard driving version of Robert Johnson's "Walking Blues" and a tasty rendition of Charles Brown's "Trouble Blues", which features New Orleans great Earl King on guitar and lead vocals.

If you enjoy the Hippos live you'll like this album. It's great to see an Australian R&B band surviving tough times and coming back stronger than ever.

— PETER GELLING



B.B. KING

Blues Summit

(MCA MCAD-10710)

Given the chart success of recent all-star albums by bluesman like John Lee Hooker and Buddy Guy, it's no surprise that B.B. King has assembled an all-star cast for his latest album. It shouldn't be a surprise that it works so well, either, but producers have been known to turn a silk purse into a sow's ear before.

Fortunately, there aren't any rock stars given a guernsey on the strength of their perceived marketability; nor are there pop ditties designed for mainstream airplay. For once, the King of Blues has been allowed to cut a studio album where he does what he has always done best: play and sing the blues.

Apart from the medley, 'I Gotta Move Out Of This Neighbourhood/ Nobody Loves Me But My Mother', where we get a sample of B.B. and his regular band in full flight, the format involves The Man duetting with a different guest from track to track.

The female blues singers who get sassy with B.B. are Katie Webster, Koko Taylor, Etta James, Ruth Brown, and Irma Thomas.

The male guitarist-singers who get together with The Man are John Lee Hooker (hardly an obvious partner for B.B., but they do find some common ground, essentially on John Lee's turf), Robert Cray, Buddy Guy, Lowell Fulson, Albert Collins and Joe Louis Walker.

The track with Cray, 'Playing With My Friends', sums up the album. There are no cutting contests, no reputations on the line, no new ground broken; everyone is too old and wise to worry about that sort of thing. Simply, every track is a pleasure.

My own favourites are 'I pity the fool' with Buddy Guy, and "Little by little" with Lowell Fulson; but I find it hard to imagine any blues fan failing to enjoy any of these performances. A very short-priced favourite for Blues Album Of The Year.

E.A.



CHAMPION JACK DUPREE

New Orleans Barrelhouse Boogie (Columbia 4721922)

Pianist, singer, boxer, chef, POW, painter and world traveller "Champion" Jack Dupree was one of the most colourful figures in blues history. Unfortunately, by the time he made it to Australia in the mid '80s, he was an embarrassment, well past his use-by date.

But as this collection of recordings, made for Okeh in 1940-41, demonstrates, he was a fine blues performer in his heyday: a lowdown, barrelhouse style pianist with a strong left-hand, and an easy, persuasive vocal style. The 25 tracks feature Dupree, accompanied only by a bassist on most tracks, or bass and guitar elsewhere.

Like many collections of sides cut during the 78rpm era, this album is probably best appreciated in small doses, maybe seven or eight tracks at a time. If you listen to the set from start to finish, Dupree's limitations become more obvious. Even so, this is the best Champion Jack Dupree CD available, at least until Warners decide to reissue his best-known album, 'Blues From the Gutter' on Atlantic.

The essay by Norbert Hess in the booklet for this CD examines Dupree's career as thoroughly as is possible for a man who either forgot, or deliberately varied, the details of his life for every interviewer he met.

E.A.



JOHNNY COPELAND

Flyin' High

(Gitanes Jazz - Emarcy 517 512-2)

LUCKY PETERSON

I'm Ready

(Gitanes Jazz - Emarcy 517 513-2)

JOE LOUIS WALKER

Blues Survivor

(Gitanes Jazz - Verve 519 063-2)

Polygram France, having racked up some notable successes with their jazz recordings over recent years (by artists like Abbey Lincoln and Randy Weston), have branched out into blues, with a series of new recordings under the supervision of experienced producer John Snyder, respected for his jazz achievements with the Horizon and Artist House labels.

Texas guitarist-singer Johnny Copeland is a veteran who was belatedly 'discovered' via several LPs for Rounder in the early '80s; he is best known for his telling contributions to the Alligator LP 'Showdown!', with Albert Collins and Robert Cray.

On 'Flyin' High', he presents a diverse program, ranging from the classic Texas blues sound of the title track (shuffling beat, rifting horns, gritty vocals, stinging guitar), through the rolling Nawlins groove of 'Jambalaya' (with Dr John questing on piano), to an unexpected serve of Zydeco on 'Love Song' (with Buckwheat Zydeco on accordion).

My favorite track is the impassioned, soulful ballad 'Promised Myself'. Guest solos by saxmen Fathead Newman on two tracks and Hank Crawford on one add to the appeal of a strong and polished set.

Those adjectives apply equally to Joe Louis Walker's 'Blues Survivor'. The San Francisco guitarist-singer is backed by his regular band, The Bosstalkers; there are no 'name' guests, but the horn and percussion sections are expanded on some tracks, while two songs feature a churchy chorus from a trio of singers who call themselves The Spiritual Corinthians -- a gospel group that Walker sang with a few years back when, disillusioned by his lack of success, he dropped out of the blues for a few years.

Since he returned to the blues in 1985, Walker has made several albums, and earned praise as one of the strongest contemporary blues performers. This time around, Walker wrote or arranged all the material, unlike previous sets where he worked with the men behind Robert Cray,

songwriter Dennis Walker and producer Bruce Bromberg.

It has been said that, with an ounce of luck, Walker might have enjoyed similar commercial success to Cray. Be that as it may, it is fair to say that his voice does have certain similarities to Cray's, and his songs often tell similar stories about life in the '90s, rather than relying on traditional blues clichés. Songs here like 'Young Girl's Eyes' or 'Bad Thing' would sound right at home on a Cray album.

But songs like the lowdown 'Put You Down, Baby' or the gospel-charged 'Help Yourself' underline the fact that Walker is a bluesman with plenty to offer in his own right. As with the Copeland CD, this should introduce a major talent to a wider audience, and perhaps encourage them to search out his past albums.

Lucky Peterson, on the other hand, only has the one album to his name ("Lucky Strikes", on Alligator) prior to his Gitanes set, 'I'm Ready'. The young pianist-organist-guitarist-singer backs up that assertion with a confident performance on a program that features a few Chicago blues staples along with seven useful originals.

Peterson keeps faith with the blues tradition, without restricting himself to mere reproduction. Willie Dixon's 'I'm Ready' and 'You Shook Me' are played by the book; but Little Walter's 'It Ain't Right' is given a 'Got My Mojo Working' arrangement, while Howlin' Wolf's 'Who's Been Talkin'?' has a latin beat, and becomes more of a lament than a threat (as it definitely was in Wolf's hands).

Other strong tracks include the instrumental 'Junk Yard', where Peterson struts his stuff on the Hammond organ, and guest Illinois Jacquet blows his tenor; and 'Tribute To The King', where Peterson's stinging guitar leaves no doubt that he has the later Albert King in mind.

Peterson isn't in the same league as Copeland or Walker just yet. But 'I'm Ready' makes it plain that he is a multi-talented performer who has what it takes to get there.

— ADRIAN JACKSON



THE MIGHTY REAPERS

(Rufus Records RF 002)

Watch Me Move / You Don't Know What Love Is / Ugh! / Who's Been Talking / The Same Things / It's My Own Fault / New Kind Of Groove / Time Goes Marching On / I Live The Life I Love / Waiting For A Miracle
"Everybody lend me your ears / We got something that'll be good for the next

thousand years / Now it's not Jazz, it's better than Rock 'n' Roll / Good when you first hear it, but better when the music reaches Soul / Got a new kind of groove ..."

These words probably sum up best what the new CD from the Mighty Reapers sounds like. The Reapers are a classy outfit from Sydney who play a great mix of blues and soul music. They are usually the choice pick-up band for visiting US Blues musicians when they tour here (Big Jay McNeely, Hubert Sumlin & Mojo Buford, Louisiana Red & Billy Branch, Bobby Radcliff etc), and this recording shows why.

This CD is a pretty funky set with the harmonica and vocals of Robert Suzz appearing on every track. "Watch Me Move" is a Junior Wells song and captures the energy and emotion that Junior somehow seems to lack in his James Brown cabaret mode these days. Stand out tracks for me are BB King's "It's My Own Fault", Robert's self-penned "Waiting For A Miracle" and "Ugh!", a song learnt from New Yorker Bobby Radcliff when he was out here a few years back. But really it's all good.

Robert's singing is always great so it can be easy to forget what a good harp player he is also, but his harmonica is right up there in the mix with good horn-like riffs and inventive solos. (His phrases often remind me of a trumpet player.) Along with Dave Brewer's fine guitar which features prominently both when he's playing rhythm or lead, these two have a marvellous understanding between each other, while the rhythm section of Vito Portolesi (bass), Hamish Stuart (drums) and Sammilla Sithole (congas) lays down a tight groove and rhythm. Those who have seen the band live will know what to expect.

Special guests Mike Bukovsky (trumpet), James Greening (trombone) and Tony Gorman (tenor sax) make up a fine 3-piece horn section, while Chris Abrahams appears on organ. A lot of recordings today compress the sounds of the instruments in the studio aurally, but this recording has a lot of "space" between the instruments, so this makes listening even more enjoyable with such a good sound.

The Reapers are good because they acknowledge their Blues roots. They can switch from a slow Blues a la T-Bone Walker, to a Chicago shuffle, right through to some funky James Brown or New Orleans grooves. The Blues, some Soul, and Funk influences run right through their playing and arrangements to make for a highly original and unique sound. If you're ready to

try something a bit different to the standard Chicago Blues band (but not too different), then you'll get some of the traditional stuff as well as something a bit more.

Recommended.

— TONY PERI



EDDIE TAYLOR

"Bad Boy"

(Charly Blues Masterworks, Vol 35)

Bad Boy / E.T. Blues / Ride 'em On Down / Big Town Playboy / You'll Always Have A Home / Don't Knock At My Door / I'm Gonna Love You / Lookin' For Trouble / Find My Baby / Stroll Out West / I'm Sitting Here / Do You Want Me To Cry / Train Fare / Leave This Neighborhood / Somethin' For Nothin'.

