

AUSTRALIAN  
**JAZZ**  
AND BLUES

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AUSTRALIA

AUSTRALIA'S JAZZ  
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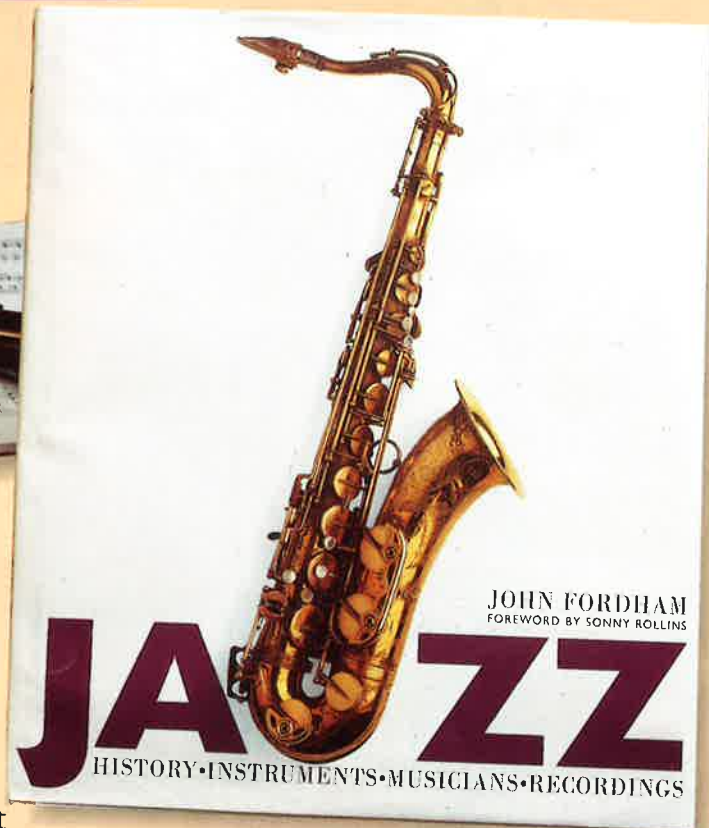
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INTERVIEW WITH  
WYNTON  
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BY  
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*I've never found it a problem  
 getting to grips with the  
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# WAYNTON MARSALIS

**EXCLUSIVE INTERVIEW  
FROM NEW YORK  
BY KEVIN JONES**

The sun may have been shining through a blanket of high humidity in Sydney but it was midnight in New York although you wouldn't have known by the articulate voice at the other end of the line stressing the values of the jazz tradition and the importance of swing.

A Lester Bowie or a Greg Osby might

not agree. Nor would those who believe Jazz's future is on the cutting edge of the music never mind that nothing has been offered by the avant garde in the past 20 years that hadn't been done by Miles Davis, John Coltrane and Ornette Coleman

But to me the words made sense ... a fresh breeze in an increasingly politicised jazz scene. And let's face it the music is more important than the politics and empire building.

"Too much emphasis is placed on styles in jazz rather than playing it!"

Who could argue with that?

And for those who argue that he is trying to keep jazz locked in a time frame, the logical reply: "We are not returning to the past but taking some of the positive aspects



of the music and improving on the best of what has been done in the past!"

For those who have sat through long bass and drum solos as each member of a small group gets an extended workout, many times running up and down the scales when they have nothing left to say, the comment: "Drummers are too loud and solos too long. They need to find different grooves. We seem to have lost the art of the short coherent solo!"

The speaker - Wynton Marsalis, the most important figure in jazz today and its inspiration as the music moves towards the 21st century. He is one of the great jazz trumpeters and don't let anyone tell you otherwise . . . last year, both in person and on record, he more than confirmed that status.

As a composer, some overseas critics are already comparing him with Duke Ellington because of the substance and originality of his compositions with their feeling for the blues. Ellington's influence is never far below the surface of his writing . . . there can be no greater praise.

At his peak, Ellington wrote for jazz's greatest orchestra with a roster of solo talent unmatched in the annals of the music.

Marsalis may never have the chance to write for an orchestra of such talent but he has already written a film soundtrack (Tune In Tomorrow) music in the blues and gospel idioms, an urban portrait (Griot New York)

for the Garth Fagan Dance Company and a six-part score danced by the New York City Ballet in January.

He may be writing for a septet at the moment but it may not be long before his creative composing skills are adding to the classic big band literature.

As Wynton said: "I'd like to try a big band eventually. I might even do it next year."

But one thing is certain - it won't be a ponderous aggregation.

Ask Wynton the most important thing in jazz and he'll reply: "Swinging. It's the secret of coordination in a group; it means you are willing to communicate with other people. The only way people can work together is if they swing."

He praises the All American rhythm section from the original Count Basie Orchestra - Basie piano, Freddie Greene guitar, Walter Page bass and Jo Jones drums - which not only enabled a soloist to play on top of the beat but could swing so softly.

Which brings his criticism of so many modern drummers - "They're too loud and solo too long. There's no co-ordination with the bass player. They don't listen to one another. How can they wing?"

Wynton has been outspoken critic of much of today's so-called popular music but he is not one to wallow in nostalgia.

Take the big band era: most the orchestras weren't jazz bands. nuke Ellington had a great band . . . but he wasn't popular as the

# Wynton Marsalis Septet



**"In This House, On This Morning** addresses the emotional life of a church service. I've always been interested in the spiritual experience, because there's power and substance in the spiritual search. This piece isn't about a specific religion. It is about the desire to know a God."

*-Wynton Marsalis*

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others. In the 1940s bebop wasn't popular.

"Everything 'music' moves in cycles . . . we're in a down cycle at the moment. Even popular dance has suffered.

We're not returning to the past in our music. We're being positive . . . attempting to improve in the best of what has been done before."

And what are today's young American jazz musicians playing?

"They're playing like they're members of Art Blakey's band."

(The late drummer's groups, one of the finest training grounds in jazz for young musicians, were noted for their hard swing and dedication to the bop tradition.)

"Many of the people who get recording contracts are not musicians," he continued.

"The younger (jazz) musicians represent only a very small percentage who get recording - contracts. How can you expect them to emulate a Clifford Brown or a Lee Morgan straightaway?"

And how would Wynton like to see jazz in the year 2000 - "More people playing the music . . . not musicians, but young people."

Anyone fortunate enough to see his septet (Wycliffe Gordon trombone, Wes Anderson alto, Walter Blanding Jnr tenor and soprano, Eric Reed piano, Reginald Veal bass and Herlin Riley drums) live during their Australian tour would have heard music from the full jazz spectrum.

As Wynton sets such a high standard for himself, both as a trumpeter and composer/arranger. and his band satisfaction can be virtually guaranteed at any concert.

English critic Dave Gelly when reviewing the year in jazz for 1993 wrote in The Observer in London last year: "Every jazz generation has to have its hero - Louis

## **Swinging. It's the secret of Co-ordination in a Group**

Armstrong, Charlie Parker, John Coltrane and (Wynton) Marsalis served a role model for the generation of English jazz musicians now approaching 30 which includes Courtney Pine, Steve Williamson, Julian Joseph and Gary Crosby.

Without the inspiration of his appearances here in the early 1980s they might not have stuck with jazz and we should have missed a lot enjoyable music." Let's hope his short Australian tour brings inspiration for a new generation of musicians with their feet firmly planted in the music's tradition

As Wynton says: "We're just trying the swing."

And there's nothing wrong with that!

The Australian Jazz and Blues Magazine is filling a vital need in Australia. With coverage of events in every area of this country and overseas, the magazine acts as a vital source of information and, also, a unifying cultural influence.

*Jim McLeod  
ABC Radio*



Australian Jazz and Blues magazine is the most important magazine in this country. Its national and international outlook bring the Jazz/Blues community information in an entertaining way, giving "us" a focus we've not had before.

*Barry Crook*



Congratulations on the second issue of the magazine, which is a marked improvement on the first, although I still think there is room for more improvement.

A few suggestions:

I believe there should be both a detailed preview and a review of all major events, like the Wangaratta and Montsalvat festivals.

While there were more Australian jazz CDs covered, I think the magazine should ensure that every local release is covered.

*Adrian Jackson*



There is a definite need for marketing the jazz industry and your magazine needs to be National to help inform musicians all over Australia of the latest trends and ideas. I wish you every success on producing a much needed publication and support you and your staff.

*Brian Jones  
Brian Jones Music Agency*

# ONE



# FROM YOU

---

*LETTERS PLEASE !  
To the Editor  
Suite 703, 220 Pacific Hwy  
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---

The magazine is the only professionally produced 'glossy' publication in Australia which is devoted totally to the support of the art forms of jazz and blues and as such has my wholehearted support.

*Sigmund Jorgensen  
Director Monsalvat Jazz  
Festival*



It is vital for our artform that a magazine with a national perspective exists. Your magazine provides a vital link for jazz and blues.

Australia needs your magazine, it doubtless needs support from the Australia Council at least until such stage as corporate sponsorship through advertising

and effective distribution nationally allows you to fully establish the magazine.

The quality of the two issues so far obviously indicates that you and your staff have the expertise to provide the Australian jazz and blues public with a vital support mechanism.

*Gary Lee  
WA Academy of  
Performing Arts.*



Thank you very much for the first edition of Australian Jazz and Blues and the enclosed Cd, which I think is great, (A pity it could not have been Australian Jazz).

As requested, I make my brief comments on this publication.

The magazine, apart from being very informative is of high quality, and deserves the highest accolades for an Australian jazz journal.

The story by Joya Jenson was inspiring but I fail to see why publishers insist in the habit of continuing a story 42 pages further on, perhaps this has something to do with your typesetting but in this instance I don't think so as page 61 was 50% advertising, hence the balance of the story and the accompanying Ad could have just as easily continued on the next page.

It was disappointing to me that all the reviews and new releases were overseas. What about our local artists?

In general you are to be congratulated on a very impressive journal, and I look forward to future editions.

*Margaret Peterson  
3WRB 97.4FM*



*Letters published subject to  
available space.*



## FROM THE EDITOR

Australia seems to be the flavour of the year for visiting overseas artists. The diversity of styles that are landing on our shores is staggering.

The full-blown funky jazz of "Incognito" ... the lyricism of pianist Liz Story ... The Afro-American exuberance of Taj Mahal ... Vanessa Rubin's superb vocalise ... the list is endless! Add to this the great opportunity for our Australian artists to work next to these International "greats" and to demonstrate to them how far the local brand of jazz has advanced in recent years.

All of this wild activity is clear evidence of the growth of jazz and blues as the music of the nineties. As our readers know, it has always been a music of creativity and entertainment which was often for a 'specialist' audience. Now the word is spreading to a much wider audience and very young people have Sonny Rollins, John Coltrane or Miles Davis in their record collections, sometimes sitting next to Madonna.

Let's hope the revolution continues!

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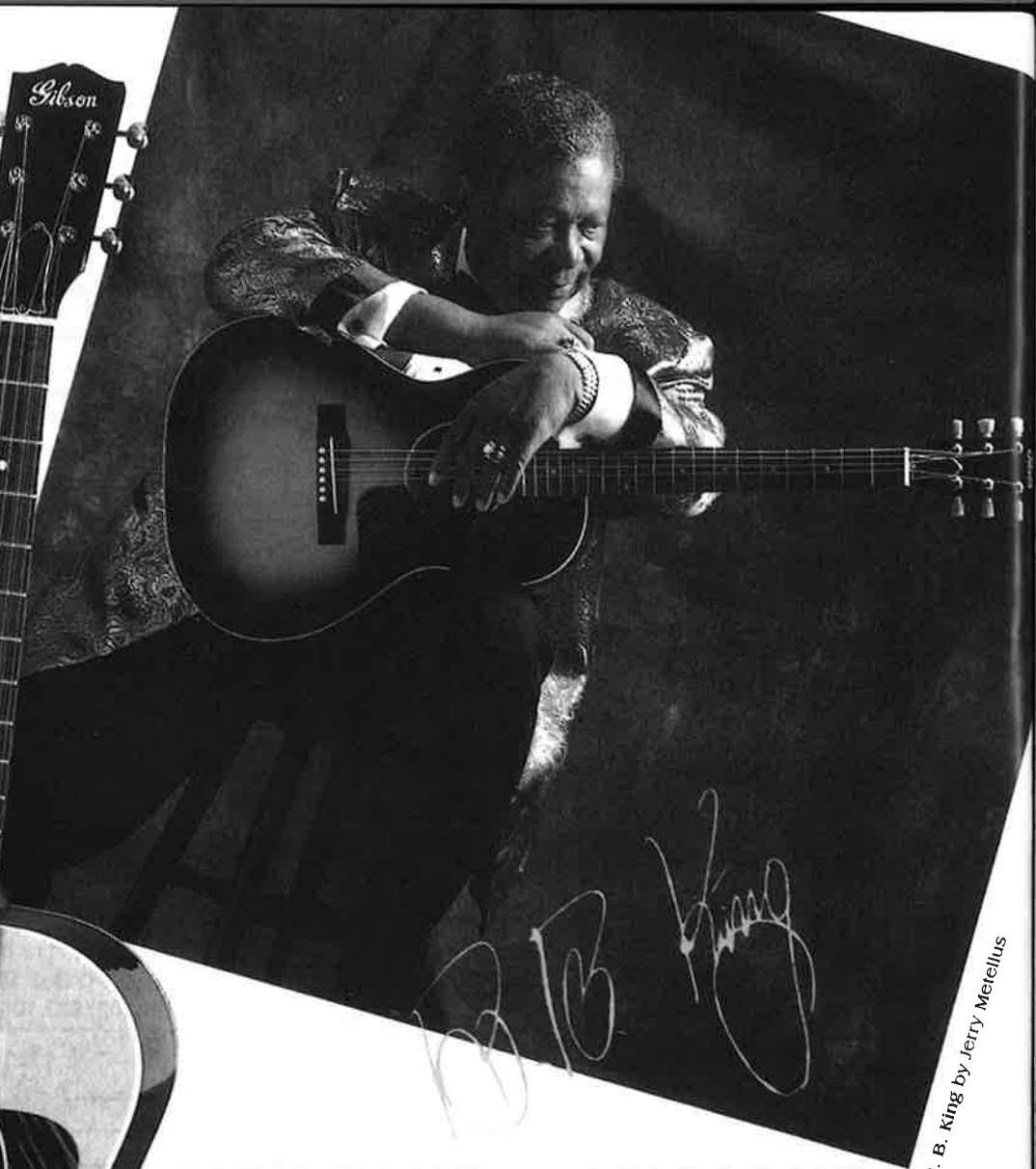
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# B.B. KING

## "The Thrill is Back" Australian Tour from 4th May

The indisputable King of The Blues, B.B. King, returns to Australia with his classic tour, THE THRILL IS BACK from Wednesday 4 May. Since B.B. King began recording in 1940, he has released over 50 albums, maintained one of the busiest touring schedules and earned himself a permanent place in the hallowed halls of blues and rock n' roll fame.

Riley B. King was born on 16 September, 1925, on a cotton plantation in Itta Bene, Mississippi. He used to play on the corner of the Church and Second Street for dimes and would sometimes play as many as four towns on a Saturday night. In 1947, with his guitar and \$2.50, he hitchhiked north to Memphis, Tennessee, to pursue his musical career. His first big break came in 1948, when he performed on Sonny Williamson's radio programme out of West Memphis. This led to steady performances and eventually a 10 minute spot on Radio WDIA.

In the mid-1950's while B.B. was performing at a dance twist in Arkansas, a few fans became unruly. A fight broke out and everyone raced outside to safety. But when B.B. realised he had left his \$30 guitar inside, he rushed in to save it. He learnt later that the fight had broken out over a woman named Lucille and decided to name his guitar after her. Each one of B.B.'s guitars since that time have been called Lucille.

Soon after his 1951 hit, THREE O'CLOCK BLUES, B.B. King began touring nationally and he has never stopped, performing on average of an astonishing 275 concerts a year. In the 1970's under the auspices of the United States State Department, B.B. King toured Ghana, Lagos, Chad and Liberia. Since then he has performed at every major jazz festival in the world.

In 1991 B.B. King toured to Australia, New Zealand, Japan, France, West Germany, Holland and Ireland as special guest of U2 on the phenomenally successful LOVE COMES TO TOWN tour.

Over the years, B.B. King has developed one of the

world's most readily identified guitar styles and has mixed traditional blues, jazz swing, mainstream pop and jump into a unique sound. His singing is richly melodic, both vocally and in the 'singing' that comes from his guitar. In B.B.'s words, "when I sing, I play in my mind; the minute I stop singing orally, I start to sing by playing Lucille".

B.B. King was inducted into the Blues Foundation Hall of Fame in 1984 and into the Rock N Roll Hall of Fame in 1986. In 1987 he received the Grammy "Lifetime Achievement Award" and in 1991, The Songwriter's Hall of Fame "Lifetime Achievement Award". His imprint was added to the Amsterdam, Holland, Walk of Fame and in 1991 to the Hollywood Walk of Fame.

Over the years B.B. has had two number one R&B hits, THREE O'CLOCK BLUES and YOU DON'T LOVE ME, and four number two hits, PLEASE LOVE ME, YOU UPSET ME, BABY SWEET SIXTEEN Part 1 and DON'T ANSWER THE DOOR Part 1. B.B.'s most popular crossover hit was the 1970's THE THRILL IS GONE.

In recent years, B.B. has featured on television and in film in a variety of roles, both dramatic and in guest appearances. The major motion picture HEARTS AND SOULS, released in January, 1994, features B.B. performing live his classic hit, THE THRILL IS GONE.

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Perth Entertainment Centre	Monday 9th May

# WOMEN IN JAZZ



One of the most distinctive and underrated voices around belongs to Margie Lou Dyer of Melbourne, although Margie Lou's musicality, vocally and pianistically, is not really all that surprising considering her background. When she was growing up the Dyer household was filled with music which included a huge collection of treasured recordings belonging to her father, the late legendary figure with Frank Johnson's Fabulous Dixielanders, Warwick 'Wocka' Dyer. "I suppose I have a little fixation about him because I was only young when he was killed, and so it was a way of getting to know him, through his own records. He made a lot of records for someone who was killed at 27 and he sang and played piano and trombone – and that was a very successful band, as you probably know, the Frank Johnson Band. The records were part of my listening life, and that way I got to know him. You see, his passions were very much part of himself".

There were also the recordings of the best black jazz exponents of the twenties, thirties and forties, such as Jelly Roll Morton and Louis Armstrong, which impressed the young girl. "I adored Mahalia Jackson when I was very young, and because it was a father thing I've always loved black male singers more than any female. I prefer Big Bill Broonzy to Bessie Smith, and I love Jimmy Witherspoon, and I love Champion Jack Dupree – and all those guys that have that really powerful emotional delivery and fantastic improvisation skills, as well as being able to just talk their lives and their feelings".

For ten years, Margie Lou studied classical piano, but the jazz was always there in her hands and her heart. "Roger Janes

taught me my first blues, which was in B Flat, and prior to that I played along with the Frank Johnson records. I sat in with my first band at the age of nine – and I thought it was the greatest experience in my whole life, it was so exciting!"

It was during her Melbourne University days that the opportunity arose for her to become a member of the Melbourne University Jazz Band. She laughingly recalled how, at the audition, she brought along a washboard because she thought they already had a piano player, only to find that they already had a washboard player! All was not lost, however, for they asked her to play piano, despite her telling them, "I don't know that many jazz chords, I only know classical" – and she told me that "some guy had been playing Fats Waller, and I was absolutely intimidated. But I sat in with them, and they said, we'd love you to join the band. So I was ecstatic. And that was the beginning of working in bands".

I thought that perhaps Margie Lou, being an Arts student of the University, was all set to pursue Arts as a career. Not exactly right. "Well, I ended up teaching English, which I regret. I worked in the University Jazz Band, but I opted for the career that seemed to be what mothers and fathers always said you should do, and that is follow something that will guarantee your security, but I regret it, because I think it sapped me of a lot of energy, although I kept playing. But I should have done something entirely musical, not wasted seven or eight years, trying to teach Shakespeare to high school students, some of whom were pretty difficult. Some of them were gorgeous. But there were a lot of problems there. It's a dreadful job. And I'd never go back to it – never, never".

Margie Lou had already met and married the renowned drummer/bandleader Allan Browne and they had two daughters before her first professional gig as a singer with a band. "It was with Bob Sedergreen. I think Onaje was playing. And I had what I thought were a couple of contemporary standards from listening to Nancy Wilson, which I thought I'd try with Bob, and it was fantastic. I was very scared, but it was a totally new experience. And I keep learning from other musicians – that's the thing, I think you get inspiration from someone else. You can do all sorts of different things that you can't do otherwise".

When she told me of her piano and singing gig in a restaurant which lasted two or three years, I remembered something that Carmen McRae said, "Piano playing is a kick, but it's a very hard job, playing and singing. The co-ordination is difficult, I don't like to do it". And I remarked to Margie Lou that this must have been tough for her also.

"It's very tough. Because my phrasing is very much determined by my hands, and although I can do it to an extent, it's much better to have the liberation of someone else playing different phrases you can sing against, and I find that's been the most fantastic experience for me, once I got over the terror of being away from the back line. It is a big step, from the back to the front".

*Continues page 62*



# IN AUSTRALIA

by JOYA JENSON

Part Two – Margie Lou Dyer and Gai Bryant



Although Gai Bryant received her Bachelor of Music (Jazz) degree while attending the South Australian College of Advanced Education and played with Adelaide jazz heavies, such as Ted Nettlebeck and Sylvan Elhay (Schmoe). She was actually born in Kiama, New South Wales. "My parents were hoteliers, and moved around a lot", she explained, "so we lived in Kiama, Port Macquarie, Coonabarabran, Sydney and Adelaide – we lived in a lot of places. I got to hear a lot of live music, including live jazz, when I was very little. I used to enjoy that, and people doing Fats Waller tunes and Billie Holiday tunes – these are the things I remember".

Music study didn't start until she was sixteen, and her first instrument was the flute. "I did all my grades on that by the time I was eighteen, and then I went to New York", she told me. "I studied with Harold Bennett, the principal flautist with the Washington DC Philharmonic, and he was associated with the Manhattan School of Music, and I used to go and spend several hours a week at his home studying the classical repertoire. I was living in New York, and had a cousin living there who was very much into jazz and he used to take me round to all the jazz clubs at night, so I became interested myself. I got to hear heaps of it, I got to hear Cecil Taylor, Elvin Jones, Phil Woods ... And I actually got to listen to standards being played, and did get a bit familiar with the jazz repertoire".

It was after a year or so spent in New York that Gai attended the South Australian College of Advanced Education, "when I went to Adelaide College I picked up alto because we needed more saxophone players for the big band, and I did various

things with teachers at the College ... And I was also playing with a band doing a jazz/funk sort of thing. In Adelaide, there actually wasn't a lot going on. Clubs were not opening with great rapidity, and those that were open were not staying open. Most of us were at that point being employed at the Casino, doing cabaret and clubby type music with various singers or piano players who also sang". Her first professional gig was with a Perth band called Satch, and they were playing American covers.

I learned that she prefers playing alto and soprano saxophones to the flute and admits to being a self-motivator. "I think you have to be. I don't think there's enough work out there not to be. If you waited around for the phone to ring, you'd be waiting for a long time".

Gai got her second taste of the Big Apple when she returned to New York in 1991. She told me that she had always wanted to go back, and that she had really enjoyed the 'live with intensity' and to hear people play what she'd been listening to on records for years, which she found so inspiring. "I was in Jim Hall's ensemble at the New School, and Sonny Rollins came in one afternoon when he was going to rehearsal with Jim Hall, and he stayed in our ensemble class and came back the next day as well, so we got to spend a bit of time with him, which was just wonderful ... And meeting Lee Konitz was great".

When I interviewed trombonist Robin Eubanks, he laughingly told me that M-BASE music meant "macro basic array of structured extemporization", and I was interested to know whether Gai had met Robin or Steve Coleman or any of the other young Brooklyn-based musicians whose music is known as M-BASE. "I met Greg Osby", she said. "He was teaching at the New School, and he was a lovely person, a real gentleman".

I also asked Gai whether being a woman had been a help or a hindrance to her career? "I think as much as it's been a help, it's been a hindrance. Sort of like six of one and half a dozen of the other. Most of the musicians I've been involved with haven't cared whether I was female or male. All they're really interested in is what you play like, which is great. And they've been very encouraging, and very, very supportive. There are occasions when you go to do a club gig and stuff and you turn up after somebody's booked you in, and they're shocked. And especially the way I spell my name, you know – I get messages for "Guy". People keep calling me 'Guy' – that's been interesting on occasions".

*Continues page 62*

# TIM HOPKINS

Interviewed by Peter Smetana

Tim Hopkins is making an impression.

Fresh from his first place win in the Wangaratta saxophone competition, and recordings with top bands like Grabowsky, The Umbrellas, Vince Jones, and many more, he is riding the crest of a wave. With the release of his first album, this seemed like an opportune time to find out what makes him tick.

Two things revealed themselves during the course of the interview: (1) He is incredibly focussed. He rarely commented on anything that didn't bear a direct relationship to his present direction. (2) His listening reflected a fairly tight time period.

The interview was constantly interrupted by the sound of women ringing his mobile phone to ask him out, which he didn't seem to mind.

The interview is basically his comments on music that I played him.

**RECORD:** Charlie Haden Orchestra "Ballad of the Fallen" ECM

**TH:** It's really good! I like it because it's got a real folk element, which is something that's always interested me - European music of the 'common' people.

**PS:** Why are you attracted to the folk element?

**TH:** Because it's not elitist. I find jazz is elitist. I don't think that ultimately, that's the true essence of jazz. I was talking to Mike Nock about that the other day and Mike was saying that jazz is an attitude - a statement about life and other people, which is ultimately a statement about yourself. It's not so much about the notes. It's funny because Beboppers see themselves as traditionalists!

**PS:** Haden's music is a reflection of social change. Is yours?

**TH:** It's difficult to separate music from politics. My music is a reflection of my beliefs. I really don't think much about the big issues.



My motivation is really the dynamics of personal relationships.

**PS:** What did Haden say to you?

**TH:** There's a real sense of humour and at the same time, a basic sadness that is a reflection of the tragedy being played out. I don't like the music to be too heavy, unless it's Trane of course, and he can do anything he wants to, as far as I'm concerned! I like the irony in Haden. Most of the time I feel quite depressed anyway, so I tend to write music that way (he wouldn't elaborate). I try to write with parody and irony, otherwise it'd just be too heavy.

**RECORD:** Sonny Rollins w. Henry Grimes and Billy Higgins "Oleo" RCA

**TH:** Sonny! He gets the same sound on "The Bridge". What a sense of humour. Sonny always makes me laugh. Trane NEVER makes me laugh - he makes me think about how much work I have to do! There's a lot of pain in Trane's playing.

**PS:** Is it just a technical thing?

**TH:** Today's sax players, like Bill Evans and Michael Brecker are more virtuosic than Trane, but Trane was the great innovator, with things like harmonic development, which was such an original way of playing the changes. And the sound!...

**PS:** Does the instrument have a bearing on the sound you get?

**TH:** Not really. Bird played on a plastic alto and still got his sound. It's what you have in your head. It's a matter of adapting your embouchure to get the sound you hear in your head.

**PS:** How did you get your sound?

**TH:** Oh man! I'm still developing my sound. I can only talk in terms of influences (better still, buy his album and find out for yourself!) Trane represents study to me. Rollins sounds like he's having so much fun that it doesn't represent study - he's totally impulsive. Whenever I feel lazy I put on Trane or Keith Jarrett - he's another guy who really inspires me. Whenever I'm feeling down, I put on Sonny Rollins and he always puts things back in perspective.

**PS:** Have you been influenced by players earlier than Trane and Rollins?

**TH:** Not really. Maybe subconsciously.

**RECORD:** Lester Young "Gigantic Blues" Verve.

**TH:** I love that shit! Swinging! It's the first word that comes to mind. So much music doesn't do that these days. Makes me want to dance.

**PS:** How did you pick Lester if, as you said, you don't listen to music earlier than Trane?

**TH:** Well, I do know Lester's sound. A musician's sound is an easy way to identify them. It's more to do with sound than anything else. I've got a few of his records.

**RECORD:** Billy Harper w. Malcolm Pinson drums "Knowledge of Self" - Denon Rec: 1978

**TH:** It was burning! I could tell it was a recent recording because of the way the drummer was breaking up the time. Technically, the drummer was amazing - how he responded to the sax player. I couldn't pick the tenor player,

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*Accessibility isn't a crime. I like getting  
a good audience reaction.  
It's important to connect with the audience.*

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I don't know the current New York players. He reminds me of that tenor player that was out here recently, Billy Harper. Is that him?

**PS:** Yeah. Keep going. You don't win a prize.

**TH:** Oh, really? (Laughter) Trane's influence is really obvious. His technique isn't clean and precise like Trane's - it's muddier. Not very good articulation. There's a whole lot of players I'd listen to before Harper. I like his time but I don't think he's saying anything that hasn't been said before. I know that sounds strange considering the sound of my album.

**RECORD:** Roland Kirk "The Monkey Thing" w. Sonny Boy Williamson - harmonica - Mercury.

**TH:** Lots of energy. Before, when I said that Harper wasn't saying anything that Trane hadn't said, this one points out that it's more important to be good than to be original. I thought it could be Yusef (Lateef), when he was humming into the flute. Once again, a really strong element of humour. I love the use of the harmonica, which once again brings the folk element back into the music. I loved it.

**RECORD:** David Murray - ts, bass clarinet "Home" and "Mr PC" - DIW

**TH:** I enjoyed the bass clarinet thing. Quite an old sound. The wide vibrato dates it immediately - then Trane was playing with some pretty wide vibrato towards the end. It was nice. Was it David Murray? I remember his wide vibrato from when he was in Sydney with The World Saxophone Quartet. It's different to Trane and Rollins. Rollins is really part of the tradition that follows a line back to Bird and further back to the blues. Trane seems to come out of nowhere! Murray comes out of that older tradition - that Ben Webster thing with the wide, legato phrasing. The composition on the first track is very modern.

**PS:** Is that what you think?

**RECORD:** Albert Ayler "Bells" HatHut Rec: 1966

**TH:** It all sounds the same - that squealing thing.

**PS:** What about the comparison with Murray?

**TH:** But that was really good modern music. This stuff didn't have a huge range. When I was in Canada with Mike (Nock), I remember hearing these two German musicians exploring their instruments to the 'N'th. It was quite beautiful. I find that for the most part, that free music is quite self-indulgent and I can't relate to it.

**PS:** Ayler was one of Murray's big influences.

**TH:** Well, it's easy to see why. The reason I haven't heard much Free music is that I think it's really important that I absorb the earlier styles like Bebop, structurally and idiomatically. It's like a training ground where you learn how to play your instrument. See, when you're playing 'Free', you can bluff your way through, a lot of the time. It's

not that I didn't like it, it's just that I don't listen to much music past '63 - especially Trane. It's more important for me to listen to earlier music. I like that way of playing melody and harmony. I don't mind going 'outside', but it must be within a structure, like chord substitutions, etc.