FRANK FROST

Jelly Roll King

(Charly Blues Masterworks, Vol 36)

Everything's Alright / Lucky To Be Living / Jelly Roll King / Baby You're So Kind / Gonna Make You Mine / Now Twist / Big Boss Man / Jack's Jump / So Tired Of Living By Myself / Now What You Gonna Do / Pocket Full Of Shells / Just Come On Home / Crawlback / My Back Scratcher / Things You Do / Ride With Your Daddy Tonight / Pocket Full Of Money / Didn't Mean No Harm.

Here are two fabulous Blues CDs available on the locally released Charly Blues Masterworks series (now up to Volume 40). The first of these features the late great Blues guitarist Eddie Taylor fronting his own sessions from the mid-50s through to 1964. Eddie Taylor is one of the unsung heroes of the classic post-war Chicago Blues era. He worked mainly as a sideman alongside people such as Jimmy Reed, John Lee Hooker and Elmore James (as "Vee-Jay Records" house guitarist), and then later with Big Walter Horton in the 1970s and at Antone's Blues club in Texas in the early 1980s (where he recorded some live sessions).

The 15 titles here feature some wonderful 'down-home' 1950s Blues feels and include nearly all of his available titles from this period, including his big hit "Big Town Playboy". Jimmy Reed and "Earing" George Mayweather appear on harmonica on most tracks, while the fabulous Johnny Jones is on piano (4 tracks) with Hubert Sumlin (guitar) and Earl Phillips (drums) amongst others. This CD will appeal more to the seasoned Blues fan who's had a taste of the of music already, but Eddie Taylor was

a major figure behind the success of the big names of the Blues world and his records aren't easy to come by, so this is a great opportunity for Blues fans to hear his music first hand.

The Frank Frost CD "Jelly Roll King" is excellent and I've been playing it nearly every day since I got it. It features his (now legendary) "Sun" and "Jewel Records" sessions from 1962 and 1966 and contains some more great down-home Blues singing and playing. Frank Frost sings and blows harp on most songs with Big Jack Johnson on guitar and Sam Carr on drums. These three toured Australia last year as part of the "Legends Of The Mississippi Delta" tour. Frost's harmonica playing is reminiscent of John Lee "Sonny Boy" Williamson in style, although the best playing here is by the relatively obscure Oscar Williams who has a great sound and technique (and was interviewed recently in "Living Blues" magazine about not originally being credited on this session at the time).

The songs here are full of life and enthusiasm. A "lazy" Louisiana swamp influence (such as the Slim Harpo influenced "My Back Scratcher"), and the harder-edged Chicago Blues style ("Ride With Your Daddy Tonight") merge together wonderfully well. If you think Jimmy Vaughan and early Fabulous Thunderbirds are something pretty good then check this out because this is obviously where they learnt their brand of Blues from. These sessions sound as good today as when they were first recorded over 30 years ago and are certainly well worth buying.

— TONY PERI



BLUES BROTHERS/SOUL SISTERS

Concept CC0265CD (Double CD)

Dist: J&B

An enjoyable set of the sort of music forty somethings listened to in the 60s. There are few surprises, but the oldies will get a warm fuzzy feeling of things lost and the young will get an idea of the excellence of top music at the time. For those of you interested in useless information, Disc 2 Track 2 contains the first (and only?) hit by Fontella Bass who is the first wife of trumpeter Lester Bowie. The playing time is adequate at 88 minutes though the sound is often quite distorted (I suspect more to do with the quality of the masters than the pressing) and what the hell, it's at bargain price.

E.A.

ALL THAT BLUES

Various — D29133 — Dist: Festival — Time: 72:28

Willie Dixon / Memphis Swim / Lonnie Johnson / Odetta / Alberta Hunter / Otis Spahn / Fred McDowell / Rev Gary Davis / Lightnin' Hopkins / Sonny Terry / Pink Anderson / Billy & Dee Pierce / Jesse Fuller / Jimmy Witherspoon / Big Joe Williams / King Curtis.

ORIGINAL BLUES CLASSICS

Various — D29073 — Dist: Festival — Time: 49:20

Jimmy Witherspoon / Lonnie Johnson / Memphis Slim / King Curtis / Eddie Kirkland / Little Brother-Montgomery / Pink Anderson / Al Smith / Blind Willie McTell / Lightnin' Hopkins / Alberta Hunter / Tampa Red / Rev Gary Davis / Curtis Jones / Sonny Terry

OBC is the off shout of the extensive original Jazz Classics catalogue, containing the Riverside, Prestige and Contemporary catalogues and many other smaller but equally essential labels. What we have here is an excellent survey of the different ways that the Blues can be expressed. The intimate style of Lightnin' Hopkins Country Blues, the New Orleans band of Billy & Dee Pierce puts the blues in classic jazz format, Memphis Slim and Otis Spann accompanying themselves with rich piano blues (the root of boogie woogie) and the more urbane modern jazz sounds of King Curtis' saxophone.

E.A.



BIG DADDY KINSEY

In The Blues

Verve 519195-2 Dist: Polygram

An enjoyable album by the father of the currently famous Kinsey Report. Daddy Kinsey's mellifluous bass baritone voice croons and shouts through twelve tracks of Blues generally associated with Muddy Waters. Billy Branch, James Cotton and Sugar Blue guest on 7 tracks and are the highlight of an already star-studded band. Particular standouts are Jimmy Rogers, Lucky Peterson and James Cotton.

E.A.



TOO LONG IN EXILE

Van Morrison

519219-4 Polydor

1993 Exile Productions Ltd

The powerfully romantic statement of this album's title, "Too Long In Exile" is expressed poignantly through the angry poetry of the title track as Van Morrison passionately sings, "Till you feel like you can't go on. You've been in the same place for too long". George Fame's Hammond

Organ and his backing vocals with Teena Lyle solidify the gospel flavour and there is some great fiery wailing alto sax from Candy Dulfer.

The bluesy, "Bigtime Operators" gives a meaningful insight into the pain and frustration of dealing with the horrors of contracts versus art/freedom and the power games played out in that scenario. It's obvious Van Morrison won anyway as he is still around and coming on strong, but it is interesting to note that he is not currently under contract.

"Till We Get The Healing Done" soulfully preaches a message of the joy that comes when we strip away all the layers and get to our hearts — "Down those old ancient streets. Down those old ancient roads. Baby there together we must go. Till we get the healing done." And "See it all through different eyes." The track before this, "In The Forest" is a haunting ballad with a similar theme. I like the line, "By the big oak tree you've gotta come and go with me." Van Morrison has adapted a poem by W. B. Yeats, "Before The World Was Made." He sings this plaintive song in a flowing effortless style, beautifully enhanced by Teena Lyle's vibes and Candy's alto sax. This is a moving song in its search for meaning beneath the bullshit in life. "Your original face. Before time and space. Before the world was made."

Van has gone back to his roots with among others, the Ray Charles classic, "Lonely Avenue," Sonny Boy Williamson's "Good Morning Little Schoolgirl" and the jazzy, "Moody's Mood For Love" but the best of these are his own two, both with the help of the legendary John Lee Hooker, "Wasted Years" and the wonderfully updated version of his sixties hit with the Them, "Gloria" which features Hooker's magnificent boogie guitar. This exciting delivery, full of sexual anticipation works wonderfully with both John Lee Hooker and Van Morrison sharing lead vocals.

— STEPHANIE HOPKINS



THE BEST OF THE CHARLEY BLUES MASTERWORK SERIES

Would you like to hear the blues without the snap, crackle and pop associated with an old, worn vinyl recording...and prefer to pay only \$14.95 and not the ridiculous \$30 for most imported blues CDs? and have at your fingertips the most extensive collection of blues artists from the 1920s through to 1970?

If this is the case, then *The Best Of The Charley Blues Masterworks Series - CD BMD 102*, recently released through Castle Communications/Sony Music, is for you.

The double CD, with tracks from the first 40 volumes, will coincide with the arrival of Volumes 31-40.

Priced at \$29.95, usually the cost of a single CD, it is an excellent sampler which brings together the most famous blues performers of the century.

Some names to whet the appetite...Robert Johnson, Bessie Smith, Howlin' Wolf, Muddy Waters, John Lee Hooker, Buddy Guy, Memphis Slim, T-Bone Walker, Robert Cray and Eric Clapton.

The masterworks series is a class act. Filtering back through the earlier volumes you can't help but notice two legendary artists who inspired many an aspiring blues singer-Robert Johnson (Vol 13) and T-Bone Walker (Vol 14).

Their genius inspired the likes of John Lee Hooker, Elmore James, B.B. King, Robert Cray, Eric Clapton and The Rolling Stones, just to mention a few.

Such is the depth of talent you can trace their impact on the later performers in more current volumes in the series.

Commentary seems superfluous when faced with such an embarrassment of riches. The standout tracks include Cross Road Blues (Robert Johnson), Baby What You Want Me To Do (Jimmy Reed), Goin' Down Slow (Super Blues Band with Muddy Waters, Howlin' Wolf, Bo Diddly, Little Walter and Buddy Guy), Everybody Rockin' (John Lee Hooker), One Way Out (Elmore James), Sweet Home Chicago (Luther Allison), Highway 49 (Eric Clapton/Howlin' Wolf) and Who's Been Talking (a raw Robert Cray).

Castle Communications/Sony Music deserve nothing but the highest praise for this project.

At the price, it's a great way to start a collection. Good work Charly, no longer feeling blue about buying our music.

- Kevin Jones



Professional 24 Track Studio
Great Sounding Room
EXCELLENT 2, 3 OR 4 SONG
PACKAGES AVAILABLE

Call now for further information:

Phone: **684 2039**

Phone/Fax: 684 1152

9 BRIDGE ST, RYDALMERE 2116
SYDNEY, AUSTRALIA

A Division of the Warehouse Studios Pty Ltd
ACN 003 772 478

CLAIRE MARTIN

The Waiting Game

Linn Records AKD 018 - Distributed by P.C.