**PS:** That was Albert Ayler in the early 1960s.

**TH:** I still didn't like it! It's important to be original, which I've tried to do on my album by introducing other types of sound, like the piano-accordion, or using an interesting composition or arrangement. In the sixties, there was an 'obsession to find something new but now the focus is on playing your instrument as well as you can and putting it in a form that people can understand and enjoy.

**PS:** Isn't that the new conservatism?

**TH:** It's not a matter of conservatism. It's important that the tradition is constantly re-evaluated and re-defined. Appropriation is valid. Jazz lost its audience in the sixties because it failed to communicate.

**PS:** So you're influenced by what you think the audience wants?

**TH:** My generation's musicians are sick of having no money and only a few people at gigs, so if we can please the audience and at the same time make some progress in the music, everyone wins.

**PS:** If this was the best of all worlds and you could play anything you liked, what would you be playing?

**TH:** What I'm doing now is where my heart is. Accessibility isn't a crime. I like getting a good audience reaction. It's important to connect with the audience.

**RECORD:** Jerry Gonzalez, Steve Berrios - pen / Carter Jefferson - ts Composition: "Jackie-ing" (Thelonious Monk).

**TH:** It's not very coherent. The sax is too far back in the mix. I liked the percussion. Is that a Monk composition? It's basically boring. I haven't listened to much latin music.

**RECORD:** Charles Mingus - "Cocktails for Two" - Charles McPherson - as / Lonnie Hillyer - t / Jackie Byard - p / Dannie Richmond - d / Mingus - b LP: "My Favourite Quintet" - OJC.

**TH:** Mingus was one of the few bass players with a sense of humour. I know this is a parody on bad 'trad' bands, but I really don't like taking the piss out of other people's music. Mike (Nock) taught me that there's something good in all music. He's my musical father.

**RECORD:** Chuck Brown and the Organisers - (heavy funk dance music)

**TH:** Dancing - I love it! Last night I was out dancing 'till five o'clock! This music serves a function. It's not where I'm at - I'm into writing and playing music for listening.

**PS:** What about Steve Coleman and the M-base thing?

**TH:** I find Coleman's sound to be very cold and hard. I'm aiming at a much warmer sound.



## Activities of the Music Industry Advisory Council in 1994.

1993 was the first full year of operation for the Music Industry Advisory Council (MIAC). MIAC was established by the Federal Government to provide advice on issues impacting on the Australian music industry. Its membership represents a broad cross section of music industry interests, with a focus on commercial aspects of the industry and its potential. The Council includes representatives from the ranks of composers and performers, artist managers, the major and independent record company associations, publishers, copyright collection societies, retailers, broadcasters, unions and the live entertainment scene.

During 1993, MIAC commissioned and published research on the economics of the music industry and international trends in copyright law. It reviewed and made recommendations to the Government on the implications of the decision to open the Australian market to parallel imports of sound recordings from 1 July 1994, and on the growing CD rental market. A report from the Export Focus Group, which brought in representatives from outside the membership of the Council, was also provided to Government in 1993.



### MUSIC INDUSTRY ADVISORY COUNCIL

- ▶ **What is it?**  
The Council was set up in 1992 by the Federal Government to provide advice on issues affecting the music industry. It is the music industry's voice to the Federal Government.
- ▶ **Who is on it?**  
The Council's independent chairperson is Kim Wilson. It comprises composers and performers, artist managers, representatives of the major and independent recording companies, the copyright collection societies, retailing, broadcasting, trade unions and the entertainment scene.
- ▶ **Want more information?**  
A Bulletin is produced 3-4 times a year which presents industry views on issues affecting the music industry, and outlines the Council's activities. Get on the mailing list or contribute any information on the music industry by contacting:

Ian James or John Mikler  
Secretariat to the Music Industry Advisory Council  
Department of Industry, Technology  
and Regional Development  
GPO Box 9839, Canberra ACT 2601

Telephone (06) 276 2027  
Facsimile (06) 276 1206

# PPCA

PPCA is a collecting society, that acts in relation to copyright in the sound recording (not the song). It was set up in 1969 when these rights in sound recordings were first introduced into the Copyright Act 1968. Under the rights inserted in the Copyright Act public venues and businesses as well as radio stations can play commercially released sound recordings as long as they pay a fee in return to PPCA. PPCA's job is to formalise this use via a licence agreement, collect these fees and then distribute the money to the owner record companies.

The Trust is comprised of the Musicians Union and Actors Equity. Members of those Unions make applications to their state branches for trust fund allocations. Close to \$700, 000 has been distributed during the years by the Trust to the Unions for use by, or for the benefit of their members.



Phonographic Performance  
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## USE OF RECORDED MUSIC

- If you play commercial sound recordings (eg, cassettes/CDs) in public venues or radio stations you must have a licence for that use to be lawful.
- PPCA is the authorised licensing agency for the owners of copyright in commercial sound recordings for this purpose.
- Licence agreements and fees are usually provided for 12 month periods but can be provided for special events of shorter periods.
- Enquiries for licenses should be directed to the address below. Any artist who has, or has ever had, a recording released commercially and played on commercial radio who has not registered with PPCA should write for a registration form.

General Manager, PPCA, P O Box Q20, Queen Victoria Building,  
Sydney, NSW, 2000. Tel: (02) 257 7877. Fax (02) 264 5589

# JIMMY SHAW AND THE GAIETY SWING BAND

Max Harris interviews drummer Jimmy Shaw  
who is the current leader of the 'Gaiety Swing Band'

[Continued from last issue]

**Max:** What gave you the idea to get the 'Gaiety' band happening again?

**Jim:** I used to practice down at 'Bunk' (Ralph) Sawyers art studio in the Waterside Workers' Federation building.

'Bunk' was a trumpet player in one of the original 'Gaiety' bands (John Ferguson's band), and talking to 'Bunk' gave me the idea, and I got fifteen out of the seventeen original players ... we used to rehearse at the Journalists' Club in Sydney.

Bill Mordey the boxing promoter got to hear of us, and we played at a couple of the Geoff Fenech fights between the rounds, you know? We were at the Entertainment Centre (Sydney) in 1987 when Fenech knocked out that guy in the first round. Terry Wilkinson was leaning on the piano and we were watching the start of the fight and I turned round to say something to Terry and I looked back and the fight was all over, Fenech had knocked the other guy to the ground (laughs)!

Anyway we kept the band going, but the older musicians were not interested in coming along to rehearsals, so we just grabbed some of the young blokes and whoever was around.

**Max:** Can you remember the lineup of the original band?

**Jim:** Yeah, there is some footage around on a 'Cinesound' newsreel of the Town Hall (Sydney) concert.

Dick McNally was playing lead (trumpet), and Ron Falson and Alan Nash were there. Terry Wilkinson was on piano, Ronnie Hogan was on guitar, Joe Singer was the drummer and the bass player was Johnny Edgecombe. I think Johnny Green was on lead alto. Maurice Le Doeuff (reeds) was in the band, Clare Bail (reeds), Andy Macintosh (reeds), Jock McKenna (reeds), and Ralph Mallen (trombone) led the band.

**Max:** When did Billy Weston (trombonist/trumpeter/arranger) come into it?

**Jim:** Johnny Ferguson (trombonist/trumpeter/arranger) had a Sunday afternoon rehearsal band happening there, with Bruce and Chris Hamilton, Carl Shafts and 'Bunk' Sawyer (trumpets), and Billy took over that one, and eventually the Sunday night band. Allan Geddes was playing drums with Billy before I was. Allan left and Billy asked me to come in and that was about 1952. The 'Gaiety' was burnt down in 1954, some say deliberately. It's a Clancy's Supermarket now. You know the 'Gaiety' had a sprung-floor dance floor?

**Max:** Yes, I remember listening to it.

**Jim:** What, the squeaks?

**Max:** Yes, you could hear it really well down the back lane.

**Jim:** I can't forget to mention Norm Pearson who was the vocalist, and sometimes Laurel Quinnet and sometimes 'Midge' Macintosh (nee Ruth Upton) who was married to Andy Macintosh, one of the band members.

**Max:** I guess that over the years the 'Gaiety' was a 'springboard' for most of Sydney's top players.

**Jim:** Oh yeah! Most of the musicians around

Sydney who were keen on big bands or jazz went through at least one of the 'Gaiety' bands. Doug Foskett (reeds) played in the Weston band, also Johnny Green (reeds), Frank Smith (reeds), Reg Price (reeds). Arthur Hubbard and John Ferguson were two of the trombone players. Errol Buddle (reeds) was there for a while. Doc Bertram (bass) who ended up with Horrie Daries group. Milton Saunders and Mal Pierce were piano players at different stages.

**Max:** How did Ralph (Mallen) come by the arrangements?

**Jim:** I guess he would import them ... when Ralph was getting happening he played a lot of Stan Kenton's things. Billy Weston used to do some originals. He was a lovely arranger, Billy.

(Billy Weston later confirmed to me that he did at least 30 to 40 arrangements for the Gaiety band - M.H.)

**Max:** Did many of the arrangers transcribe by listening to records?

**Jim:** Yeah, in fact Wally Norman was one of the first to do that man. He had the band at the Roosevelt (night club) in the 40s. Charlie Munro and Noel (Bill) Coady I think were there, and Johnny Blevins and Don Burrows! They were playing Gillespie charts man. Wally took them off (laughs)!

**Max:** To think that there was no Conservatorium for jazz studies then ...

**Jim:** No! you got it the best way you could, on the gig, or at home with your head buried listening to records trying to figure out what they were doing you know?

**Max:** Who were the organisers of the Gaiety scene?

**Jim:** Billy Weston, Del Perriot a jitterbug champion and Wilson Douglas, who eventually became a trombone player in Billy's band, were the directors, and they ran it as a dance club to get around the licensing laws of that time. It was five shillings admission and you had to sign in, and you were issued with a membership card.

**Max:** A bit about you now Jimmy. You've played with a lot of people, but are there any things that stand out as special?

**Jim:** Yeah quite a few man - all of them (laughs)! It's funny about being a band leader now. My first gig was as a band leader. Me and Mrs Williams on piano at the Gladesville Scout Hall. It was 1945 and I only had the drums for a month!

A few months later I got a job with Warren Gibson's five-piece band at Gordon Hall, Gladesville and we used to do big band charts. In 1957 we went down to the Iron Workers (Federation Hall) with Johnny Bamford's band the year Stan Kenton came out. Then I got a job as a flight steward with Qantas for about four years. I was still playing all of the time. Jazz sessions with the ABC and a few commercials and that, you know.

I did the 'Mobil-Limb Show' for three years (1961-1964) with Burrows and Errol Buddle and I used to be at the 'El Rocco' with Judy Bailey and Rick Laird, and Sangster had a band down there. I also worked down at Thredbo and 'Top of the

Cross' (restaurant) with Alan Pennay.

The ('Gaiety') band keeps me interested now, and I've been working with Susan Gai Dowling, a lovely jazz singer who sings all the standards and things.

**Max:** I must ask you Jim, who influenced you drum-wise?

**Jim:** I dig them all man, but I guess Philly Joe, Buddy Rich and Dave Tough.

**Max:** Who was the major influence overall?

**Jim:** I don't know, I dig everything. Everybody has influenced me. I just love playing good music.

**Max:** But obviously, big band playing is your favourite thing to do.

**Jim:** Yeah, there's nothing like being in the middle of a big orchestra. It's like everybody's playing just for you. No matter what instrument you play, it's a big buzz.

I played with Mel Torme a couple of times with Wally Norman's band. Mel was out for the Tivoli circuit and we did a concert at Sydney Town Hall, and Mel was coming on to play a drum solo, and it was the second-last time we had to play. I broke the batter head on my snare drum, so I turned it over for the next tune and used the snare head, and of course I broke that! So when Mel came on to play a drum solo I was so embarrassed man. It's got to be the most embarrassing moment of my life.

He said "What are you trying to do to me, don't you have any spare heads? I said, 'No, I've never actually broke any heads!'

I bet he's dined on that one for years.

**Max:** You've done quite a bit with Keith Hounslow.

**Jim:** Yeah, we've made a couple of tapes. In fact, we were at the Manly Jazz Festival last year.

## DISCOGRAPHY:

Jimmy has recorded two albums (1987/1989) with Keith Hounslow (pocket trumpet and fluegel horn), Grahame Conlon (guitar), Pul Williams (tenor sax and clarinet), and Dieter Vogt (bass).

For Bill McColl (radio announcer and concert promoter) at EMI Studios.

1954 with Eddie Shu (USA) on tenor sax and trumpet, George Thompson (bass) and Terry Wilkinson (piano).

1957 an EP on Diaphon label with the 'Clare Bail Sextet'. Clare Bail (saxophone and clarinet), Ken Brentnall (trumpet), John Bamford (trombone), 'Django' Khan (bass) and Noel Gilmore (piano).

At the time of this interview Jimmy Shaw has been leading the Gaiety Swing band (17 pieces, plus vocalist Bobby Scott) at the Bondi Golf Club in Sydney on Wednesday evenings.

*there's nothing like  
being in the middle  
of a big orchestra.  
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The generation born between 1946 and 1955 could be considered the first wave of the post-war "baby boom". This time constituted an enormous intake of migrants from a war-ravaged Europe arriving in Australia to start a new life often bringing with them young children or starting families soon after arrival. Resident Australians approached the future with a new sense of confidence and the suburban areas of our major cities soon began to expand dramatically with young families purchasing their quarter acre block.

Australian culture in recent times has been modelled by these "baby boomers" but the influence of this generation on Australian jazz is sadly not commensurate with the proportion of this generation in today's adult population. The influence of this generation is right now having a major effect in the way jazz is perceived whether in terms of government funding, sponsorship or exposure in the media.

As a member of this generation [born 1951], I can assure you that growing up in Sydney with an interest first in listening to, and then in playing jazz I considered myself in an alienated minority, at least until the late 1970s. While I was at high school from 1964 to 1969 the Beatles virtually dominated commercial radio. The "underground" music was blues or blues influenced music. Eric Clapton would take you to John Mayall and then to any number of black Chicago bluesmen. The so called jazz rock bands of "Blood Sweat and Tears" and "Chicago" only presented music that was jazz influenced on their albums – not the singles. BS&T's hit single "Spinning Wheel" included a Lew Soloff trumpet solo on the album but on the single this was replaced by a rock guitar solo. In fact from 1962 "Take Five" by Paul Desmond with the Dave Brubeck Quartet to George Benson's scat solo on "This Masquerade" and Phil Wood's alto sax solo on Billy Joel's "Just The Way You Are". In the mid 1970s there was virtually no jazz or jazz influenced music on commercial radio. Remember also that each city had far less radio stations than is the case with today's plethora of public broadcasters. Commercial radio played the latest hits. Today many commercial radio stations are specialising in this same music – hits from the 1960s and '70s. Witness the challenge in the radio ratings of now FM station 2WS FM in Sydney. There is a large proportion of today's society that grew up listening to this format of music and still want to hear it.

Certainly there are important Australian jazz musicians who were born between 1946 and 1955 but consider these facts:

- the Australian Jazz Orchestra put together for the Bicentenary consisted of eleven of Sydney and Melbourne's finest players. Five were born before 1946 – Don Burrows, Bernie McGann, Bob Bertles, Alan Turnbull, Bob Venier – five were born after 1955

# THE

– Paul Grabowsky, Dale Barlow, Warwick Alder, James Morrison, Doug de Vries – and only Gary Costello was born between 1946 and 1955.