Stereo - Claire Martin - Vocals with: Jim Mullen, Guitar; Jonathan Gee, Piano; Arnie Somogyi, bass; Clark Tracey, drums.

I was totally knocked out by Miss Claire Martin's first disc, a real stunner. A distinctive and obviously well-trained voice, intelligently using that which is available physically and minimising that which strains. And this lady is intelligent. She has full understanding not only in her use of the lyrics but also in her interaction with the band. Her voice quality lies somewhere between Julie London and Anita O'Day and her influences are most definitely not confined to vocalists. Her backing band, I can hardly call it that! Her fellow musicians are great soloists as well as a really hard-swinging band and swing they all do!

My suggestion is that you get this disc so you can tell all your friends about it. Be the first one on your block! As an extra incentive, there is an intelligent essay by Richard Rodney Bennett in the sleeve booklet.

E.A.



JOE WILLIAMS AND THE COUNT BASIE ORCHESTRA

Directed by Frank Foster. Live at Orchestra Hall, Detroit - 1992 - Telarc CD83329 - Distributed by P.C. Stereo

At a time of life (76 in December) when most of us consider achievement in terms of getting home from the shops, Joe Williams is touring regularly and apparently regularly with the Basie Orchestra.

In his words: "The band was and is great; they lived in the music, and they made the music live. For me, it's always been a strain to get with 'em, to be in there with them and up at their level. The band makes you push a little harder, for one thing, and it gives you more emotion".

Firstly the band. This is not Basie's Blues band although it swings mightily. It is more refined, more accurate, more focussed. No longer the organised rabble of yesteryear that invented the verb: 'To swing' and proved it in yo' face. This band has dynamics, interesting arrangements, precise ensemble playing and as always, that trademark - impeccable time. Great solos are aplenty but standouts were Melton Mustafa on trumpet, Manny Boyd, alto sax

and Frank Foster on tenor sax.

Joe Williams has nothing to prove after fifty swinging years. His voice may be a little frail in certain areas but he makes up for it with techniques and shading that didn't exist back in his blues shouter days, a maturity and wisdom combined with a warmth and love, he can be brash and funky but also tender and sophisticated.

Before I heard it, thoughts were running through my mind like: "Who paid to get this CD made?" Forget it, just get it. The sound is something else again. From a label renown for fine sound, they have produced possibly the greatest big band album of at least the decade. The only record that comes close is ironically also Joe Williams, but with the Thad Jones/Mel Lewis Band, recorded in the late 60s on Solid State and also a minimalist microphone recording.

Antecedents: Joe Williams & Thad Jones/Mel Lewis Big Band '69, Solid State.

Joe Williams & Count Basie "Breakfast, Dance and Barbecue, 50s, Roulette.

E.A.



JOE PASS

My Song

Telarc CD 83326 - Distributed by P.C. Stereo
Joe Pass, Guitar; John Pisano, Rhythm Guitar;
Tom Ranier, Piano; Jim Hughart, Bass; Colin Bailey, Drums

What can you say about a man who has played music professionally for around fifty years? (I don't know, but if you hum the first few bars ...) J.A.T.P., Oscar Peterson, Countless film studio dates, on every other record by Verve. The man keeps on coming.

Back then I guess, he had more fire. Today he's suave, self-assured and knows not only when to play but also when not to! His craftsmanship is perfect, the song selection is all standards. There are two reasons for picking this one over the hundreds of others; it's available and the sound is superb.

E.A.



SEND NO MONEY NOW!

You can subscribe to
**Australian Jazz &
Blues Magazine**

by sending your name and
address to:

Free Post 35, Bondi Junction,
NSW 2022 or
Fax: (02) 389 9249.

We will send you a sub-
scription form with special
discounts.

We would also like your
comments on this edition of
the magazine.



22 Olive Street, Cnr Churchill Ave, Subiaco, WA 6008
Phone: (09) 382 2211 • Fax National (09) 388 3474
Fax International 619 388 3474

Chief Engineer/Manager: JOHN VILLANI •
Engineer Audio and Electronics: LES WILLIAMS
• Business Manager: KEN KAIDA • Secretary:
KIM LANCASTER • Number of Studios: 2 - A&Z
• Number of Tracks: 48/32/24 • Rates: Price on
application • Services offered: Recording -
Studio and Live • Digital Capabilities: 48/32 trk •
Mixing Consoles: Einstein Super E (4036), SSL
4040 E/TR • Tape Machines: Sony 3348 (48
trk), DTR 900 (32 trk), Studer A800 (24 trk) •
Monitors: JBL 4435/4430: Genelec: KRK: NSIOM:
• Special Equipment: GML, EQ, Tube Tech,
Summit Lexicon 480L + 300 - AMS 1580S -
AMS RMX 16, S - 770 Sampler (Roland),
Eventide H3000B - Lexicon 300.

JUDY BAILEY

Sundial (ABC 514 978-2)

Long respected as one of Australia's leading jazz pianists, Judy Bailey appears to have reached a new level of creativity in her playing. It's hard to be definitive about this: living in Melbourne, I have only heard her every now and then over the last decade or so.

But I well remember her freely improvised duet with saxophonist Sandy Evans at Wangaratta last year, a brave and exceptionally well-realised performance. And when she last visited Melbourne (playing at Bennetts Lane in July with a quartet featuring the alto saxophone of Ian Chaplin), Bailey consistently impressed over two nights with her ability to produce ideas that were unanticipated, yet perfectly musical.

As is the case with too many Australian jazz artists, what she is really capable of is not there to be savored on record. Her latest 'Sundial', comes close at times, but not as often as I would like; it's half-way towards being a great album.

The trouble is, it seems to be a compromise between the sort of adventurous, spontaneous playing that Bailey is well and truly capable of, and the more predictable (though not necessarily unrewarding) sort of jazz that her long-established audience might expect. (It's equally possible, I must admit, that Bailey is simply playing to please herself with this dual approach.)

The on-the-edge side of Bailey is revealed on 'Kaleidoscope', an improvised duet with Sandy Evans on tenor that is a too-brief display of intuitive empathy; 'Tuning Up', an equally sharply-focussed improvisation where Bailey and Evans are joined by the ever-reliable bassist Craig Scott and up-and-coming drummer Simon Barker; two splendidly spacious trio improvisations (with Scott and Barker); and a couple of tracks where the trio is joined by Graeme Lyall on alto. (Speaking of musicians whose best is not preserved on disc ...) Here, Bailey's superb touch on the piano, and her unerring musical judgement, come shining through the music.

Elsewhere, Bailey gets down to straight-ahead swinging, and it's something she does very well, too. With the very under-rated tenor player, Paul Williams, she offers a substantial, lengthy examination of the standard ballad, 'Body And Soul', while her sheer exuberance overcomes the staleness of the material on 'When The Saints' and 'Waltzing Matilda'.

Her duet with James Morrison on trombone is a relatively throwaway blues workout, playful rather than inspired. But it is the three tracks with Erana Clark – a soul singer who tackles jazz as comfortable as a fish out of water – that mar the album. They might be enough to prompt me to work out how to program my CD player to skip certain tracks.

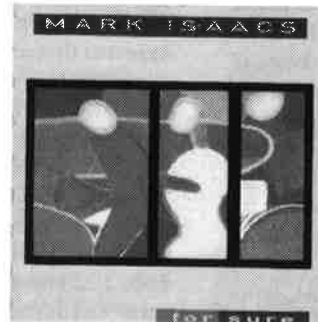
– ADRIAN JACKSON



PURE GENIUS.

I've never found it a problem getting to grips with the All Blacks.

EPITOMISING THE HIGH CALIBRE OF CONTEMPORARY JAZZ IN AUSTRALIA



FOR SURE
MARK ISAACS
CD 518 397-2

WANDERLUST
MIKE
BUKOVSKY
CD 518 650-2



JIM MULECO PRESENTS
JUDY BAILEY and friends



SUNDIAL

SUNDIAL
JUDY BAILEY
CD 514 978-2

DON BURROWS
The first 50 years
5CD 514 295-2 special offer/price

PolyGram
Jazz

AB *Jazz*

MILES DAVIS and QUINCY JONES

Live At Montreux

Warner Bros. 9362452212

Soloists: Miles Davis, trumpet; Wallace Roney, trumpet and fluegelhorn; Kenny Garrett, alto sax; Quincy Jones, conductor with the Gil Evans and the George Gruntz Orchestra.

Recorded 1991

It is fitting that with almost the last statement of his long and illustrious career, Miles returns to that era that saw his first ground-breaking success. It was a dream of Quincy's life to play with the man who was his idol (as I suspect he was to most of us).

Getting there wasn't easy. Miles took some convincing. He took pride in never going back to past eras, mainly because it bored him, he was always searching and leading the way.

During a conversation between Quincy and Miles in New York, they finally managed to convince him to do it, and he said: "This stuff's going to be expensive". They asked him why, after all the band wasn't that expensive, and he answered: "It's not that, man, it's just that this shit is hard to play".

By this time Miles' health was pretty frail, so it was decided that Wallace Roney should rehearse Miles' parts with the band, just in case. As it turned out, Miles did almost all the required parts.

What can you say about the music? In the '50s it was the excitement of the innovation and the difficulty of the charts that made the band sit on the edge of its collective seat. By 1991, every musician on the gig probably knew the charts and definitely the feel, by heart. However what transpired was fantastic. It swung with that relaxed feel of confidence, and how it swung. All that remains is to turn up the volume, take the phone off the hook, sit back and dig it!

Antecedents: Miles Davis with the Gil Evans Orchestra. Recorded in the 50s - Birth of the Cool - Capitol - Sketches of Spain, Porgy & Bess, Miles Ahead, Carnegie Hall - Sony.

E.A.



TASMANIAN JAZZ COMPOSERS - Volume 2

Little Arthur Productions

Distributed by

Newmarket

The list of personnel is fittingly large if one considers that this is probably one of

the first surveys of Tasmanian contemporary jazz. It's a pity that the sixteen bands get only one track each as it leads to two common faults of this CD: lack of preparation and playing everything they know in four minutes. Another fault is that the majority of the compositions are NOT original but thinly disguised versions of standard jazz repertoire.