- Ten Part Invention, Sydney's successful ten piece ensemble, similarly has only one member, Roger Frampton, born between 1946 and 1955 with the remainder being older or younger.

So in the words of the tune – "So What" – what are the ramifications?

In the Afterword to Andrew Bisset's "Black Roots White Flowers", Bruce Johnson writing in 1987 notes the influence on Australian jazz of the "undergraduate population" of the early 1960s.

"They ended their youth, they began establishing families, they redirected their energies to laying career foundations. And these careers were in the areas of influence dominated by more or less intellectual middle-class sensibilities in Australia: teaching, arts administration, middle level government, journalism, publishing, radio, television, film. To put it simply, through the seventies the cultural establishment of Australia received an unprecedented influx of people who, from their adolescence, had a sympathetic attitude to jazz."

I would suggest that today almost the opposite situation prevails. Certainly the influence of this earlier generation has made possible jazz education throughout Australia.

It is probable that many born between 1946 and 1955 are coming to jazz for the first time via their children playing in high school big bands. It is curious that the Prime Minister has pledged several million dollars to orchestras in the secondary school area over the next three years. Without criticising the intent, there would exist an equivalent argument for channelling some of this money to secondary school jazz, swing, blues, stage bands. Certainly in Perth we have over forty high school big bands fitting this category.

The question of funding to the six ABC symphony orchestras in Australia must surely come onto the agenda in a very serious way. Our move to becoming a multi-cultural nation must mean that the millions of dollars spent annually on keeping these six orchestras afloat needs serious analysis. [Peter Woodward, Musicians Union Secretary, Perth Branch, estimates that over \$35 million is spent annually on the orchestras]. These orchestras are not recording sufficient Australian repertoire to justify their existence under Australia Council funding guidelines applicable to other styles



of music. One could ask – a symphony orchestra, then why not a gamelan orchestra, an African drum orchestra or even ... a jazz orchestra?

The precedent for state-funded jazz orchestras exists throughout Europe. Even in London, England – home of many great composers such as Handel, always a name that opened many doors – state funding for its four symphony orchestras is being eradicated for three of them.

The fact that so little debate has arisen on this issue from the jazz community could be that the “missing generation” has so few jazz musicians in it. To really come to grips with an understanding of the way government funding operates is not something a younger musician will want to spend too long on – he or she is busy establishing a career. Similarly the older musician is likely to have established him/herself and be content to work within the status quo. Paul Grabowsky, now aged in his thirties, is currently posing many questions in the way music needs to be perceived.

# MISSING GENERATION

by **GARRY LEE**

He is to be supported and encouraged in his current endeavours. I would suspect, however, his opponents from other music styles will be from the “missing generation”.

In terms of Australian Council funding to jazz over the last decade it would be interesting to note the age demographics of the various music peer assessment panels. Similarly it would be interesting to note the comparative level of funding between jazz and contemporary classical on an annual basis since say a couple of years before the disbanding of the Music Board to today. For instance after the creation of the Performing Arts Board were the panelists more likely to come from the 1946-55 age demographic? Similarly what age demographics did the grant recipients for all styles off music come from?

From a different perspective television is undoubtedly the most influential medium in Australian society. Since the demise of the Burrows Collection on ABC TV we have not had the opportunity to regularly view international jazz. The local programs of Australian jazz presented by ABC TV appear to have been produced on a shoestring budget. Interestingly there is an article “Jazz on TV” in the November 1993 issue of JazzTimes which, despite the number of cable TV

stations in the US, bemoans the lack of jazz on US TV. However it is obvious that Australia is not getting any of the programs on jazz which have been produced in recent years. Could it be that the decision makers are from the “missing generation”.

The following December 1993 JazzTimes ran an article about a new cable TV station about to commence in New York as a 24 hour a day jazz and blues station. It will be interesting to note from afar its progress.

Ultimately TV exposure for the artform will lead to sponsorship dollars. Pressure from the arts world on government should lead to tax incentives for corporate sponsorship of the arts. The contemporary music industry, of which jazz and blues is a part, provided export earnings of \$120 million in 1991 [Australian Bureau of Statistics]. A report in WA commissioned by the state's Department for the Arts and Department of Commerce and Trade suggests contemporary music could be a front runner in terms of WA artforms to assist in export.

The blues is the idiom which is capturing TV exposure via the annual Easter festival at Byron Bay. This magazine unites jazz and blues in a most sensible marketing move. Many of Australia's leading blues artists

do come from the “missing generation” including Perth guitarist/vocalist Dave Hole. Hole created history in 1992 by becoming the first non-US artist to be

signed to the world's leading blues label – Alligator Records.

As Jim McLeod has been doing for some time on JazzTrack and Bob Sedergreen has been doing on the bandstand, perhaps we should make a greater effort to unite the various blues and jazz traditions into one music.

The challenge for Australian jazz is to market itself successfully to the “missing generation” and ensure that it keeps abreast of the initiatives of contemporary music organisations including Ausmusic, Export Music Australia and the leading record companies and government policy as it relates to contemporary music.

## **GARRY LEE**

*[Garry Lee is a vibraphonist, marimbist, guitarist and composer. He presents a weekly radio program “Fools Like Jazz” – Mondays 4-6 pm, 92.7 6NR and is an occasional reviewer for the “West Australian” newspaper. His recent CD “I Mean You” is available on Request Records, distributed by Neumarket and features Roger Garrood, Don Gomes, Murray Wilkins, David Vrcic and Victoria Newton.*

*He is President of the Australasian Section of the International Association of Jazz Educators.]*

# PROFILE

David Blenkinsop has been Director of the annual Festival of Perth since 1977. Garry Lee interviews Blenkinsop about jazz and the Festival of Perth.

**GL:** David, what are your first personal recollections about jazz?

**DB:** The trad jazz revival was most prominent when I was a teenager in Leeds. However the most moving experience for me was hearing Duke Ellington and his Orchestra when I was sixteen. In the army and stationed in Berlin I also had many opportunities to hear some of the greats of jazz including Dizzy Gillespie who we presented at the FOP in my first year as Director in 1977.

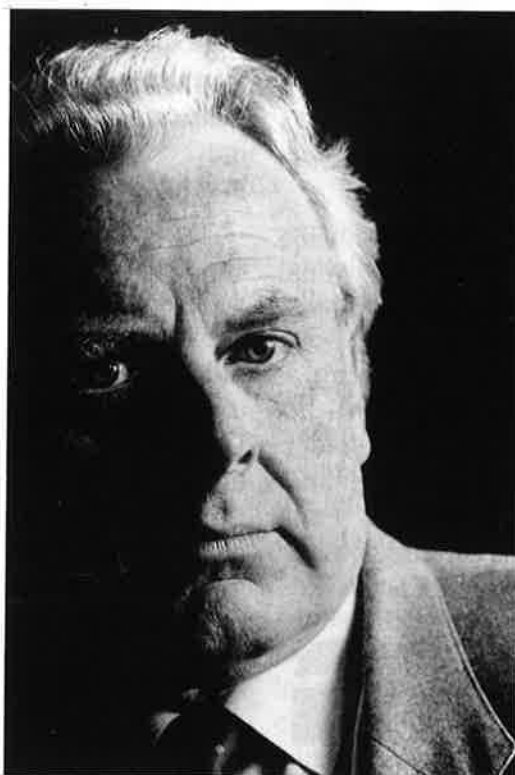
**GL:** Given our isolation in the West is it possible that the FOP has not received the national recognition for jazz artists it has brought to Australia?

**DB:** Yes, there is an array of leading international jazz artists brought to Australia by the FOP who have also performed in other major cities not only in Australia, but also in New Zealand.

Wynton Marsalis brought his quintet here in 1988 on his visit to Australia. This group performed elsewhere in Australia. Similarly we brought over Stan Getz, Oscar Peterson, the Brazilians - Tania Maria, Egberto Gismonti and Nana Vasconcelas. The Toshiko Akiyoshi/Lew Tabackin Quartet appeared for us in concert with WA Youth Jazz Orchestra in 1985. More recently we brought over Wayne Horvitz, Butch Morris, Bobby Previte, Robin Holcombe and Fred Frith.

It has often been difficult to sell our artists to jazz promoters and jazz organisations in other cities. For instance in 1991 Dave Samuels and John Taylor only appeared for us although thankfully ABC's Jim McLeod recorded the concert for national radio.

**GL:** Obviously there is a need to break even [or better] at the box office. How does this influence your



## DAVID BLENKINSOP DIRECTOR OF THE PERTH FESTIVAL.

By GARRY LEE

choice of venues?

**DB:** For jazz sometimes the audience prefers the "concert hall," situation; others prefer a more intimate setting.

This year we had Wynton Marsalis and his septet at the Perth Concert Hall.

We are also utilising a new venue - the Red Room- which is situated beneath the Concert Hall.

In addition, the Swan Festival Club at the Undercroft, University of WA, will feature many of Perth's finest jazz artists with the New Roger Garrod Quartet, June Newman and Detour Ahead, Grady Lovelle Heptet, Elizabeth Sanderson Quartet and Brasilia.

**GL:** Sergei Terentiev is a name probably not known to jazz aficionados in Australia. How did you discover him?

**DB:** In 1993 I visited Lithuania, Russia and the Ukraine. In Odessa in the Ukraine I asked about local jazz artists and Sergei's name was mentioned. He has no recordings so I asked if it would be possible to hear him live. He proved not only to be a formidable jazz pianist but also a virtuosic classical pianist in the grand style. Apart from his jazz performances in the Red Room he will perform a recital at the Concert Hall including works by Liszt and Chopin.

**GL:** After 1944 what are the future plans for the FOP regarding jazz?

**DB:** We are hopeful that Egberto Gismonti will return with his quartet. Also we hope to continue to present some of the incredible talent from places such as Lithuania. Obviously with the dismantling of the Soviet Union a all sorts of artists are now more readily accessible.

However we always keep our options open for jazz artists from anywhere. As in the past we will continue to listen to suggestions from experts in the jazz idiom and react as positively as possible to these suggestions.

# CROSSOVER

*The music gets better and the scene is pumping, Crossover music is the fastest growing style in the new music marketplace and Acid Jazz is heading for the wide world of mainstream music.*

*There are some treats worth checking out over the next couple of months.*

Sydney's favourite public access performance night 'Brackets and Jam' from the 11th of April onwards will happen each Monday night at a new home, Mr. Goodbar, the venue previously known as the Freezer. Mr. Goodbar also has a regular Thursday night on improvised Jazz attack featuring the urban funk collective. A revolving line up of players from the best crossover acts on the east coast. Urban Funk Collective is an open forum where musos can play from the heart rather than the chart. Also trying to host jazz on a regular basis is the Hopetoun Hotel, check them out for bands such as Banana. Featuring the stunning vocals of Lily Dior. Hardcore Jazzists Splatitude, or Some Bone Shaking Funky Jazz from Nude. Music on the menu has been sorely missed at Hopetoun.

Another great gig to do is the Fosters Inn on Clarence Street in Sydney. Every Friday at 7.30pm a show called 'Magik' featuring Serge Ermoll, Len Young and Jim Mitchell with legendary Australian trumpeter Keith Stirling and some well known special guests. For those who enjoy the beach and the great outdoors, Jan Adele's 'Jazz By The Sea' happens at the North Bondi RSL on Sundays from 5pm.

Another new Sydney venue slotting into Crossover is the Celebrity Show Lounge at the Bowling Club of N.S.W. regulars here include the Bobby Gebert Trio, Point Of No Return, Doug Williams and The Black Mass, Doudoumba and Bubaca. A recent pair of gigs at this venue featuring Roy Ayers was a knockout.

A bit of time beside the radio with JJJ, will demonstrate how far Crossover and particularly Acid Jazz have moved into the mainstream market. It is encouraging to hear artists who appeared in our first and second issues on the airways on a national basis. It looks like it's going to be a great year.





# BOOK REVIEW

## WHAT THE EXPERTS SAY ABOUT JOHN FORDHAM'S NEW BOOK

# 'JAZZ'

*The brief given to me was to review the material from BeBop onwards however it would be remiss of me not to place in it in context, jazz is the music of the Afro-American people and therefore has a strong racial imperative. It is no accident that all but a handful of the major innovators are black as it is they who have been involved in the struggle for equality and acceptance, and jazz more than anything else is a social history viewed through the eyes of its most acute and visionary story tellers. The Writtenword is the technique used by Europeans for the dispersal of information. It can be passionate but is mostly logical, the African method is aural. Information passed through the generation may not be precisely factual but does contain the emotion and cultural mystique as defined by that group. Being essentially a communal people there is no separation of music, dance, politics, religion and ritual and therefore all of these cultural clues are important in the dissemination of information. In moving to America much of this technique has been lost on subsequent generations. We become less communal and more literate and in the process lose the use of the 'Third Eye'. The most damaging aspect is the separation of music and dance and their placement in the European model as purely entertainment. Whether it be nightclub or recital, jazz has been elevated to an artform and therefore detached from its roots and without roots it will either wither or adapt new models. The above does not suggest that Europeans can't play black music. If you immerse yourself into any culture you will take on its values. Witness the migrant experience in Australia. And why is it that Australian musicians who travel to New York invariably come back better musicians? Its not technique they're learning, it's bangin' out with their peers and idols and learning the real language of jazz - the African imperative of storytelling.*

This is the first jazz history book that attempts to redress the balance, the text places the social history in a correct chronological perspective and makes it easy for us to understand why things changed and what the fashions were surrounding the change, fashions that include instruments, dance as well as other music forms (Nationalities). Whilst this book is informative, well set out and entertaining its main buyers will be people who know little about jazz and to that end, the book fulfils its aim better than any other I have encountered. Each section is concise and ties in with the preceding and proceeding

section. The chronological charts by decade are especially valuable in keeping the changes in perspective. The sections in my brief are BeBop, Cool Jazz, Hard Bop, Free, Fusion and Jazz today. Whilst I feel that description by style is very restrictive and at the same time omits many important artists who fall between the styles, the descriptions do give a serviceable thumb-nail sketch of the era. The "Jazz Giants" section is also rewarding in offering insights into the intensely personal methods that these giants have developed for communication. However please don't base your album buying choices on those mentioned in the yellow-coloured 'key' boxes.

They are an indication of the stylistic changes rather than of any musical merit. Although most choices are excellent, you may be caught out. For example Rollins' "Sunny Days Starry Nights" certainly marks a stylistic change but would you buy it instead of at least ten landmark recordings of previous decades? And so to the most important section - "Classic Recordings". Since music is an aural experience any book on jazz must refer to musical examples and even if this book had failed in other ways (which it didn't), it fulfilled its objective with this section. Whilst minor discrepancies of taste are evident, there are no redundant albums. If there is one fault it is that of omission. The categories, being stylistically restrictive, allow important innovators to slip by without a trace. Herbie Nichols, Andrew Hill, John Carter, Bill Dixon, Richard Abrams, Anthony Davis, Kenny Dorham, Rip Hanrahan, to name a few off the top of my head, get no mention at all, which begs the question. If this book is to be a valuable resource rather than a coffee table ornament, would it not have been instructive to provide long lists of recommended recordings? Maybe it would have been to daunting a monster to handle. This is ultimately a question the readers must ask themselves. In today's fast world the young are not finding the information from their elders and the shops singularly lack even the smallest vestige of knowledge about jazz. Is it any wonder that they turn to other music controlled by the marketing machine? If you want a book listing recommending recordings (very subjective so tread cautiously) please go elsewhere. If you want an entertaining and informative overview, look no further. This book would make an excellent gift for a young person starting to make musical enquiries.