There's a fine line between reverence of the past and plagiarism. The former is perfectly acceptable for the time it takes to develop an individual voice, after which it's expected that something new and stimulating is forthcoming. The latter sorts the craftsman from the artist. Which do you want to be?

The most damning fault of the disc is its execrable production. The sound is so bad that it was often difficult to discern what instrument was being played. The mixing finds instruments squashed on top of each other and difficult to hear, which is doubly regrettable on a composers' album. It is sobering to think that at least fifty years of music was recorded with one or two microphones and NO mixer.

MUSICAL HIGHLIGHTS:

Track 3: I didn't realise that Leo De Castro was a Taswegian! This is a great original song and a wonderful arrangement and the band really cooks. Two small caveats: Leo's voice is too big and warm for the 'Cool As Ice' song and it's no wonder he stumbles over some lyrics - This song is played at a speed that'd make Jon Hendricks stumble!

Track 6: This is more a musical tone poem than a song. It reminds me of Archie Shepp with Karin Krog done in the 70s. I would have preferred just sax, bass and voice for the development of drama. The tenor obligato could have stretched out a bit and certainly could have been rawer.

Track 8: The composition is a bit tricky for the sake of it but quite interesting. I got the feeling that they were reading their heads off. A ripper tenor solo.

Track 12: Marcus Miller eat your heart out! This is far and away the best track on the album, played in the Miles Davis funky style. A fantastic raunchy guitar solo unfortunately mixed down to the same level as the rest of the band. The keyboard solo starts well but for some strange reason, changes style and rhythm feel making the band sound directionless. I want to hear more of this band! It's also the best sound on the disc.

Track 14: A Junior Mance - inspired romp. I love it! If they come to Sydney, I'll buy them a beer. The 'In Yo' Face' time from

the drummer is great. The bass has a glorious sense of humour - he probably subs as a standup comedian. This is a truly professional sounding band.

Track 15: A good head arrangement of a song that reminds me of the old song 'Temptation'. Very exciting playing by all and an outstanding solo by the Hubbard-inspired trumpeter. This cooks.

I would welcome comments from both readers and musicians alike regarding this review in particular as it may set up a forum of discussion which inevitably will raise the standards in general.

E.A.



JULIAN JOSEPH

Reality

East West 4509 - 93024-2

Julian Joseph, piano, keyboards and vocals / Charnett Moffett and Wayne Batchelor, acoustic bass / Mark Mondesir, drums / Jean Toussaint, tenor sax / Peter King, alto sax.

For those of you who failed to see Julian in Sydney a few months ago or indeed didn't pick up his auspicious debut album "The Language of Truth", here's your next chance.

A little history: Julian is 24, London born, of South African descent and spent his formative years under the tutelage of such giants as Dudu Pukwana, Louis Moholo and Chris McGregor, playing modern jazz, reggae, African dance music, really the full catastrophe! He was one of the founding members of a fairly loose-knit Black artists' co-operative formed in the late '70s, under the nominal leadership of Courtney Pine (he had gained some measure of public exposure). The aims of the co-operative were, to share learning, practice together and eventually form loose-knit bands that were ready to accept engagements. The more sinister and necessitous aim was to break the stranglehold of the White conservative establishment that only offered them bad-paying and more often-than-not out of town work which would obviously lead to their invisibility. This is no joke. I saw it for myself when I was in London at that time. Courtney Pine's success however has given him a measure of influence with the record companies for which the London music scene can be truly grateful as new life has been given to a future dangerously close to being over-run by either visiting artists, mindless tribute bands and the entrenched mainstream (not to mention acid jazz).

If you reread the forward to the Tasmanian Jazz Review, you'll see that I

mentioned respect of the past as a necessity for formulating the future. In Julian Joseph one can hear the '60s and '70s Blue Note classics by the likes of Hancock, Corea, a fair measure of the quirkiness of Andrew Hill and a very large bow to McCoy Tyner. However, and this is the huge difference, not one song, not one phrase, not anything was copied.

Ten of the twelve compositions and all of the arrangements are his own. Let me stress that these are fully-developed compositions and not heads. They swing in the way that McCoy Tyner swings – pulse rather than dance – groovy. This is sitting down music.

His playing has everything; prodigious technique, exciting solos (the arrangements are so clever that it's often hard to tell when he's playing the pre-arranged themes or he's improvising on them).

Jean Toussaint is a good foil as his purposeful meandering offset Julian's dense chordal architecture. His solos are well-developed and in the main, exciting. The rhythm section is a killer! Moffett and Mondesir are a '90s Ron Carter and Tony Williams.

Peter King, on alto sax, is not given nearly enough blowing space. He has a distinctive tone and formidable chops. If I have any problem with this disc it's that neither of the sax players is given enough space to develop their musical statements.

If Julian doesn't make it as a pianist, he certainly should consider a singing career. Two short tracks highlight his light tenor voice and his amusing lyrics. Move over Nat Cole!

This is a very serious album by a very serious young man. It's truly frightening to think that this is only his second, and a major achievement to boot. He's definitely not short of ideas to which the seventy-seven minutes playing time attests.

E.A.



TIM HOPKINS

"Good Heavens"

Distributed by Larrikin

Tim Hopkins, sax / Kevin Hunt, piano / Lloyd Swanton, bass / Martin Highland, drums / Nikki Parrot, bass* / Peter Dasent, piano accordion + / Roger Holton, cello plus Optimisticity / Sonnet / The Loneliest Drunk* / The Sad Clown + / The Fuzz / Bone-us / Ravaged Family – Part 1 + Changing Shoes* / The Bells of Kelvin Grove.

It is with great pleasure that this review announces the release of Tim Hopkins' inaugural album. I have heard Tim grow from

a mere callow youth into a fully developed artist with personality and attitude. He always did have big ears and this album shows him to have successfully synthesised many eras and styles and use them in the development of his own unique voice.

If one had to characterise his sound it would be a light-toned Sonny Rollins (not a bad role model!), however there are many more layers and at times one hears vestiges off Getz, Coltrane and Pharoah Sanders. Essentially however, he has achieved the most difficult and crucial of all criteria – his own sound.

Most impressive are his compositions and arrangements. With affectionate bows to Monk, Mingus, Rollins, Ornette and the MJO, as well as the Italianate-tango of Nino Rota. He weaves elastic structures through which the band improvises. This album is not 'soloist plus band' as all members add their indispensable character. I particularly enjoyed 'Ravaged Family – Part 1', where Tim blasts away with Pharoah-esque passion against a formalised setting.

The rhythm section gives him able support and they swing hard on the blues based songs. Particular mention should be made of Lloyd Swanton's fine playing. His propulsion of the time makes the group listen intently and as a result play with fervent conviction.

The sound is exceptionally natural and tonally accurate and one can actually 'see' each instrument in its own space. A product of the golden ears of Barry Wolifson, their engineer.

Larrikin is to be applauded for its support of local jazz of this calibre. One can only hope that this album is the first of many for both Tim and Larrikin. Wholeheartedly recommended. Do yourself a favour and catch him live when he's in your town, either with this band, 'Good Heavens' or with Vince Jones or indeed with the 'The Umbrellas', one of the most innovative bands that this country has produced.

E.A.

BRIEF TAKES

GENE HARRIS

At Maybeck

Concord D41677 – Dist: Festival

This is Volume 23 of a series devoted to the solo piano idiom and recorded at the small and acoustically good Maybeck Hall.

Harris first came to fame with The Three Sounds in the '60s, with his blues-drenched and two-handed playing. He has

made countless enjoyable albums over the years and this is no exception. The absence of a rhythm section does not impede him but allows him, if anything, to be more rhapsodic as he travels through a program of well-worn standards and the obligatory blues shout ('Lu's Blues').

(Editorial note: With Harris currently enjoying a measure of acclaim, it would serve Polygram well to re-issue his best album 'The Three Sounds – Live at the Living Room' on Mercury.)

E.A.

ZOOT!

OJC D26666

Zoot Sims, alto and tenor sax – Nick Travis, trumpet – George Handy, Wilbure Ware, bass – Osie Johnson, drums. Recorded 1956.

Is a very early date by the ex-'Four Brothers' saxophonist. An already firm-toned and swinging sound very much in the 50s cool school idiom. Travis is a good foil and plays in the Miles-style that was so influential in that era. The rhythm section is solid. Zoot has gone on to making many superior efforts. For completists only.

E.A.

10 to 4 AT THE FIVESPOT

OJC D26714

Donald Byrd, trumpet – Pepper Adams, baritone sax – Bobby Timmons, piano – Doug Watkins, bass – Elwin Jones, drums. Recorded 1958.

One of the earliest 50s live club recordings. In the liner notes it mentions that the producer asked the band not to play long tracks in case there was a glitch in the proceedings. That's what we get: a relatively safe but enjoyable outing by five musicians just making a name for themselves. There are a few highlights however this is the album's third reissue and I still haven't been convinced to keep it.

E.A.

AFRICAN WALTZ

OJC D2671 – Recorded 1961

This is a real swinger. A big band under the nominal leadership of Cannonball Adderley with interesting arrangements by Ernie Wilkins and Bob Brookmeyer. The jazz-based songs are given flag-waving treatment as a foil for Cannonball's muscular wailing. Very much in the '60s idiom. This'll have you dancing around the room as it did me. Highly recommended.

Antecedents: "Live in San Francisco" – OJC. "Somethin' Else" (with Miles) Blue Note.

E.A.

DUKE ELLINGTON

The Blanton-Webster Band

BMG 74321 13181 2

The phrase "beyond category" you read elsewhere in this issue as a description of Duke Ellington's music was first used by him, I seem to remember, as a comment on Ella Fitzgerald. No matter. Beyond category, sans pareil, incomparable, unprecedented, unsurpassed – throw in all these and any other worshipful epithet to describe this superlative three-disc set of 66 titles recorded between March 6, 1940, and July 28, 1942. For this is the ultimate cream-de-luxe in all the coffee of Ellington's music.

Jimmy Blanton, bassist supreme, and Ben Webster, just about the only tenor saxophone you can mention in the same breath with Coleman Hawkins and Lester Young, are but two of the reasons for the pre-eminence of this greatest of all big bands.

I won't name – let alone analyse – the other reasons, but will try to list in whatever space allotted this review as many of the tracks which I consider the cream of the cream. In alphabetical order:

Across The Track Blues. Ellington composed and conceived of more essays in the blues than any other jazz musician, and this, with wistful clarinet from Barney Bigard and tightly muted cornet from Rex Stewart, is one of the best.

Blue Goose. Last example in big-band setting of the solo soprano sax of Johnny Hodges, the alto saxophonist who was star of stars in a band which included Rex Stewart and Cootie Williams (replaced in late 1940 by Ray Nance, who has two major trumpet spots on *Take The 'A' Train*, who bows and plucks violin on the exotic *Bakiff* and sings and plays on the lightweight *Bli-Blip*), trombonists Lawrence Brown and Joe Nanton, clarionettist Barney Bigard and baritone boss Harry Carney.

Blue Serge. Nigh-grisly lament composed by Mercer, Duke's son, which features melancholy muted trombone by Nanton and brooding tenor by Webster.

Bojangles. Blanton dances, Duke lionises, Webster roars, Bigard soars.

Chloe. Mark Tucker, who wrote the brilliant notes, says Billy Strayhorn is pianist as well as arranger, but the powerful piano chords sound more like Duke's in a rich orchestration revolving around the string bass.

Concerto For Cootie. Herein comprehended and exalted are (to quote Tucker) "joy, sorrow, dignity and resolve".

Conga Brava. Joint composition of Duke and valve trombonist Juan Tizol, who states the theme, which has haunted me since I first heard it on 3AW, Melbourne, early autumn, 1942. Bigard, Stewart and Webster play inspired solos in what has been my favourite jazz record for more than 50 years.

Cotton Tail. In this all-time classic dressing-up of *I Got Rhythm*, Duke reminds us he's a stride pianist in the tradition of James P. Johnson and Willie The Lion Smith, while Webster, hounded by Blanton, hares off ("Run, Rabbit! Run!") in one of the most exhilarating hell-for-leather courses in jazz.

Dusk. Solemn, hushed air which evokes the nostalgia of *Mood Indigo*, *Solitude* and *Rude Interlude*.

Five O'Clock Drag. Seemingly casual flirtation develops into serious affair with eloquent plighting of troths by Rex Stewart and Ben Webster.

Jack The Bear. Blanton at his nimblest in blues-fantasy bass concerto.

Jumpin' Punkins. Rare example of Sonny Greer as solo drummer contains deceptively bumpkin baritone from Harry Carney and one of the most beautiful passages Ellington wrote for his greatest reed section.

Just A-Settin' And A-Rockin'. Just that – and perfect explanation for inclusion of the names of Blanton and Webster (here at their relaxed and lyrical best) in the title of this set.

Ko-Ko. Acclaimed by some as Ellington's greatest opus, this minor-key blues of savage intensity contrasts the trombone voices of placid Tizol and outrageous Nanton over relentless bass line.

Morning Glory. Rhapsody for Rex Stewart and reeds, ushered in by compelling orchestral riffs embellished by piano. Stewart's cornet adds poignant, unresolved postscript.

Never No Lament. Better known as *Don't Get Around Much Any More*, this popular tune has never been played better than in this first-time version featuring inspired Cootie, buoyant Hodges and the dogged, solid, imperturbable Lawrence Brown on trombone.

A Portrait Of Bert Williams. Back in the world of wistful nostalgia, Ellington teams Bigard and Nanton and offers Rex Stewart as a measure of the status of pathos of Bert Williams, the prototype of the literally blackened-faced Negro minstrel.

Sepia Panorama. One of Ellington's greatest explorations of the blues with enormous bass from Blanton, melancholy

yearnings by Cootie (which echo detached Tizol), impassioned Webster and acrid Carney.

I could rave on and on, but the remaining space precludes all but mere mention of *Warm Valley*, *John Hardy's Wife*, *In A Mellotone* – and an admission that some very few tracks (eg, *You, You Darlin'* and *A Slip Of The Lip*) are comparative dross.

But trivia they are, and not up to the standard of any of the 11 tracks on Dave Grusin's "Homage to Duke" on GRP 97222.

A relatively new name to many Australian collectors, Grusin, founder of the GRP label, which has a remarkable array of artists, is an outstanding pianist and keyboard player who has worked with Benny Goodman, Thad Jones, Sarah Vaughan, Carmen McRae and Gerry Mulligan.

On at least three of the small-group tracks (*Cotton Tail*, *Things Ain't What They Used To Be* and *C Jam Blues*), the arrangements are at once so tight and so flexible and the interpretations so sympathetic that you could think you were listening to a big band.

The outstanding soloist on the tracks by the six-piece group is Clark Terry, the only trumpeter I can name off-hand who worked with both Basie and Ellington.

On *Mood Indigo* and *The Duke* (a charming Dave Brubeck composition), woodwinds and a brass section are added. Grusin plays *Satin Doll* and *Caravan* accompanied by only bass and drums.

The opening bars of *East St Louis Toodle-Oo* capture the essence of their menace, transformed into a raunchy riff in the *Sister Kate* theme taken by trombonist George Bohanon.

C Jam Blues undergoes a slow, steady burn seemingly imperceptively to white heat before Brian Bromberg's bass solo, and *Take The 'A' Train*, played uniquely slowly, acquires unwanted poignancy.

I must also mention the rich tenor sax of Tom Scott (especially on *Just Squeeze Me*) and the sensitive clarinet of Eddie Daniels on *Mood Indigo*.

– DICK HUGHES



CHARLIE PARKER

The Complete Dial Sessions

STASH-CD-567/68/69/70

Tolerably well known in jazz lore is the story of the recording engineer who burst into tears when Duke Ellington first produced *Solitude* in the Victor studios 60

years ago. Less well known is the story of the engineer who switched on the control room talk-back during an early Gene Krupa session and shouted desperately to the enthusiastic drummer: "Hey, quit building a house!"

New to me in the exemplary pamphlet notes to the Charlie Parker Dial sessions (89 tracks – some only excerpts – in 1946 and 1947) is the story of Parker's break on the first take of *A Night In Tunisia*, with Miles Davis on trumpet and Lucky Thompson on tenor saxophone. "Parker took a solo break which absolutely floored the musicians and engineers. The rest of the take proved unusual, but Ross Russell eventually decided to issue the fragment".

And here it is – Track 10 from the first disc of this indispensable set – all 53 seconds of it, labelled simply as *The Famous Alto Break*. One can surmise that this stroke of genius, this absolutely colossal invention, so unnerved the musicians (the others were Dodo Marmarosa on piano, Vic McMillan on bass and Roy Porter on drums) that they collapsed in awe and postponed proceedings until they'd picked themselves up from walls, floor and ceiling.

Like Armstrong, Bechet and Tatum, Charlie Parker was an instrumental genius and on most of these titles – with two notable exceptions – he's at his peak. None of the trumpeters (Davis, Gillespie and the sadly underrated Howard McGhee) can match him here, but Errol Garner shares the limelight comfortably with him on three takes on *Bird's Nest* and four takes of the classic *Cool Blues*.

Like many a genius, Parker was annoying, frustrating and dependably unreliable. Ross Russell, owner of Dial records, must have been furious when Parker insisted on having an unknown and unsung singer – Earl Coleman, heavily and not badly influenced by Billy Eckstine – featured on a session for which there had been assembled a rhythm section off Garner, Red Callender on bass and Doc West on drums. Russell retaliated by insisting on an extra strictly instrumental session which gave us *Bird's Nest* and *Cool Blues*, on the third take of which Garner and Callender sometimes sound like echoes (an unconscious effort, surely) of Mary Lou Williams and Jimmy Blanton.

Parker is again at his loftiest blues peak on *Bongo Bop*, on both takes of which Davis plays a wistful phrase at the start of his solo.

These are some of the best examples we have of the early work of Miles Davis.

Gillespie excels too on the opening track, *Diggin' Diz*, but it's hard to hear past Howard McGhee on the *Relaxin' At Carmarillo* session, which also features glorious tenor saxophone in the style of Lester Young (one of Parker's idols) by Wardell Gray, who two or three years later was persuaded that Don Burrows should be Count Basie's new clarinetist. Listen for Barney Kessel's guitar too.

Charlie Parker had to relax at the Camarillo institution after the nervous, physical and mental breakdown during which he recorded the gruesome *Love Man* and *The Gypsy*. Looking into them, in a sense of speaking, is like looking into an abyss. Then – as some German philosopher said – you realise that the abyss is looking into you too. Say, is that bird life down there?

– DICK HUGHES



CHARLIE CHRISTIAN with BENNY GOODMAN

Solo Flight

Vintage Jazz Classics VJC-1021-2

BENNY GOODMAN and SID CATLETT

Roll 'Em!

Vintage Jazz Classics VJC-1032

It's a low-down, crying shame that Sid Catlett never recorded with the Benny Goodman small groups. Imagine a rhythm section of him on drums, Basie (who recorded about 10 titles with the Goodman Sextet), Charlie Christian on guitar and the ever-present Artie Bernstein on bass. Steaming behind Benny, of course, and perchance Cootie Williams on trumpet and George Auld on tenor sax.

There are photos I've never seen before of Christian with Auld and with Basie in the *Solo Flight* pamphlet. Both *Solo Flight* and *Roll 'Em!* come from Larrikin and are of equal incontestable musical and historical value.

Christian became a literally over-fortnight national success in the US jazz world after he travelled from Oklahoma City, where pianist Mary Lou Williams had heard him and afterwards recommended him to talent scout-entrepreneur John Hammond, to Los Angeles to sit in with Benny Goodman. Charlie Christian wasn't the first to use an electric guitar in jazz, but he was responsible for its later widespread use.