**Peter Smetana**

# JOHN FORDHAM'S 'JAZZ'

In the previous issue of Australian Jazz and Blues, Kate Dunbar was quoted as saying (all to truly, alas) that "when you say 'jazz' you mean anything now". And as Art Hodes said on his second visit to Australia eight years ago, the word 'jazz' has become so elastic as to have become virtually meaningless in some contexts.

John Fordham begins his 43-page History of Jazz Chapter in his 216-page book "Jazz" by declaring that "though not a century old, jazz had passed through so many changes that admirers of one face of it frequently fail to recognise the others as relatives".

But in little more than 100 expertly compressed words, Fordham sets out one of the most valid and fascinating arrays I've ever read of factors that can be considered as origins of jazz.

"Take a choice," he writes, "from any of the following: the 'ring' shouts of camp-meetings and religious gatherings from the late 1700s; the segregated churches of the post-Civil War era; the demobilisation of armies and the cheap availability of their cast-off instruments; work songs on the railroads, in the cotton fields, or in the seaports; travelling minstrel shows; the rondo form of European music translated into ragtime. Or to go even further back: the circle dances, forerunners of the ring shouts, where the dancers became possessed, protected by friends and family in the ring; drum choirs, in which a number of drummers play several different rhythms simultaneously; ancestor worship, secret societies and religious ceremonies.

Fordham divides his history into The Sources of Jazz (from which the above quote is an extract), New Beginnings ("After 1900, more orderly blues in written form became popular hits - W.C. Handy's St Louis Blues was one of the most famous of these"), 1900 - 1920 (fascinating two-page montage, including reference to The Good For Nothing as the first film with a jazz band - the Original Dixieland Jazz Band - and a photo of Louis Armstrong with Fate Marable), 1920s (Bessie Smith, King Oliver, Sidney Bechet and Fletcher Henderson are only four musicians who come into their own in this montage), Chicago ("New Orleans jazz reached its full flower in the cold and grime of Chicago" - bravo!), 1930s (montage includes Billy Strayhorn with Ellington, Teddy Wilson and Billie Holiday, anachronistic sheet music cover of Jummy Dorsey's Tangerine - not recorded until the 40s - and the piano used by Beiderbecke at hotel jam sessions), New York Swing, 1940s (Armstrong's All-Stars play at New York's Town Hall, Miles Davis records Birth Of The Cool, "bop becomes a hipster sub-culture").

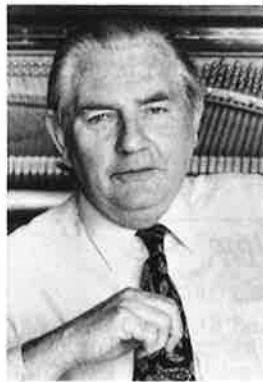
I pause to take breath here, so to speak, to emphasise the brilliance of these facing-page montages with their comments on milestones in the development of the music which illuminate the progress of jazz socially as well as musically. I must also register my surprise at Fordham's failure to mention the revivalist movement or any of its practitioners. But in the 1950s montage, which follows an expert analysis of bop, he accompanies a photo of Ruby Braff with this caption: "Not all young 50s musicians play bop or cool. Melodic cornetist Ruby Braff stays with small group swing at the beginning of mainstream".

More significant figures of the 1950s are Ornette Coleman, who, "heralded by some as a genius, by some as an imposter, emerges as the most revolutionary saxophonist since Charlie Parker," and Miles Davis, who "moves to the front rank of hard bop".

There are chapters on both cool jazz ("an ethereal, drifting-cloud music that used French horns as well as regular

jazz instruments, highly wrought arrangements and rich tone-colours, through which the soloists played in a measured, eggshell-walking manner" - specific reference to Miles Davis' Birth of The Cool Band), hard bop ("rarely far from blues and gospel") and then a montage of the 1960s, beginning with Frank Zappa's work with violinist Jean-Luc Ponty on what Fordham calls the "under-rated, influential Hot Rats album".

Fordham rounds off his skillful, succinct history with chapters on Free Jazz (in which I - mere fool that I was - learn that Dewey Redman is Don Redman's son and in which we read that Ornette Coleman became the "first prophet of the 60s movement known as free jazz") Fusion ("Wayne Shorter and keyboardist Joe Zawinul formed Weather Report, a fusion band performing exhilarating original compositions") and Jazz Today ("After being all but unmentionable in a record store for almost a decade, jazz has risen from the grave"; "Wynton Marsalis was so influential in the 1980s that the Time magazine cover representing him as the guru of The New Jazz Age came as no surprise").



## Dick Hughes

*Dick Hughes began writing about jazz in 1951, when he was the youngest president of the Melbourne University Jazz Club. A pianist, he insists he is the youngest member of the Port Jackson Jazz Band, which turns 50 this year, in time to help Dick celebrate in May the launching of his next book, Don't You Sing! (Kangaroo Press).*

*Straightforward and simple - rather than overly complex and heavy on detail - is the approach adopted by John Fordham in the "Keyboards" chapter of his great hard-cover book "Jazz". Fordham make mention of, obviously, the Piano, The Fender Rhodes electric, the Hammond Organ and a couple of Synthesizer marques only, perhaps carefully avoiding the possibility of the section coming across anything like a keyboard retailer's lift-out section in a magazine.*

The aim is fair and square at the 'average' reader, not the hard-core Jazz boffin (more likely a player himself anyway) and, as such, has delivered the facts, in essence, without any complication. Personally, I would have thought relevant something on MIDI and the use of computer sequencing and digital recording, given the massive impact these have had on all music styles since 1983, particularly in the composition and recording domains, but this could equally be perceived as too much a digression. Any further details about Keyboards and their role in Jazz can easily be gathered by the serious afficianado from the liner notes of a thousand album covers, and ... by using his/her ears,



Artwork and photography are exquisitely high quality and the lay-out and presentation make for easy and enjoyable reading.

## Sam McNally

## JOHN FORDHAM'S 'JAZZ'

John Fordham's book "Jazz" is undoubtedly one of the most informative and appealing books on Jazz that I've ever seen for years. There's nothing else I could possibly say that Sonny Rollins hasn't already put so eloquently and profoundly in his foreword.

The section devoted to the saxophone covers 4 pages. It provides a comprehensive insight into the mechanics of the instrument, a description of the most commonly used horns and their ranges, reed maintenance and styles.

Fordham has chosen three eminent British-based saxophonists to demonstrate various techniques which are clearly explained through a series of photographs.



Considering the vast contribution that the saxophone has made to Jazz, this treatise covers all major aspects without being pedantic or simplistic.

For fans and aficionadi alike, it's simply a must. I didn't realise how overdue this book was until I sat down and read it. Every coffee table should have one. Mine certainly does.

**Dale Barlow**

Its been a long time coming and now its here! John Fordham's JAZZ - History, Instruments, Musicians, Recordings. A concise, accurate, marvellously presented hard back argument stopper.

All the instruments, including human voice and body, used to express America's only real contribution to the global cultural scene are defined, fundamental techniques explained with simple answers to laymen's questions provided.

On the subject of the bass (double and electric) a brief rundown on all the rudaments is explained by Alex Dankworth. Excellent photography provides a simple understanding of the instruments dimentions, parts, positions of hands and fingers, playing posture and how techniques and styles have evolved during the last century. From Pops Foster and Jaco

Pastorious, all the elements of the instrument and their achievements can be cross referenced in different sections of the book.

With similar streamlined brevity, so are the violin and cello explained (violla doesn't get a gernsey. Johnny Van Derrick even gives away Joe Venutis' famous inverted bow technique enabling the performer to play four string chords.

Foreword by Sony Rollins this book is a must for the library or coffee table. As Sonny puts it "there is something here for everyone, newcomer to connoisseur.

**Chris Smedly QUA**



While there is much to commend this book, the Blues content is thin and therefore there is not much here to recommend to Blues fans. There is an explanation of the 12-bar Blues and a few records are briefly mentioned in the list of classic recordings, but these seem to be randomly picked out of the air with little relevance to Blues in its Jazz context.

There are numerous references to the Blues throughout, however it is usually more in passing, rather than by showing how it was influential by existing alongside as a distinct musical genre. The obvious links with the R'n'B and Jump Blues and Jazz Bands from the West Coast in the 1940s for example, could have been explored without moving too far away from the

topic, but T-Bone Walker, a real innovator and one of the few musicians to be accepted by both Jazz and Blues audiences, doesn't even get a mention. A reference to someone like him would have fit well into a book of this kind.

Taken in its whole, the pictures are great and a lot of general ground is covered, but in trying to cover everything it seems at times that not a lot is said. One for the coffee table.



**Toni Peri**

At last we have a book on that vital but lightly known subject of Jazz. In a life time of studying and performing this great art form and its place in our world today and in our everyday lives. I have come across many books on the subject and J.F.'s JAZZ is by far the most authoritative and interesting I have ever read. It combines so many topics on the subject of jazz. To quote the author in his introduction "it is an amalgamation of African and European music that could not have taken place, or taken so many enthralling forms, except in the new world. It has changed the way we hear the music, the way we dance, the way we talk. This book is not an explanation but perhaps a guide to some landmarks.

It is very informative and educational for everybody, it should be in every library, school, university and conservatorium. I think every jazz D.J. radio programme should have a copy, it should be sold with every instrument for young players going into this field. There is a great section on just about every instrument played in jazz today. it doesn't teach you how to play the instrument or how to play jazz for that matter but its fundamentally very important to absorb the information presented here. I myself have learnt something about some of the other instruments in the book. I will be taking it with me on some of my jazz lecture tours around the country.



**Keith Stirling**



# Melbourne Round-Up

The Melbourne jazz scene continues to sparkle with a vast array of jazz styles in many different venues.

Those stalwarts of the jazz cause The Melbourne Jazz Co-operative present jazz in various venues including Bennetts Lane and Melba Hall, Parkville. If you are visiting Melbourne here is a list of the venues you should include in your itinerary:-

## **THE FOUNTAIN INN**

Bay and Crockford Streets, Port Melbourne  
Tel (03) 645 2503

## **BRIDGE HOTEL**

642 Bridge Road, Richmond  
Tel (03) 428 3852

## **BENNETTS LANE**

25 Bennetts Lane, Melbourne  
Tel (03) 663 2856

## **BELL'S MOTEL**

Moray & Coventry Streets, Sth Melbourne  
Tel (03) 690 4511

## **FAWKNER CLUB**

52 Toorak Rd. West, South Yarra  
Tel (03) 820 1555

## **VICTORIAN JAZZ CLUB**

White Horse Inn, 5 Burwood Rd. Hawthorn  
Tel (03) 818 4991

## **CONTINENTAL CAFE**

132a Greville St. Carlton  
Tel (03) 349 2599

## **CHINTA RIA**

118 Elgin St. Carlton  
Tel (03) 349 1287

## **MIETTA'S**

7 Alfred Place, Melbourne  
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*Vocalist Christine Sullivan*



# The Adelaide Scene

The month of January saw the eagerly awaited opening of the once hugely successful (in name) Creole Room Jazz Bar and Restaurant. Situated in the heart of the city at 107 King William Street, this very comfortable cellar premises has a strictly Jazz policy four nights a week from 8.30 pm till late and there's no admission charge.

Proprietor and Chef Jean Pierre Rival is as French as the name suggests and is as dedicated to professional performance and presentation as he is to his food preparation. An extensive menu offers an excellent variety of dishes at very reasonable prices - great stirfries!

The performance program changes each month featuring local groups of all styles. Familiar names like Ted Nettlebeck, 'Schmoe' Elhay, Andy Sugg, Vo Cool, Ted Vining, Billy Ross, Bruce Hancock, Bob Jeffries, Les Millar and Laurie Kennedy appear regularly along with the not so familiar new breed of talented youngsters. I caught one of the new breed last week. The Kim Purling Trio is a tight knit piano/bass/drums unit who perform mainstream and standard compositions with plenty of light and shade. Kim's piano playing is reminiscent of the Oscar Peterson, Monty Alexander, Gene Harris style - cooks nicely and very well presented. The Creole Room will also feature interstate and overseas talent from time to time, (Mistaken Identity has already performed) with a Jazz Festival mooted for 1994.

Membership is available at \$30 per year and for that you receive a T-shirt and half price admission to special events.

The Jazz Action Society is in venue limbo at the moment, temporarily basing their monthly jazz nights at the Governor Hindmarsh Hotel.

There are big plans for major presentations through '94. Secretary Peter Kuller is hopeful for J.A.S. to be included in the forthcoming tours of Harold Land and Billy Higgins, Dewey Redman, Mike Nock and Bernie McGann.

Planning has also commenced for the third Adelaide Jazz Festival to be staged at the Old Lion Hotel on Melbourne Street during July.

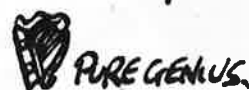
The Cargo Club continues to feature Jazz groups on Tuesdays plus special events. 'The Catholics', Lloyd Swantons very popular Afro Jazz group played two sellout nights during February. This is one of the best Jazz Rooms in Australia with proprietor Renato always prepared to take a chance with the more creative or innovative groups across the country. Melbourne based high energy band Musiikki Oy will perform at both the Creole Room and the Cargo Club during April.



MUSIIKKI OY



*You'll never see my  
imaginary friend Max  
without a pint of Guinness.*



# Jazz in Brisbane

## From the Committee for Jazz Co-ordination in Queensland

### NEW JAZZ RECORDINGS

Two of Queensland's Women in Jazz have recently recorded their original compositions. Swedish born composer Eva Breckon merged jazz and Swedish folk songs for her first CD of original material soon to be released. Utilising the skills of Dale Barlow, Alan Turnbull, John Hoffman and bassist Peter Walters this album promises to be an exceptional debut.

Vocalist/composer Sharny Russell has released a CD titled "The Key". Not strictly a jazz album, Sharny's original works cover an interesting mix of musical styles from gospel to pop.

Just released is a double CD of recordings by Jeff Usher's Jazz Unit, titled "Usher plays Monk". This unusual selection of Monk compositions is a magnificent tribute performed with expert musicianship and an amazing quality of sound.

### NEW VENUES

A number of new jazz venues have sprouted in Brisbane. The Zoo at 711 Ann Street, Fortitude Valley, runs on Thursday nights from 9.00 pm, featuring contemporary groups and the Jazz & Blues Room at the Travelodge have extended their program with contemporary artists on Sunday evenings as well as Tuesday nights. Modern ensembles feature at Louis Ferrads, Park Road, Milton, Friday through to Sunday. Two other venues featuring local jazz groups are Rick's Cafe, Brunswick Street, The Valley, and Gavins Studio Cafe at Paddington.

Queensland's Jazz societies and clubs hold regular jazz events featuring the talents of local musicians. A list of jazz clubs and venues is available from the Co-ordinator, Phone: (07) 844 3931.

# 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 eventually 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*

**Jason**

**Phone:**

**# (07) 252 5329**

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# Sydney Scene

By Richard Murphy

It was around about this time in 1981 that Eric Myers (now the National Jazz Co-ordinator) wrote "Sydney is the New York of Australia in the amount and range of jazz activity, and its ability to attract jazz players from other States". Well, a dozen or so years and a countless number of gigs down the track and one would have to agree that nothing much has changed.