Goodman was unimpressed by the first appearance of Christian on the band stand in Los Angeles, but was bowled over by his music and improvised for a dozen or more choruses on *Rose Room*.

Rose Room, the second item on this 24-track selection, is taken from a broadcast from the Waldorf-Astoria Hotel, as are *Memories Of You*, *AC-DC* and *Dinah*. The fit is low rather than high, but the music is marvellous, with Benny really riding for it on *AC-DC* and even getting a laugh with his "Hi-ho Bernstein" vocal aside during the bass break.

Lester Young takes two uncanny breaks on the *Ad-Lib Blues* by the comparatively rare Benny Goodman/Count Basie All Star Octet (listen to Basie's shadowing of Lester at the end of his first break), with whom Goodman sounds less at his ease on *Wholly Cats* than he does on the more poorly recorded version with his own sextet.

The drummer on this particular sextet was Harry Jaeger, who, for reasons I could never fathom, Fletcher Henderson, pianist on the first five tracks, once assessed as his favourite.

Sid Catlett played with Henderson's big band in 1936, with Louis Armstrong's from 1938 until he joined Goodman's in 1941 and finally with Armstrong's small groups (the All Stars) from 1947 until 1951, when he died.

If Harry Jaeger was a good drummer, then Gene Krupa was very good and Catlett was great. Big Sid Catlett was one of the greatest jazz drummers of all. He kicks along both versions of *Roll 'Em!* on the *Vintage Jazz Classics Larrikin* import of the same name with extraordinary press rolls and packs a powerful off-beat rimshot on *The Count* and *A Smo-oo-ooth One*, which, heard here in a remote broadcast of September 1941, had its origin in a riff Christian played on guitar at a warm-up in the studio while waiting for a session with Goodman six months earlier.

Notice how Catlett seems to accelerate the beat on *I'm Here*, an arrangement by pianist Mel Powell, who also arranged *The Earl* (which he also composed) and *The Count*.

Eddie Sauter was responsible for the fresh, inventive arrangement of *Clarinet A La King*.

This was one of Benny Goodman's best bands, but the clarinet-drums duet on *Sing, Sing* is too long.

– DICK HUGHES

BOB CROSBY'S BOB CATS

Volume 1

1937-1938 Swaggie 501

BOB CROSBY AND THE BOB CATS
(sic, but four of the 16 tracks are by the big band and one is Bob Haggart-Ray Bauduc bass-drums duet of Big Noise From Winnetka). Regal 8140112

BOB CROSBY ORCHESTRA
AND BOB CATS
Jazz Archives 157662

Reviewing Swaggie's Bob Cats Vol 3 in the first issue of this magazine, I said I'd hold over the critique of Vol 1 until the release of Vol 2. Vol 2 has not been issued yet, but my hand has been forced (I'm not complaining) by the Regal and Jazz Archives Bob Crosby CDs.

The Regal, billed as a Bob Cats issue, contains four tracks by the big band: Dixieland Shuffle (originally recorded as Riverside Blues by King Oliver's Creole Jazz band), Muskrat Ramble, South Rampart St Parade (I'll make a significant donation to charity when a Crosby big-band CD is issued without this exhausted war-horse being trotted around the ring for the umpteenth and ninth time) and What's New, one of several items regrettably transferred to this CD at too slow a speed.

The Swaggie contains 23 tracks, beginning with Stumbling and finishing with Loopin' The Loop, one of only two titles underrated trumpeter Sterling Bose recorded with the Bob Cats. Bose is also on both takes of Big Bass Viol, which features Bob Haggart's bass and Marion Mann's so-so singing. Connie Boswell, an early influence on Ella Fitzgerald, sings on Martha, Home On The Range, Gipsy Love Song and Sweet Mystery Of Life.

Vol 1 highlights include Stumbling (mouth-watering lower-register clarinet by Eddie Miller), Palesteen (whacky vocal by guitarist Nappy Lamare), trumpeter Yank Lawson's Five Point Blues, one note of which clarinetist Irving Fazola seems to "swallow", and pianist Bob Zurke's Big Foot Jump.

Zurke is featured on Gin Mill Blues, Squeeze Me, Little Rock Getaway, Yancey Special, Big Foot Jump, I Hear You Talking and Honky Tonk Train Blues of the 22-track Jazz Archives CD, which is distributed by Larrikin. This is one of the best selections to date of the Bob Crosby Orchestra, even though it includes (I shall scream; I honestly will) South Rampart St Parade and Big Noise from Winnetka.

A rare highlight is Diga Diga Doo, the first time it's come my way since the two-part Australian Decca 78rpm issue. It's a reminder of what a powerful bassist Bob Haggart was. He also arranged and composed the big-band Dog Town Blues, and, with Ray Bauduc drumming ecstatically, propels tenor saxophonist Eddie Miller and Bob Zurke on I Hear You Talking by Four Of The Bob Cats.

Bob Crosby sidemen provide some of the high spots of the Wingy Manone Collection Vols 2 and 3, which, like Swaggie, is available in Sydney through Jazzology (West Ryde) and Jazz Plus (Rozelle).

Gil Bowers, who came to Sydney in 1961 as Dorothy Dandridge's accompanist, Ray Bauduc and clarinetist Matty Matlock are on Vol 2's four opening tracks. Wingy, one of the truly great Dixieland trumpeters and singers, presents Four Bales Of Cotton on Shine, and Bowers and Miller are in there punching with Wingy again on Panama.

The closing bars of Nickel In The Slot on Vol 3 (Matlock, Miller, Bowers and Bauduc again) sound as though they could have been an inspiration for March Of The Bob Cats. Marvellous music.

On what must be one of the most unlikely line-ups in jazz history, Wingy introduces on Vol 2's Never Had No Lovin' and I'm Alone Without You Artie Shaw on clarinet, Bud Freeman on tenor sax, and - on piano - Jelly Roll Morton.

- DICK HUGHES



SAM McNALLY

Spellbound

on Veda -3

This one's for lovers of contemporary music. Keyboardist and composer Sam McNally is probably better known as a sideman with John Farnham, Doug Ashdown and Tommy Emmanuel. That is until now! McNally has just released his first solo album "SPELLBOUND". With an emphasis on the instrumental, the album has elements of funk, jazz and Latin. It's a great collection of originals and standards and includes guest performances by David Jones, Andrew Oh, Michel Rose, Louie Sheldon, Peter Bishop and Tommy Emmanuel.

- JILL MORRIS

BOBBY GEBERT

PIANIST/COMPOSER

TUITION AVAILABLE

- All Instruments
- Jazz, Blues, Improvisation

Students include:

- ANDREW SPEIGHT
- ANDREW DICKESON
(Both Thelonious Monk Competition Finalists)

In 1992/1993 Gebert has accompanied:

- JIMMY WITHERSPOON
- JUNIOR COOK
- CLAIRE MARTIN
- TRUDE ASPELING
- BUDDY DE FRANCO
- EIJI KITAMURA
- EDDY HENDERSON
- BOBBY SHEW
- JUSTIN ROBINSON
- RICHIE COLE
- JOHNNY GRIFFIN

"Gebert is the Master in this Country ..."

- Sydney Morning Herald

Tuition Enquiries:


Phone: (02) 953 1861

Booking Enquiries:

Contact RICHARD MURPHY

Tel: (02) 389 1590

Fax: (02) 389 9249



Now you can enjoy
pure digital sound in the comfort of
your own running shoes.

Philips' new DCC130 has a distinct advantage over other portable digital players. It really is portable. You can take a DCC130 mountain bike riding, skiing or jogging, and it won't miss a beat.

Being digital, it offers comparable sound quality to CD (as does the DCC car unit) for just \$999 (RRP). It also plays your old cassettes so you won't have to start your entire music collection again. And Philips' range of in-home systems lets you record your own DCCs from CD (copyright may apply) with no audible loss in sound quality.

So take a DCC130 for a test run. You'll find it won't jog once. For more details or your nearest dealer's name, call 008 803 312 today.

TAKE A CLOSER LOOK

DIGITAL
dcc
COMPACT CASSETTE



PHILIPS

Audio

by Gary Sellers – HiFi Junction

THE brief for Audio 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!

In the new products department is a whole new lineup of five channel decoders and system centres from most major makers of the rising sun variety. A design concept which places the auditorium in digitised form in your living room, thus recreating the jazz cellar or Carnegie Hall, or whatever perfectly ... (And if you believe that, we know of a good, cheap bridge you can buy, too)! What it in fact recreates is a stored digital plot of the analog of the venue.

Five Channels wrap their music around the room. Which ought to be a huge deal; it is of interest only if you want laserdisc movies where it goes a long way with the 'gee-whiz' club. Music is a different thing again.

Most rooms will provide a sound-stage, all by themselves. A reverberation set up in any rectangular space will bounce off the wall, and generate an image of what it has reproduced. Do you need centre and back speakers to do this? Not at all. Someone once described Five-channel as a "Yamaha driven Australian phenomenon". Not wrong, whoever it was! Yes, others are marketing it too, but no one is making a meal of it quite like the aforementioned.

You can always **add** the five channel capability to your stereo system at a later stage, when and if required. It is infinitely more important to have the sound balanced and properly reproduced, then to add a couple of channels!

In a product review in a British Hifi mag, the new Linn Helmet has been explored at length. Basically, a non-aural musical experience inducing vibration directly into the cerebral cortex electrically. The 'helmet' is stretched – rather like a bathing cap over the skull. Developed by GawtcherGayn consulting, no doubt.

BALANCE

The Best Amplifier in the World? – \$144,000
(Ongaku Audio Note – 27 Watts/Channel)

One of the Best Sounding Amplifiers
in the World – \$349

(Rotel RA 920 AX – 20 Watts/Channel – Five year Warranty)

This is how crazy it gets. If you have a lazy half-million or so to invest in your HiFi, then there are some delectable offerings around. Eg: one prominent Danish company offers stunning visuals in a Five-thousand Dollar midi-system. Around 18 Watts/Ch, it will delight any interior decorator ...

Our brief has remained the same since we first opened shop in 1978: Better sound for less money.

If you couple the above Rotel to their brilliant 'RCD955' CD and a pair of -say- KRIX BRIX, add audiophile Interconnects, then lovely music is yours for \$1400. That leaves around \$77,201 to squander on other luxuries ...

Some of our other friends: Luxman, Denon, QED, Onkyo, Proton, Tannoy, JPW, Rega, Polk, Acoustic Research ... Many More!

Call us, consult with either Felix, Wayne or Gary and

LET YOUR EARS BE THE JUDGE!

hi-fi junction
Pty. Ltd.
audio consultants

AUDIO SYSTEMS
and expert service

Bondi Junction

290 Oxford St, Woollahra, NSW 2025
Phone: (02) 389 4000 • Fax: (02) 389 2931

ANDREW SPEIGHT

Continued from page 18

He was also paired with another versatile reed player, the unsung Briton Alan Barnes, in a tribute to Charlie Parker, Barnes, best known for his work with the world's best mainstream band, that of trumpeter Humphrey Lyttleton, was quite at home in a program of bop lines associated with Parker and pianist Thelonious Monk.

From the heights of Edinburgh and Brecon, it was off to London, playing at the Ruislip Jazz Club, Shepperton Jazz Club and the Tenor Clef, run by bassist Peter Ind who has played with Warne Marsh, Lee Konitz and Lennie Tristano.

And the highlight: part of the orchestra made up of English and overseas musicians which reed player Bob Wilber put together for a tribute to Benny Goodman. Also in the band from Edinburgh were Barnes, who played lead alto, and Allen.

From swing to bop, Speight is at home with the tradition.

And he is back in Detroit now, an important part of the local scene playing with former Horace Silver trumpeter Louis Smith, drummer Randy Gillespie and trumpeter Marcus Belgrave.

His heavy teaching schedule may have prevented him appearing at the Monterey Jazz Festival in September but Sydney fans who packed The Soup Plus on July 12 have an indelible memory of his ability.

Has "The Soup" ever had a more knowledgeable or bigger crowd on a Monday night?

The magnet...a reunion of Speight's swinging hard bop quintet from the late 1980s. Now's The Time. It couldn't have come at a better time to show Sydney Fans what they have been missing.

Warwick Alder, still unchallenged as our best modern jazz trumpeter in sparkling form, playing beautifully on the Mal Waldron ballad Soul Eyes or swinging effortlessly on Confirmation.

And Bobby Gebert, still the master of the hard bop piano, at the helm of the country's best rhythm section, prodding and urging the soloists, helped by the superb big tone of Jonathan Zwart's bass and the rhythmic drive of drummer Andrew Dickeson who goes from strength to strength.

(It is scandalous that this trio, with four hours of music on tape, has not yet been able to get a grant to market a CD. Thank God this session at "The Soup" was recorded by the ABC.)

DON SLEISHMAN

Drummer, Inventor makes his mark with his unique drum systems

THERE'LL be plenty of guys playing today using what they may think is a modern invention – the double bass drum pedal on one drum. They'd be wrong though, that particular item was first designed and developed in 1965 by Don Sleishman. Of course it's changed since then but the original concept is the same, two pedals connected to hit one drum.

That is by way of an introduction to Don Sleishman, drummer, inventor and now manufacturer, who's name these days is better known for the Sleishman drum kit, which is even more revolutionary than the original double pedal. The concept behind the Sleishman drum stands all the old ideas of how drums should be built on their collective heads, but in fact uses principles applied to other acoustic instruments.

The example used by Don to illustrate his point is an acoustic guitar which creates the sound by the acoustic chamber (body) amplifying the vibrating string to give the sound. Now try to bolt or screw some metal blocks to that acoustic body in sound quality and level.

It was back in the 1970s whilst experimenting in his workshop that Don discovered how this related to a drum shell. Balancing a drum shell (without any fittings, etc) from the inside on the thumb of one hand, he struck the shell with the other hand. The sound was warm, clear and resonant. The difference just one lug or fitting made was unbelievable, all the resonance and tone had disappeared.

Making this sort of discovery is one thing, actually doing something about it is something else again. He had to come up with a system which would allow heads to be attached and tensioned in the normal way, and also the brackets for tom holders etc.

The shell or body of the Sleishman drum is TOTALLY free of any fittings or tension casings and is held only by the heads. They are in turn held in place by a unique ring system into which the tension rods and other fitting are fastened creating a frame with the drum cylinder in the middle. By taking off the top head, the drum shell can be removed, revealing what looks like a set of circular ribs.

The shells are imported from the US and are made from the finest Canadian Rock Maple. Finishing is done at Don's workshop with special attention being given to the drum head bearing edge which are machined to strict tolerances of roundness and shape.

The finished result is a drum which resonates freely but without the unwanted overtones, giving a warm clean sound.

Don Sleishman still plays drums (his own of course) and continues to develop and improve what is already a world class and totally unique instrument.

Anyone wanting more information about Sleishman Drums can contact Don on (02) 600 9472.

And then there was Andrew Speight, lyrical on Billy Strayhorn's Chelsea Bridge, or full of passion and fire on Gebert's up tempo Blues for Walter Davis.

A musical night to treasure, a night to remember...and my highlight of the Sydney scene for 1993.

Announcing the final number, This Goodbye Could Last a Long, Long Time, a melodic swinging opus by Detroit tenor

player Donald Walden, Speight said: "and now for the last time, Now's The Time."

One hopes not.... Sydney needs a band of this calibre... at a time when overpraise and hype are the norm among some of the "police", Speight is a prime example of what our young musicians should aim for. International respect where it counts.

PRODUCT REVIEWS

GUILD

The jazz guitar has been a part of GUILD since the company was founded in 1952 by Alfred Dronge. His collaboration guitar legends such as CHARLIE BYRD, JOHNNY SMITH, BUDDY GUY and DUANE EDDY has helped the GUILD jazz guitar become synonymous with quality and craftsmanship.

There are many models available in the range including the GUILD X-160 SAVOY. The X-160 features 2 chrome plated, traditional humbucking pick-ups, chrome plated hardware and an original Bigsby bridge give the X-160 a unique look. The X-160 features a solid curly maple arched top with traditional f-holes. The back, sides and neck are also solid curly maple. The rosewood fingerboard has mother of pearl dot inlays and the headstock features the traditional pearl inlaid GUILD logo.

The X-1260 is available in either blond, sunburst or black.

For information on these and other quality GUILD products contact DOMINANT MUSIC on (03) 888 6259.

STRINGMASTER DIGITAL GUITAR TUNER

The Stringmaster Digital Guitar Tuner, does the unbelievable. A machine that actually tunes the guitar for you. The Stringmaster has a motorised socket that fits over the machine head of your guitar. As you pluck the corresponding string, the Stringmaster physically tunes the string for you. It will actually tune new strings from completely slack to perfect pitch. Other tricks are a manual or automatic string selection, pitch setting from 439 through to 446Hz and string unwind.

Stringmaster is ideal for the guitar roadie, multiple guitar owners or anyone in the business of guitars.

Stringmaster are available through Wireless Systems Australia, (03) 357 1434.

CARLSBRO SHERWOOD COMBO GUITAR AMPLIFIER

Guitarists who play electro/acoustic instruments should plug into a Carlsbro Sherwood Combo Guitar Amplifier. Widely considered the best in their field, Sherwoods produce a very warm rich sound, raw power and a fat bottom end. The 100 watt Sherwood, the 65 watt Sherwood Junior and the 30 watt Sherwood Baby, all seem to have power beyond their stated specifications.

An important feature of the Sherwoods is the choice of a balanced line, low impedance input or an unbalanced, high impedance input on Channel Two. This setup allows blending of vocals or keyboards with the instrument on Channel One. Controls are virtually standard across the range. Channel One has gain control, three band EQ with parametric mid and a reverb Channel Two has gain control, two band EQ and reverb.

The guitar and vocal mixing is tonally superb, accurate and very crisp. The separation is surprisingly good. An excellent sound for small pubs or venues.

The tonal quality and power of the Sherwood will ensure a great stage sound in any band situation. The Sherwood performance is equally impressive for mandolin, banjo, dulcimer, violin, cello or solid body electric guitars.

THE HOHNER REVELATIONS

While we're on the subject of electric guitars, new from Hohner Guitar Research, The Hohner Revelations, are also worth checking out. Hardware is from Wilkinson, USA, and includes the VS 100 convertible vibrato system or convertible locking vibrato. The Wilkinson rollernut but keeps string friction to a minimum. Revelations have a unique new equalisation system known as ATN (advanced tonal network). This system can render a vast range of tonal qualities to whatever effects you may be using. The ATN is bypassed by depressing the first tone control. In this mode the pickups receive an extra 2DB output for power overdrive work. Some experimentation with these variables is highly recommended.

Electronics include high output laminated ATX pickups in various configurations. The guitar is constructed from solid alder (no endangered hardwoods). The necks are one piece maple with either 24 or 27 fret rosewood fingerboard.

The revelations are extremely light, between 2.9kg and 3.2kg, great to throw around. The action is so low a paperback match can't slide between the strings and frets.

The choices of various colours and textures combined with the revelations tasteful lines are guaranteed to attract attention.

Playing a revelation, well, it's comfortable and it does what its meant to do, sounds great, that's probably the essence of a great guitar.

- CLIVE LOCHNER

INTRODUCING: **MINI-FLEX™** Microphones

damien gerard
SOUND STUDIOS



The acoustic sound of your guitar

DESIGNED & MANUFACTURED IN THE U.S.A. • NOW AVAILABLE FROM
SELECTED MUSIC STORES • TRADE ENQUIRIES WELCOME

MINI-FLEX is a condenser microphone that you install **INSIDE** your acoustic guitar or hollow-bodied instrument. The guitar models install through the endblock on place of the strap-button, you can fit the thing to violins, banjos, mandolins, dobros and virtually anything with space. The mic element is on the end of a little gooseneck, so you move it about to get the right sound inside. Much better than a pickup!