At the Sydney Youth Jazz Ensemble Christmas Function (1993) there was discussion about our own "young lions" and the direction these exceptionally talented players would be taking the music into the year 2000. The point was raised that by the time Australian Jazz & Blues Magazine publishes its **Olympic Games Special Edition** (that's Volume 7 No. 6 for all you statistics buffs !!) many of these teenagers will be at the forefront of Australian jazz. The driving force behind the development of these musicians is none other than Judy Bailey, her dedication and enthusiasm is admirable and the judge's decision is **GOLD!**

Also worthy of recognition are the Sydney jazz musicians who are just beginning to appear on the live scene. Those supporting these showcase performances are witnessing the development of not only the multitude of styles loosely labelled as "jazz" but also a personal quest for identity and recognition in Australia's "Big Apple". While the media endeavours to capture this picture, its all too often an out of focus snapshot taken by a one-eyed operator. It is the mission of *this media* to capture the true colours of the scene. Take yourself to a gig with names like Barker, Mayhew, Hall, McBride, Mannins, Robson, Slater, Turner, Cooney, Cooper, Whittaker, Wayland or Zografakis on the bill (female artists next edition !) and listen to the new directions of the music.

Congratulations to the **Sydney Improvised Music Association** (SIMA) who have represented contemporary jazz to "that junkyard" (Elvis Costello quote) called cross-over for a milestone four years now ! Last year alone there were over 122 performances including bands and artists from Australia, Japan, Germany and the United States. Highlights for this writer included the incomparable **Ten Part Invention** at the Strawberry Hills Hotel and the mind expanding show of New York improvisation by **Horvitz, Morris & Previte** at the Basement.

On a more traditional note, it is pleasing to hear the "Swing Trumpet King" Bob Barnard, the New Wolverine Jazz Orchestra (playing the timeless music of Bix Beiderbecke), Tom Baker and the Swing Street Orchestra and Rodger Janes and the boys in full houses across town. There is something about this style of jazz that ensures its longevity. I believe it has a lot to do with the musicians who are all fascinating, down to earth characters, all with a story to tell.

I am continually frustrated by the pathetic line taken by the narrow minded "jazz mafia" who consistently knock Don Burrows based on the work he does in "commercial" shows designed to bring jazz to large and diverse audiences. He is a master of the craft, a contribution recently acknowledged at a nationally televised tribute concert at the Sydney Opera House. He recently pulled out all stops for a small but appreciative audience at the Basement. The energy he was able to convey whether playing bamboo flute or baritone sax was incredible ! The night included swinging standards and Burrow's originals from a quartet with George Golla, David Jones and David Pudney.

**STOP PRESS!** Monday night Jamms at the Soup Plus (led by Bobby Gebert) have become such a phenomenal success that they have decided to start a late Friday Jamm. Participating musicians enjoy special prices in the restaurant and at the bar, so register now - Soup Plus, 383 George Street, Sydney.

**STOP PRESS AGAIN !!** Copies of Caroline Lindley's **OZ JAZZ CALENDAR** (1994) are still available. Featuring Caroline's drawings of interesting jazz musicians with biographies by Jill Morris, they make a novel way to keep track of the year ! For a special price, write to - P.O. Box 627, Willoughby, N.S.W. 2068.

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## Perth News

West Australia now has a new State Jazz Co-ordinator, Rachel Robins whose background is in marketing and she will be developing new ways in which to promote jazz in the state. Perth Jazz Society continue their programme of presenting top rate jazz with trombonist George Chisholm (originally from England but now residing in NZ) on May 9, James Carter performs on May 9, John Gill will play wonderful stride piano May 16, on May 23 the WA Jazz Society presents a "Guitar Special" concert. The month ends with the sensational young bass player Anita Huspas who normally plays classical music but 'moonlights' in the jazz scene.

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## TASMANIA

# Tasmanian Jazz Scene

Tasmania's jazz and blues scene, which rapidly assumed a higher public profile at year's end, is looking even better for '94.

Hobart has recently hosted a three-day blues festival at historic Salamanca Place that saw more than a dozen highly-talented blues bands or soloists playing at three venues to overflowing audiences. Promoters say it's a certainty the event will be staged again.

Festivities connected with the end of the Sydney-Hobart yacht race saw jazz take a high profile with gigs and special concerts along the waterfront. As well, Hobart combo Moments Notice is planning another holiday season winery concert tour, continuing something of a tradition for the group

over the last three years.

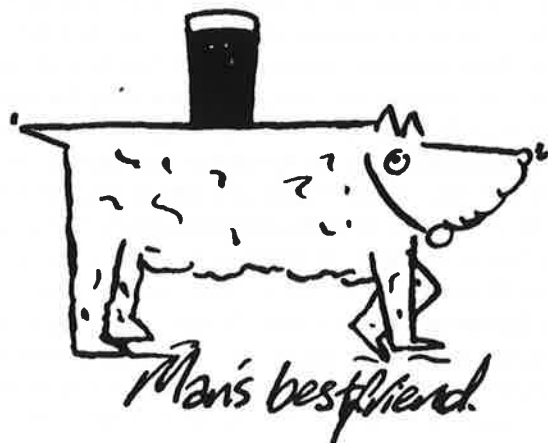
In early February Don Burrows joined forces with Moments Notice to present a concert at Port Arthur Historic Site, the scene 150 years ago of some of the worst excesses of the convict era. Don played with the local quartet earlier this year with exceptionally rewarding results. He is extremely popular in Tasmania, a state he relishes for its world-class fishing.

The event is called "Rumble in the Ruins" and also features Tasmania's biggest jazz success story for 1993, Billy Whitton and the Jive Cats. Billy, a guitarist who's been listening to a lot of George Barnes of late, combines mainstream jazz with fine r'&b' originals sung in a smooth baritone style.

Their recent cassette "All Dressed Up" has proven to be a big seller in these parts.

As well, the February 5th event saw the southern Tasmanian debut of a youthful northern band. There are now three new or renewed Launceston groups, the talents of which are such that they very strongly deserve a Hobart exposure. Green Dolphin St, The Real Band and Tyme Out constitute just a segment of a very active northern scene, one that benefits from the presence of a strong jazz studies program at the University's northern campus.

Finding appropriate venues for all these visiting groups, not to mention all the fine Hobart combos, is becoming less of a problem now with the addition of two worthy spots. Cafe Who? is a spacious and stylish new bar/bistro in Liverpool Street which plans to feature jazz groups at least twice a week. Hadleys Hotel, which has seen as many managers as James Morrison has instruments, looks set to become a top jazz venue once again with a new management deal through Four Seasons. Their piano is amongst the best in town and the room, an erstwhile Chinese restaurant,



**MOMENTS NOTICE**

It seems to me more than just a coincidence that my first article in this series, "Australia's Jazz Heritage", should be about Graeme Bell and the sequel to his historic and epic 1947 journey with his band to Czechoslovakia. For it was in fact Graeme Bell's composition Czechoslovak Journey, which he wrote in recognition of that voyage, that was the first jazz recording I ever remember hearing. No-one of course had any idea in those days just how historic the Bell band and that journey were to become and it is only now 50 years later, that we recognise its historic significance. No-one could have believed in those far off days that the band would still be playing 50 years on (albeit only for special occasions) nor that Graeme Bell would go down as one of the most remarkable men in Australian jazz history. It was of course the very qualities that got him to Prague with a band in 1947 that have provided the momentum that Graeme Bell still has to this day. In 1947 he became a household name and 50 years later he still is. There are few jazz figures who are known to those outside the jazz scene, apart from perhaps Louis Armstrong (and James Morrison), but Graeme Bell has had this sort of fame from the start, yet he remains humble, usually surprised by the recognition he is afforded.

1993 was the 50th anniversary of Graeme Bell's professional career as a musician and many grand events took place throughout the year to celebrate it. One of these was The Return To The Uptown Club which I was privileged to be able to arrange for him. This was a memorable and magic night when he and his band and many of his stalwart fans of 50 years, attended the historic vaudeville theatre in Queensberry Street, North Melbourne where it all began in the 40s. It was known in those days as The Uptown Club and it was also the venue for the first Australian Jazz Convention in 1946. Only two members of the original band were missing. These were the late Pixie Roberts and, due to temporary ill health, Russ Murphy. Neither rain, hail nor tempest would have kept the Bell fans away that night and a capacity crowd packed the hall, many unfortunately being turned away. The night was a moving experience for everyone in attendance and the magic brushed off on us all. It became patently clear as the night unfolded why Graeme Bell is still pulling a crowd. His enthusiasm still brushes off as it has done for the past fifty years and will continue to do. He is an inspiration.

This article however is not about that memorable night, it is about a journey that took place soon after. When Graeme Bell was invited to the Edinburgh Festival last year as part of a large contingent of Australian jazz musicians, he decided to approach the Czech Ministry of Culture to see if someone in Prague could extend an invitation for him to play a gig or two with local musicians. He was also very keen to see the place again after all these years. After several attempts to contact appropriate people (this is where normal mortals give up), an enthusiastic invitation was extended to Graeme by the Czech Jazz Society's Festival Committee. As a result of Graeme's proposed visit, the Festival last year was moved several weeks to fit in with his Edinburgh commitment! The Festival Committee what's more, decided to build last year's Festival around Graeme Bell, and he and his wife were invited for a week to Prague as special guests. Graeme was keen to retrace his steps of 1947 and return to haunts and venues

where the band appeared all those years ago.

Graeme was programmed to play with many of the leading bands such as the Metropolitan Jazz Band and the Classic Jazz Collegium and to appear with them at the Trad Jazz Salon! This was all arranged by Ales Benda, Secretary of the Czech Jazz Society who "bent over backwards" to make Graeme's return to Prague a momentous occasion. Concerts were also arranged at Reduta and Metropolitan Jazz Clubs, making four in all. A Press Conference was held and articles and photos appeared in the daily papers, but most of all, Graeme met some of his old associates who had acted as interpreters, road managers and writers during the four months touring of Czechoslovakia by the old band in 1947. There was Joe Hubalek, Jiri Kaspar, Ludwig Swab – all now top professional men in their own fields – but Otto Klimes had died and Miki Kulhan was in hospital. One person Graeme was most anxious to meet again however was Johnny Kraus and it turned out to be a poignant reunion. Johnny Kraus had been a 17 year old with a "noble spirit" in 1946, who followed the band everywhere during its Czechoslovak Journey. After the band's departure he had been inspired to put his own band together and call it the Barrel-House Five.



He even wrote a band tune called 'Melbourne Blues' which would suggest a dose of "melancholia" after the Bell Band's departure. At this period after the war in Czechoslovakia, times were of course still very grim and inspiration from a band like the Bells must have been overwhelming. Johnny Kraus wrote a year later, and I quote verbatim from Graeme's autobiography "Graeme Bell – Australian Jazzman" ... "Our (Jazz) magazine is not yet out because there is no paper. We have ready all articles for the first number ... a very nice article ... called "Music for Us" ... here is short content: "Sit down, take a cigarette, and listen to the records made by the Bell Band. We remember the youth festival last year and we see that the greatest excitement we were feeling when we heard in the packed full Rieger Park the first notes played by Graeme Bell Band, marching jazz, hot and vital music and melancholic, not sentimental blues. Their playing quickened the beat of our hearts, it was full of optimism; it was a good and honest music and had their right to stay with every traditional form ... and it was bringing their art qualities, folk music, very near, especially to young people.

"Longer than a year ago the Bell band left our land, but



they left some visiting cards, seven gramophone records with pure jazz ... a happy and free music ... no sophistication of people in evening suits ... philosophy of our everyday life with its sun and shadows, with its joy and sadness. This is one of the ways where all people of goodwill from all over the world can meet. This is the music for all of us who wants to have his piece (sic), to have his work and happiness in this world, yes, this music can help to bring nearer man to man".

It is easy to understand why Graeme never forgot Johnny Kraus. However during the week in Prague there was no sight nor sound of M. Kraus and all enquiries proved fruitless. At the end of the week and just as Graeme was leaving his hotel for the airport, suddenly who should arrive breathless at the hotel but a man in his 60s, Johnny Kraus. The reunion was regrettably hurried. It transpired that Johnny Kraus who is an eye surgeon in Prague, had arranged to attend the previous night's performance. However at the last minute he was called to carry out emergency surgery and missed it, so had come to the hotel the following morning, unfortunately to find Graeme in the process of leaving. They hastily exchanged cards and plan to keep in touch.

# AUSTRALIA'S JAZZ HERITAGE

The 1st in a series by DIANA ALLEN

1993 – A Big Year for Graeme Bell  
including Czechoslovak Journey Mark 2

Throughout the week in Prague, Graeme's return to old haunts and all his performances were televised for a documentary. His emotions and reactions were scrutinised by a vigilant cameraman during visits to the sites of yore. These were the Fenix Coffee House in Wenceslaus Square, the BBC Theatre, the famous and beautiful Charles Bridge, and Rieger Park (the location of the open air concert where Johnny Kraus first heard the Bell Band). Graeme and his wife Dorothy were feted everywhere they went, with flowers, speeches and adulation. The leader of the Prague Syncopators on one occasion told the audience what an extraordinary and lasting influence the Bell Band had had on musicians during their visit in 1947. The records they left behind were, for a long time, the only ones jazz musicians in Prague had to refer to in order to develop their own jazz scene.

Graeme was moved by the reception he and his wife received and overwhelmed by the warmth and the sincerity of old and new friends alike. Graeme Bell has obviously not only been an inspiration in Australia, his sincerity is appreciated wherever he has been throughout his life.

On this trip Graeme first played at the Edinburgh Jazz

Festival with old friend Humphrey Lyttleton and they were joined by Graeme's former side-man, Paul Furniss from Sydney. Next was the Brecon Festival where he played with an excellent Welsh band from Cardiff. He felt that this Festival was better organised than the one in Scotland!

In London he caught up with old friends such as Johnny Parker, Wally Fawkes, Ian Christie, George Webb, Cyril Bevan, Diz Dizley, James Asman and Bert Wilcox and was invited by Digby Fairweather to the launching of the National Jazz Archives opened by Johnny Dankworth and Cleo Laine. He presented to the archivist, Ken Jones, one of the last copies of his autobiography "Graeme Bell – Australian Jazzman", the most comprehensive book ever written by an Australian jazz musician (except that it now needs another few chapters added to it).

On the eve of their departure for Switzerland and the Czech Republic, Graeme and his wife attended an open-air concert with 9000 others to hear the bands of Chris Barber, Acker Bilk, Humphrey Lyttleton and Kenny Ball. This was a great chance for Graeme to talk with all these old friends also.

Last year Graeme Bell celebrated another milestone, his 80th birthday. Many of his fans who have been inspired in various ways by this extraordinary man throughout his long, industrious and creative life shared this happy occasion with him. He has thousands of friends in far flung places such as Europe, the USA, China, Japan and Australia, but I hope he never forgets where it all began and that it's still Melbourne where many of us believe he really belongs.

DIANA ALLEN

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# SYDNEY YOUTH JAZZ ENSEMBLE Inc.

## PROFILE

The Sydney Youth Jazz Ensemble Inc. is a non-profit organisation dedicated to the provision of high quality education and training in jazz for senior primary and high school students under the direction of professional, high calibre jazz musicians/teachers.

Membership of the Association is based on an audition and payment of Term fees.

Up to May 1993 the Jazz Ensemble was part of the Sydney North Youth Orchestra of Ku-ring-gai Inc. (which was established in 1977). In May 1993 it was decided that the Jazz Ensemble should become a totally separate incorporated entity under the name of Sydney Youth Jazz Ensemble with its own Constitution & Rules and Management Committee.

The Sydney Youth Jazz Ensemble became an Incorporated Association in May 1993 in accordance with the regulations and provisions of the Department of Consumer Affairs. It is managed by a voluntary Committee elected from, and by, the general membership (mostly comprising parents and guardians of the players) every Annual General Meeting.