Omni or Uni directional models are available.

Proudly distributed by:
DAMIEN GERARD SOUND STUDIOS
64 WATTLE STREET, ULTIMO, NSW 2007
Phone: (02) 660 8776 • Fax: (02) 692 9915



NEW GEAR



Henri Selmers' newest releases

THE exciting new Super Action 80 Series III Soprano Saxophone – the latest from the accepted world leader.

With the upsurge in Soprano playing the market demanded better and that's just what Selmer came up with. After long experience, a highly detailed research and development programme together with close consultation with many saxophone players worldwide the "soprano dream" has come true.

Acoustical homogeneity, has been the key word in designing the Series III. The goal of achieving the same sound quality over the whole range is captured completely in this instrument. The sound colour, timing, dynamics and balance between lower and upper register even up to the new high G are quite remarkable.

The full rich overtones of the sound colour give it a "non-nasal" character and the well known "Selmer Sound" is maintained to which an easy, though very controllable emission has been added.

Thanks to the acoustic flexibility this Soprano is not only in the province of the specialist.

As standard the outfit is equipped with two detachable necks (straight and curved). The neck is held in perfect axial playing position by virtue of a position indexing device having an excellent tightening system. This new design features a front situated octave key on the neck giving better high note emission and avoiding water problems.

Newly designed keywork offers an excellent playing position and better balance between right and left hand is provided by better left hand little finger and right hand spatulas.

The overall instrument ergonomics is much closer to the also saxophones traditional fingering.

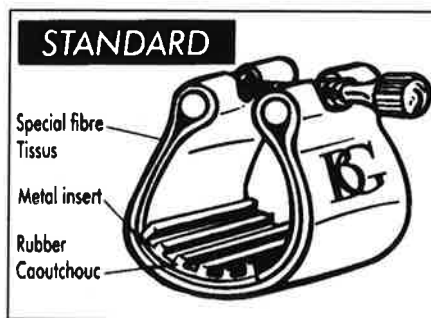
Many modern compositions with their more demanding writing give need to wider ranges on contemporary instruments. To cope with these needs the feature of the extra high G key (located right above the high F# key so as not to change the traditional fingering) has been incorporated.

A three-way adjustable thumb rest enables an excellent grip of the instrument with optimum balance for right hand fingers avoiding cramp of the hand.

The personal selection of mouthpiece with the instrument offers the discerning musician a masterpiece but then who would expect anything other from Henri Selmer & Cie.

Distributed by Ensemble Musical Instruments Pty Ltd.

New Product from BG



AN exciting new product is now on the market to improve the way you hold onto your reed.

It's a range of ligatures from the French Company BG. A unique design of high quality materials that provide an excellent grip of the reed but still a large freedom for the reed to vibrate.

The result is a greater volume of sound in which a richer and fuller coloured tone is achieved, along with free emission and an easily obtained staccati. These ligs are bound to be popular with the student and professional player, both Classical and Jazz.

BG provide a range of ligs to suit different sounds from jazz to classical, using both metal and leather materials. They cater for metal and hard rubber M/Pces from Eb Clarinet to Baritone sax. The ligs are complemented by a large range of straps, harnesses, swabs, stands and other accessories all to a very high standard of manufacture.

Distributed by Ensemble Musical Instruments Pty Ltd.



Woodwind and Brass

The Professional's choice



Ligatures and accessories

"When you've tried the rest come to the best"

ENSEMBLE MUSICAL INSTRUMENTS

A.C.N. 002 489 929

Telephone:
(02) 958 1423

Facsimile:
(02) 958 7962

*Exclusive agents for:
Henri Selmer Paris & BG*



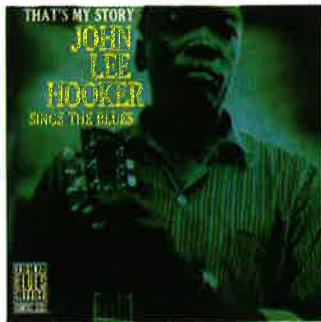
SONNY'S STORY/SONNY TERRY



PRESENT A FANTASTIC COLLECTION OF PREMIER BLUES ARTISTES

CHOOSE FROM ANY OF THE ARTISTES LISTED BELOW
EARLY ORDERS WILL RECEIVE A FREE "ORIGINAL BLUES CLASSICS" SAMPLER ON CD OR CASSETTE

CDs JUST \$19.95 - CASSETTES \$14.95



| CAT No. | TITLE | ARTIST |
|-----------|---------------------------------|--------------------------------------|
| C/D 29081 | Willies Blues | Willie Dixon/Memphis John Lee Hooker |
| C/D 29121 | Sing The Blues | Albert King |
| C/D 29085 | Blues At Sunrise | Lightnin' Hopkins |
| C/D 29074 | Going Away | Brownie McGhee |
| C/D 29083 | Brownies Blues | Memphis Slim |
| C/D 29076 | All Kinds of Blues | Otis Span |
| D 26764 | The Blues Never Lie | Sonny Terry |
| C/D 29082 | Sonnys' Story | Memphis Slim |
| D 26685 | Legend of The Blues Vol. 7 | Sonny Terry |
| C/D 26771 | Sonny Is King | Jimmy Witherspoon |
| D 26762 | Baby, Baby, Baby | Willie Dixon |
| C/D 29088 | Hidden Charms | Reverend Gary Davis |
| D 26759 | Say No To The Devil | Tampa Red |
| D 26760 | Don't Tampa With The Blues | Homesick James |
| D 26763 | Blues On The South Side | Jesse Fuller |
| D 26766 | San Francisco Bay Blues | King Curtis |
| C/D 29080 | Trouble In Mind | Pink Anderson |
| D 26761 | Carolina Blues Man | Alberta Hunter |
| C/D 29084 | Living Legends | Lonnie Johnson |
| C/D 26698 | Losing Game | Varius Artists |
| C/D 26083 | Planete Blues - Essential Blues | Albert King |
| D 26792 | The Blues Don't Change | Albert King |
| D 26793 | Albert King In San Francisco | Jimmy Witherspoon |
| D 26753 | Jimmy Witherspoon | Albert King |
| D 26788 | I'll Play The Blues For You | Memphis Slim, Tampa Red |
| D 26699 | Bawdy Blues | Lonnie Johnson |

Note: 'D' denotes CD only.

The first few customers to purchase any of these titles from the stores listed below will also receive a FREE Sampler.

SYDNEY Birdland, City - Jazz Plus, Rozelle **SA** Muses, Rundle Mall
VIC Gaslight **WA** 78 Records, City
QLD Skinnys, Queen Street Mall **TAS** Soundwaves, Burnie & Devonport

ORDER THROUGH THE MAIL IF YOU CAN'T GET TO THESE STORES

Please send me the following CDs Cassettes **ALLOW 21 DAYS FOR DELIVERY**

| CAT No. | Title | \$ | CAT No. | Title | \$ |
|---------|-------|----|---------|-------|----|
| | | | | | |

LIST FURTHER REQUESTS ON A SEPARATE SHEET

Please charge my credit card. Type Number Expiry Date

I am over 18 years of age Enclosed is my cheque Money Order for \$
 Signature Plus \$3 Postage and Handling

PLEASE ALLOW 21 DAYS FOR DELIVERY. MAKE CHEQUES PAYABLE TO "AUSTRALIAN JAZZ & BLUES"

Name Address

..... Post Code

MAIL TO: AUSTRALIAN JAZZ, PO BOX 679, BONDI JUNCTION, NSW 2022.

GRUSIN &

ELLINGTON

AN EXTRAORDINARY MUSICAL EVENT!

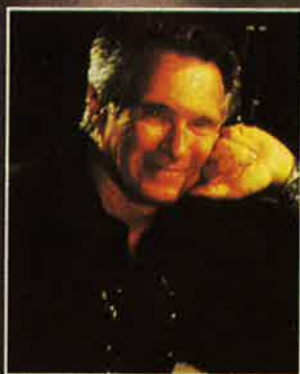
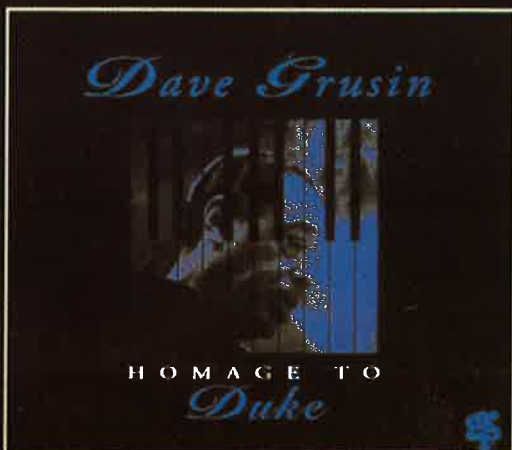
Dave Grusin's special tribute to Duke Ellington includes new interpretations of the Duke's classic hits, *Mood Indigo*, *Satin Doll*, *Sophisticated Lady*, *Take The "A" Train*, and more. Guests include Clark Terry, Tom Scott, Harvey Mason, Eddie Daniels and others.

Deluxe package

with special text and photos.

GRUSIN & ELLINGTON

only on GRP CDs and Cassettes



Available on GRP Compact Disc
and HQ Cassette
©1991 GRP Records Inc.

THE
DIGITAL MASTER
COMPANY

Fender Bassman

Twin
Reverb-Amp

DESIGN & CIRCUIT
PATENTED

VOLUME TREBLE MIDDLE BASS REVERB SPEED INTENSITY

FENDER MUSICAL INSTRUMENTS

BLUES POWER.



Fender Australia Pty Ltd (ACN 001 648 602) is the registered owner for the following trademarks: Fender, Stratocaster, Strat, Telecaster, Tele, Squier, Super Bullets