Currently, the Sydney Youth Jazz Ensemble is made up of about 50 young musicians ranging in age from about 11 to 18 who rehearse at Lindfield every Saturday afternoon under the direction of Judy Bailey (a well known jazz pianist, composer).

The Association is also extremely fortunate in having Don Burrows and James Morrison as its Patrons.

Members of the Sydney Youth Jazz Ensemble perform at various venues around Sydney.

During 1992 members of the Sydney Youth Jazz Ensemble successfully performed (provided the Dinner Music) at the 1992 Young Achievers Awards presentation night at the Willoughby Centre, and also won 1st prizes at the 1992 Sydney Eisteddfod (Stage Band section) and the 1992 Hills District Eisteddfod (Open Instrumental section).

In February 1993 members of the Sydney Youth Jazz Ensemble participated in the Kiama Jazz Festival by performing in their own right and also as a support act for Don Burrows and James Morrison. In October 1993 members of the Sydney Youth Jazz Ensemble performed at the Manly Jazz Festival.

The Sydney Youth Jazz Ensemble also performs at various community and charity venues.

Inquiries should be directed to either Sharon Cooper, Registrar, Sydney Youth Jazz Ensemble on (02) 498 3159 or Chris De Gray, Publicity Officer, Sydney Youth Jazz Ensemble on (02) 427 2303.



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# Creating a Groove

In the last issue I looked at various ways to use the Charleston Rhythm by moving it around within one or two bars. This time I'd like to take it a step further and look at some actual instrumental parts using this same rhythm.

The underlying feel here is a shuffle as shown in the drum part. Both the cymbal and snare drum parts consist of constant swung 8th notes, with accents on beats 2 and 4. This is a fairly traditional Blues approach, as opposed to the Rock approach which has the right hand playing constant 8ths, while the left hand plays only the backbeat on beats 2 and 4.

The Bass drum part here is the Charleston rhythm in the first bar and in the second bar the rhythm is repeated and the 4th beat is added as well. The Guitar part is a G9 chord using the Charleston rhythm as well.

The Bass line is an interesting link between the Guitar and Bass drum parts and the horn parts.

The F natural in the Bass line coincides with the last note of the guitar part as well as the first note of the horn part which also contains a tie.

The Horn part also uses the Charleston rhythm but starting on the "and of 2" instead of the first beat. One other point of interest here is the extra accent on the snare drum in the first bar which occurs at exactly the same time as the second 16th note in the horn part. This adds a bit of drama to the whole groove.

The biggest challenge in creating a good groove is getting the parts to lock in together without too much doubling of parts. They have to have points of coincidence but also have to complement each other. This gets easier with practice but the best way to develop your arranging ability is lots of listening, analysing and experimenting.

See you next issue,

PETER GELLING

The musical score is arranged in four staves, labeled on the left as Horns, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The Horns part (top staff) uses a treble clef and features a Charleston rhythm starting on the 'and of 2' in the first bar, with notes G4, A4, B4, and C5. The Guitar part (second staff) uses a treble clef and plays a G9 chord with a Charleston rhythm. The Bass part (third staff) uses a bass clef and features a bass line with a Charleston rhythm in the first bar and a more complex rhythm in the second bar, including a triplet. The Drums part (bottom staff) uses a bass clef and features a shuffle groove with swung 8th notes and accents on beats 2 and 4.

**CASSANDRA WILSON**

*"After The Beginning Again"*

JMT 514001 Dist: PolyGram Rec: July/1991 Time: 42:02

*Wilson-vcl / James Weidman-p,synths / Kevin Harris-el.b / Mark Johnson, Jeff Haynes-pcn*

*There She Goes / 'Round Midnight / Yazoo Moon / Sweet Black Night / My Corner Of The Sky / Baubles, Bangles and Beads / Redbone / Summer Wind*

I first heard Wilson on an album by the group 'Air' (Airshow #1-Black Saint). She had moved from Mississippi a few years previously and was gigging with Steve Coleman, Woody Shaw and toured Europe with 'Air'. Subsequently she became a part of the M-base collective. Her relative fame has produced an album per year since the start of her association with JMT in 1987.

Her style is unique. She combines the drama of Abbey Lincoln with the improvisation of Betty Carter in a sound package that is both conventional trio backing and post Ornette Coleman funk. Her album 'Blue Skies' was more of a commercial success because she sang standards with that conventional trio. Like so many artists on the edge, 'Blues Skies' was a hook on which the public could hang her. Now that they've worked out that she can do standards, she has credibility.

She has a deepish contralto voice which she blends and stretches to suit the instrument that her voice rather than the song's lyric. A good example is 'Baubles' where her opening statement may well as have been a horn. I like her style, I like her improvisation, I like her attitude of non-compromise. However after six albums, where does she go from here?

Whilst her fame is steadily increasing with each new album and she now tours regularly, she runs the risk of audience burn-out. For instance, I have all her albums and whilst the songs change, her style is more or less set.

If you don't know Cassandra Wilson, this album is as good a place as any to start. If you already have some, please audition the songs for your taste or try one of the other five.

*Recommended*

*P.S.*

**RANDY WESTON**

*"Volcano Blues"*

Verve 519269 Dist: PolyGram Rec: 5/2/93 Time: 54:01

*Weston-p / Wallace Roney-t / Benny Powell-tbn / Talib Kibwe-as,ss,f / Teddy Edwards-ts / Hamiet Bluiett-bs / Ted Dunbar-g / Jamil Nasser-b / Charlie Persip-d / Obo Addy, Neil Clarke-pcn / Johnny Copeland vcl,g\* / Melba Liston-arr.*

*Blue Mood\* / Chalabati Blues / Sad Beauty Blues / The Nafs / Volcano /*

*Harvard Blues \* / In Memory Of /*

*Blues For Strayhorn / Penny Packer Blues / Mystery Of Love / Kucheza Blues / Blues For Elma Lewis.*

Weston's re-emergence from relative obscurity is a cause for celebration. His long sojourn in Marocco with only infrequent visits to New York were a product of the appreciation of his roots and a disgust of American politics. Liston, his musical partner of nearly forty years, suffered a stroke in the mid-eighties which paralysed her right side but thankfully didn't diminish her musical genius.

This is Weston's fifth album for the newly-revived Verve label, the second with Liston and a large ensemble. Verve is

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to be congratulated for its foresight. However one minor quibble - the series is sponsored by the cigarette company 'Gitane', which is ironic as six of the twelve musicians are wind players!

As the title suggests, the blues is the album's theme and although the personnel and instrumentation are similar to the previous album, this band is gathered together in a more big band format, not unlike a Kansas City little big band. What makes it different is Liston's fluid arrangements that eschew rigid section work for the open weave of solo-like statements which is a Weston trademark.

Every musician is at once a soloist and a section leader so it is difficult to single-out special contributions, all of them having been at the zenith of their instrument and as improvisers for years, if not decades.

Copeland sets the tone on the very first track accompanied only by his guitar in a tribute to T.Bone Walker. Track 6 sees him emulate the style of Joe Turner, the Kansas City blues shouter, raucously supported by a band obviously having a good time. Other tracks variously suggest New Orleans, New York in the sixties and some personal statements about family and friends. There are also a few tracks which although based in the blues idiom, are not in blues form. These, as is true of most of his career, are African-based and give that open weave and loping forward drive that is kept in check by the fine arrangements and the section work.

It is fully meant as a tribute to both Weston and Liston that this rambunctious and free-flowing album has not one unenjoyable moment and in fact I found myself listening to it over again and over again on a number of occasions. Press that repeat button!

*Unreservedly Recommended* P.S.

**RONNIE JORDON**

*"The Quiet Generation"*

Island 518254 Dist: PolyGram

Rec: early '93 Time: 52:16

*Jordon-g, drum prgrms / Joel Campbell-kbds, synths / Gary Belfield-sax, flt / Sola Akingbola-pcn / Tony Mason-d / Danny G-prgrmg / Ross Anderson-rthm g / Guru, Dana Bryant, Truth Anthony, Fay Simpson-vcl.*

*Season For Change / In Full Swing / Slam In A Jam / Mr. Walker / The Jackal / Come With Me / The Morning After / Under Your Spell / Tinsel Town / Vanston Place.*

Calling all fashion victims!

For those who are unaware of the new fashion in music - it's called 'Acid Jazz'. From the country that brought us other great innovations, like the industrial revolution, slavery and world music, Acid Jazz is the figment of the imagination of a select group of jazz deejays wanting to corner the market on taste. They believe that the only music one can dance to has a bleeding obvious beat and monotonous riffing, like on the seventies funk crossovers. It says more about the lowest common denominator and how badly (the white) English dance than the quality of excellent music available for dancing. Why don't you check out the A.T. review!

The pity is that Jordon is a damn fine guitarist and a good arranger. When he allows himself to stretch out, he's at least the equal of Wes Montgomery. However, like Montgomery, he allows himself to be influenced by crass commercialism. The rappers add absolutely nothing to the atmosphere and in fact detract with their jarring sound. One moment there's Jordon playing beautifully-soaring lines and then wack! - some bloke's giving me an earful of invective. It's like making love with parliament (not the band) on the radio!

The funky beats are fun and although maybe not to everybody's taste, do add a great flavour to the music. If you want to know how good it gets, check out the last track.

Slow beautiful lines, simple background, just perfect.

Meanwhile, here's a great talent to watch out for. Maybe not this album, but I+m sure it'll happen.

A good album for your next party. P.S.

**ANTECEDENTS:**

Wes Montgomery - anything on Riverside (OJC)

**VARIOUS**

**SEPTETOS CUBANOS**

*"Sones De Cuba"*

Musical Tradition MTCD 113/4

Dist: Larrikin Rec: ? Time: 43 & 42:00

*18 Tracks by 9 bands playing in the Son tradition and played by 're-creation' bands in the 1980's.*

There was a wonderful series on SBS some time ago that was set in 1920's Cuba.

Every once in a while you'd get to see one of the sort of bands on this album. It takes me back to a more graceful time when living was easy for the plantation owners, and the slaves,

you know the story. But I digress....

The main features of the Cuban son are the plucked strings of the tres (3 orders of double strings) or the six stringed guitar, the bongo, the botija (an earthenware jug used as a bass whistle) and the Merimbula (large turnable drum) which plays in harmony, maracas and clave (2 hardwood sticks) and the song, which always has a pattern of call and response. The instrument format is as true today as it was then and the only changes are of augmentation, and naturally enough, instrument refinement. In the twenties, the son's gentle nature brought it from the Eastern part of Cuba where it was typical country music, to the wealthy white homes to be played for dancing. Shortly afterwards, the voracious American record companies took it back to America and the rest is another history.

There are two ways to approach this music: (1) as a study in musicology, and the informative notes not only describe the musical examples perfectly but also are a rich source of history of early Cuban music, (2) Don't read the notes and be absolutely charmed by this gentle and pulsating concoction which will transport you to another time. Either way you will receive much pleasure.

*Highly Recommended*

P.S.

**SEIS DEL SOLAR**

*"Decision"*

Messidor 15821 Dist: Larrikin

Rec: (probably) 1992 Time: 52:18

*Oscar Hernandez-p / Arturo Ortiz-synth,vcl / Michael Vinas-b / Robbie Ameen-d / Ralph Irizarry-tmbls,pcn / Sam Figueroa-cnngs,pcn,bata / Milsto Cardona-bata / Tito Allen-vcl.*

*Sentimiento de Cancion / Island Walk / Una sola casa / Un nuevo dia / Decision / Sea dance / Mirage / Entregate / Heart dues / Newtown.*

'Seis' is the name given to Ruben Blades' backing band and has accompanied Blades on all of his albums. The present one marks its arrival as an instrumental ensemble - well mostly. Who ever heard of a latin band without SOME vocals? Singing is as important to our culture as breadcrumbs are to schnitzel.

All of the musicians are Newyoricuenos, that is; Americans of Puerto Rican parentage. All have achieved fame within the latin community and Robbie Ameen who has played on countless sessions, is justly famous as being the drummer in the

later period of 'Weather Report'.

If 'Weather Report' is the band's stimulus, latin percussion is its libido. This band really cooks and in a similar way to its mentors; flashy and heavily-arranged parts and searing solos are met head on by churning and driving percussion. Whilst I could only just tolerate, the percussive nature of Seis adds an important human dimension. Hopefully this band will become the wave of the future in fusion music as most of it has become sterile and tricky for its own sake.

The entertaining liner notes don't mention Milton Cardona's contribution. As well as being one of the greatest percussionists of his generation, his knowledge and understanding of 'Santeria' (the religious music of Afro-Latin America) gives the band depth and roots authenticity.

*Recommended to fusionista. P.S.*

**ANDREW FIRTH**

*"Let There Be Firth"*

Private Production Dist: New Market  
Rec: July/1993 Time: 47:26

*Firth-clar,as,as / John Forman-p,kbd /  
Nick Haywood-b / Andrew Swann-d*

*The Farmer's Lament / Autumn Leaves /  
Anthropology / Broken Promises /  
The Nearness of You / Maria Elena /  
Another Samba / My Funny Valentine /  
Honeysuckle Rose.*

Having lead a reclusive life for some time, the name Andrew Firth meant nothing more than an entity mentioned in hushed tones by people on the scene whose opinions I respected. Mention of his name in front of reed players brought on an uncomfortable perspiration and strained smiles. Now I know the reason!

His facility on all instruments is truly amazing, being as comfortable at lightning-fast speeds as he is at medium and slow tempi, altering his attack according to the personality of the arrangement.

Full marks to Margaret Peterson of Melburgian public radio station 3WRB for seizing the opportunity to record him at the station in front of an audience of aficionadi who undoubtedly assisted the band to play responsively and warmly. However a few minor cavels:- although a quintet is mentioned in the liner notes, the fifth member is rather tacit, and whilst a soprano sax is listed, these ears don't hear one. The recording is clean and clear and a good document of the event. The liner notes are neither informative nor is its production quality up to standard.

Whereas I understand the financial limitations of public radio, this quality enhances neither Firth's not the distributor's reputation and in fact makes it harder for all but the true believers to buy. It is obvious that everyone was having a good time and this ambience set the tone of the music. Track 1 is bravura clarinet at its best with lightning fast runs and plenty of witty quotes from other songs. Track 2 is a contapuntal duet with the pianist seguing into a groovy band feel and back to duet, etc and finishing on an ear-splitting high note. I bet he set the song up for that not (just kidding). Track 3 has Firth on alto and his runs are easily as fast as Bird's. The band push him to within an inch of his ability. Track 4 is a Firth composition, a happy 'West Coast'-ish samba in which the pianist does a ripper solo followed by excellent comping. Track 5 is a very slow funky workout and track 6 demonstrates that lovely woody timber of the clarinet. Although he plays with the typical bravado of the real Argentinian tango, his band replies with a nondescript latin feel. Track 7 is another composition by Firth- a fast samba with a pretty melody and excellent backing from the piano. Track 8 is a ballad and disappointingly short as it was a good opportunity to develop a revealing long solo. Track 9 is almost tongue-in cheek, with the drummer mimicking Gene Krupa and Firth doing duck calls! The backing band is great. It drives him hard and compliments his idiosyncrasies. I feel that Firth can take his place as a great player rather than as merely a technically profficient one, more emotional depth is required which will come from playing on the intenational stage, where his reputation will be minimised.

In response to the pun that he does at the start of the first track, I eagerly await his forth album.

*Unreservedly Recommended P.S.*

**REN WALTERS**

*"Start"*

New1016 Dist: New Market  
Rec: Not Given TIME: 61.32

*Walters-g,vcl / Steve Heather-d,pcn /  
Anthony Norris-t, flgln / Chris Bekker-b /  
Stuart Campbell-kbd / Andrew Gander-d /  
Paul Grabowsky-kbd / Tim O'Dwyer-as /  
Niko Shauble-d / Phillip Rex-b, tuba /  
Nicola Eveleigh-f / Amelia Bardon-oboe /  
Amanda Testro-vcl / + String Quartet /  
Trombone Tro.*

*Fine and Dandy / Plug / Gary Fizz Enters  
The Light / The Grand Mother Of The*

*Universe / Chadwick's Beachhouse /  
Could This Be The Last Remaining  
Junckbush? / Unseen Wave / Thank you  
Mr. Mushroom / Triangle Park / Whiten  
Skin Barnacle / Body Temperatue / Bruise.*

To call this music jazz/rock fusion would be to do it a great injustice however it can be placed in that context for many moods that it creates. Full marks to Walters for putting together an album of such variation and complexity. It must have been a labour of love!

The point of departure is a combination of Miles Davis / Marcus Miller's rock experiments and the melodic sophistication of Ornette Coleman's Prime Time. It was difficult to work out where the compositions ended and the improvisation started as the arrangements are seamless and the technical profficiency superb and blemish-free. Walter's guitar sound alternates between John McLaughlin on electric and Michael Gregory Jackson on acoustic guitar. The string quartet arrangements have the tonal density of English composer Robert Simpson and are used as an integral part of the fabric of the music rather than as sweetening. The keyboard duties are shared between Grabowsky and Campbell and each add their particular voicing that fully-exploits the possibilities of the synth. The rhythm sections are tight, precise and fully complement the mood of the various compositions. Particular attention is drawn to Gander's power and control and Norris' Harmon muted trumpet evokes Miles without lavish imitation.

Track 1 has the trumpet playing over a keyboard wash and funky rhythm section with Walters reciting the weather forecast in a sensual voice. The idea is reminiscent of Jack Bruce with Kip Hanrahan. Quite humorous. Track 2 is a guitar explosion interspersed with the string quartets' dead tonality. Track 3 has Grabowsky doing a hot vibes solo on the synth. Track 4 is a moody tone-poem featuring acoustic guitar and keyboard. Track 5 has a trio of trombones acting as sound reinforcement, riffing back and forth over the funky rhythm section and a fine solo by Walters. Track 6 has Walters soloing mightily over an ostinato bass figure.. Track 7 interestingly uses the vocals as percussion set against the sound of electronic rain and manipulated tapes. Track 8 has oboe over piziccato strings seguing into the dense tonality of the string quartet. And so on.

We have arrived at an era when

music's cultural cliches of description are no longer satisfactory and whilst the above may be an adequate description for listeners with a knowledge of the various modern influences, it remains this reviewers' frustration that it will inevitably isolate a less adventurous audience. This would be a great pity as this album has much to offer and will not fail to stimulate and excite anyone with the slightest interest in the direction of modern music.

*Unreservedly Recommended* P.S.

**WALLACE RONEY**

*"Seth Air"*

Muse 5441 Dist: Larrikin  
Rec: 28/9/91 Time: 52:32

*Roney-t / Antoine Roney-ts / Jacky Terrason-p / Peter Washington-b / Eric Allen-d.*

*Melchizedek / A Breath Of Seth Air / Black People Suffering / 28 Rue Pigalle / Lost / People / Gone / Wives and Lovers.*

In the liner note's brief biography it is mentioned that Roney's father 'coulda been a contender' for the middleweight boxing title. Similar things could be said for his son's career to date. In a way I can sympathise with today's musicicans as their are no giants to lead the way. The result is that they reinvent the past. In fact it may be the only way to get booked in these cautious and uncertain economic times. Wynton Marsalis has copped similar flack, however it's easy to rise above the contention when you're on a six figure income.

This album is a clone of the Miles Davis '66-68 band.(Shorter/Hancock/Carter/Williams), right down to the cloning of Shorter's compositions and whilst the playing is excellent, I found myself whistling along on the first listen. Also, Roney's tone is exactly the same as Miles in this era. The final three tracks are a clone of Miles' 50's band.

Whilst this album is enjoyable, it is no way innovative or exciting. One hopes that his later albums demonstrate growth and indivuality. His performances as sideman on later albums have been superior.

P.S.

ANTECEDENTS;

Miles Davis-Miles Smiles / Sourcerer / ESP-(Sony)

**GARY LEE**

*"I Mean You"*

Request RQCD 1502

Dist: New Market

Rec: Mar/90 Time: 69:23

*Gary Lee-vbs, maroubra,g,pcn / Roger Garrood-f,s / Don Gomes-p, pocket tpt / Murray Wilkins-b / David Vric-d / Victoria Newton-bass clar,vcl.*

*See You In A Minute / Gee, A Melody / I Mean You / Dreamtime Parts / 1,2,3 / Samb de Yallingup / Heartvelt / Port-au-Club / Rock Solid / Quango Tango.*

Signs of life from across the Nullarbor! Gary Lee and group are from Perth, where the livin' is easy, and this is reflected in the playing. I don't mean a casual attitude, rather a light-hearted and happy approach of 'let's see what happens', which is often missing on the East Coast.

The music is well-grounded in the sixties of Blue Note and rarely stray from that path. Whilst this isn't necessarily a bad thing, too much reliance has been placed on familiar hooks and quotes that render them cliches. The original compositions reflect the same problem. Whilst I can't say that anyone plays badly, I get the feeling of having heard it before.

The recording is not an accurate description of the proceedings and as well as sounding like each musician was in a separate isolation booth, most instruments were too closely miked. The result is disassociated time, harsh characterless timbres and worst of all Lee, has a 'clangy' sound reminiscent of Quasimodo, rather than the bell-like sound of the vibes. And digital mastering has come a long way in the 3 1/2 years since this recording.

Overall, there are some good solos and pleasant songs, the total of which adds up to a satisfactory first effort. I look forward to a more current album.

P.S.

**AUGUSTO PABLO**

*"This Is Augusto Pablo"*

Heartbeat HB34 Dist: Larrikin

Rec: 1973 Time: 36:13

*Carlton Barrett, Lloyd Adams, Santa-d / Familyman Barrett, Fully, Lloyd Parks-b / Chinna, Reggie Lewis, Ranchie-g / Ansell Collins, Pablo, Glen Adams, Keith Sterling-kbds / Augustus Pablo-melodica / Clive Chin, Errol Thompson-reeds.*

*Dub Organiser / Please Sunrise / Pointblank / Arabian Rock / Pretty Baby / Pablo in Dub / Skateland Rock / Dreadeye / Too Late / Assignment #1 / Jah Rock /*

*Lover's Mood.*

This album is Jamaican history. In one of the hundreds of sessions that are done in a handful of studios each day, the vocal part wasn't gelling. Rather than waste the tape, the producer allowed Pablo to overdub the melody on one the simplest of all instruments - the melodica. Thus a new sound was born that was to become Pablo's trademark, leading to the 2 great albums that still stand him in good stead.

This is laid-back groove music that creates a fee. Don't look for solos, they mess with the music.

Perfect for late nights after the gig. There's no vocals 'cause Pablo says it all on the melodica. Check out the groove of Carlton and Familyman, probably the best Rhythm section in reggae, including Sly & Robbie!

A fine, light dub experience proving that simple is often the best. The playing time is gunga.

*Recommended*

P.S.

ANTECEDENTS;

East of the River Nile / King Tubby meets the rockers uptown.

**ARTURO SANDOVAL**

*"Tumbaito"*

Messidor 15974 Dist: Larrikin

Rec: 1986 Time: 41:24

*Sandoval-t, flglnrn,p,pcn / Hilario Duran-p / Jorge Reyes-b / Bernardo Garcia-d / Reinaldo Valero-pcn.*

*A Night In Tunisia / Tunisia Blues / Nuestro Blues / Los Elefantes / Relax / Tumbaito.*

This is a fairly early release in the Messidor catalogue and recorded when Sandoval was still officially a Cuban and on tour with Irakere as cultural ambassadors.

The album finds Sandoval flexing his jazz chops. His sound is much more brassy and bravura than on later albums and has him playing every note known. His sound is like Roy Eldridge-influenced early Diz.

Track 1 has him loosening his chops and playing some amazing lines. His Cuban band plays with the 'savvy' that makes one realise how universal a language jazz really is. Track 2 has standout solos by Sandoval and Chicoy. Track 3 is somethin' else. Tempos like this aren't possible! It sounds like Bird's band! Check out the clarity of line in the piano solo. Track 4 starts as a ballad and develops into a funky churning bed for Sandoval's flugelhorn - chops aplenty. Chicoy's solo is frightening. Track 5 is a piano ballad with the song

structure of -New York "New York" - a sly reference to their forthcoming destination. It is a romantic piano/guitar duet with a tango personality. Track 6 is the only latin-based song on the album with some excellent open trumpet and fabulous lines in a difficult arrangement.

The original recording was obviously on vinyl so the short playing time can be excused considering the high quality of the music.

*Highly Recommended* P.S.

**MIROSLAV BUKOWSKY**

*"Wanderlust"*

ABC518650 Dist: PolyGram

Rec; 1993 Time: 76:11

*Bukowsky-t / James Greening-tbn / Carl Orr-g / Alister Spence -kbds / Adam Armstrong-b / Fabian Hevia-d,pcn / Greg Sheehan-vcl,pcn / Tony Gorman-sax,clar / Alan Dargin-didgeridoo.*

*Bronte Cafe / Dakar / I Hear You / Only Connect / Ornetteologic / Game of Golf / MDD / Pressure Makes Diamonds / Mr. Whippy.*

I remember meeting Mike soon after he arrived in Sydney courtesy of the communist occupation of Czechoslovakia. He paid many dues and always stood out as a superior soloist. He was exceptional playing in jam sessions in a coffee shop in Glebe (I forget its name) and particularly with that other firebrand of the late seventies - Mark Simmonds.

Unbelievably, with one of the most impressive resumes in jazz, this is his first album as leader. The album has given him the chance to flex his writing muscles in an individual way, far-removed from his better known big band charts. In this regard Mike has been like a sly old fox; jealously guarding his own direction until such time as it can be presented under the right conditions. I should have twigged to that direction earlier as we would regularly meet in record shops. He listened to African, South American, Indian, European musics - almost everything except jazz.

In describing the sound palette of this album, all of the above influences are in place, however there is another dimension. Mike has the sound of his Slavic native land deeply imbedded in his subconscious and that very quality of tone poem-like musical description (Dvorak, Smetana, Janacek) gives the compositions their wholeness and descriptive accuracy. Even track 3 which was written by Spence, sounds like it had Mike's guiding influence.

Track 1 is a surging percussion romp

with inceddiary solos by Mike and Greening and in a Brazilian mode. Track 2 is a West African journey which starts with the overlaid sound of native singing over ostinatobass and dreamy keyboard meandering. Very pretty, but it must be in a part of Africa that is foreign to me. Track 3 is the crying and wailing of and for the people of Bosnia. Over a piano figure, trumpet, trombone and guitar slide and wail, briefly connecting and moving on and clashing. Track 4 has the wonderful didgeridoo playing of Alan Dargin backed by minimalist and late sixties Miles like arrangement. Mike noodles on Harmon mute adding his poetic impressions. Track 5 takes us a little further out with a bouncy and gentle Ornette Coleman - styled arrangement. Nice slashing piano interlude leading to some fun with bluting trombone and 'little instruments' a la Art Ensemble. Track 6 opens with a drum march figure and Mike's fear and loathing impression of the Gulf war. Whilst I got the feeling that most of the band kept their solos within the boundaries of the arrangements, Greening is irrepressable (as always) and solos with distinction. Track 7 as stated, is a love song for Miles Dewey Davis and Mike+s most distinctive playing on the album. Track 8 - Mbaquanga! South Africa's fantastic dance rhythm, has spence and partiicularly Greening dancing madly across the township. Everyone is having fun. Track 9 has a Cuban rhythmic feel and a lovely solo by Orr. Many who know Bukowsky's music in a live situation may be surprised by the direction of this album. They may have expected more 'hot jazz' solos. All the solos are there, just not in the places you;d expect them to be.

This is a fine thought-provoking album exhibiting the warmth and passion that has always been part of Mike Bukowsky's art.

*Recommended* P.S.

**ALBERT MANGELDORF**

*"Three Originals"*

MPS 519213 (2 disc) Dist: PolyGram

Time: 61:26/62:29

*"The Wide Point" - Mangelsdorf-tbn / Palle Danielsson-b / Elvin Jones-d / Rec: 1/5/75*

*"Trilogue" - Mangelsdorff-tbn / Jaco Pastorius-b / Alphonse Mouzon-d / Rec: 6/11/76*

*"Live in Montreux" - Mangelsdorf-tbn / J.F. Jenny-Clark-n / Shannon Jackson-d / Rec: 16/7/80*

*The Up and Down Man / Mayday Hymn / Oh Horn! / I mo' take you to my hospital*

*and cut your liver out / Mood Indigo / The Wide Point / For Peter / Trilogue / Zores Mores / Foreign Fun / Accidental Meeting / Ant Steps on an Elephant's Toe / Dear Mr. Palmer / Mood Azur / Stay On The Carpet / Ripp Off.*

I've earned the right to call him Albert. In the Fankfurt summer of '78, we lived only a few doors from each other. We would have breakfast together most mornings in a little pub around the corner. Smed, you haven't lived until you've tried eggs poached in lager!

Albert is a centerpiece of the European jazz revival of the late sixties. No longer content to play American music, he and a large group of like-minded musicians (Von Schlippenbach, Brotzmann, Breuker, Berger, Schoof et alia) set about creating a truly-European improvised music. Whilst heavily-based on the aesthetics of American music it is truly original. It swings in the way that European music swings, and that's not a put-down.

Albert developed a prodigious technique based on multiphonic, that is; playing one note and singing the interval above, which often leads to the sounding of a third and even fourth note. Added to this, his good taste and wit make the compositions entertaining rather than like dry experimentation.

This welcome reissue has Albert in settings with three different bands that are not altogether different in sound or intent. The first album is chamber music with Albert staying close to the composition and displaying the marvelous multiphonic. The second album starts to swing with the live tracks and Jaco playing some amazing sleight-of-hand, and Mouzon, fresh from the funkorama in which he was than immersed, kicks things along mightily.

The real deal is the Montreux session with Shannon Jackson. Jackson, recently with both Cecil Taylor and Ornette Coleman, brings a sense of dimension, drama and intensity not so evident on the other two dates. He is certainly Albert's equal in contemporary improvised music and continuously rides him, forcing him to play well-above his normally-high standard. There are moments of pure majic in the dialogue. If you have a taste for some different in very witty free music, without the excess commonly associated with his style, then this album is for you, However it is essential listening for trombonists.

*Recommended* P.S.



**ABBEY LINCOLN**

*"Devil's Got Your Tongue"*

Verve 513574 Dist : PolyGram  
 Rec: 24/2/92 Time: 70:02

*Collective Personnel: Lincoln-vcl / Rodney Kendrick-p / Marcus McLaurine-b / Yoron Israel, Grady Tate-d / J.J. Johnson-tbn / Maxine Roach-cello / Stanley Turrentine-ts / Olatunji (= 3 others)-pcn / The staple Singers/ The Noel Singers (childrens' choir)*

*Rainbow / Evalina Coffey / Story Of My Father / A Child Is Born / People In Me / A Circle of Love / jingle Queen / The Merry Dancer / Devil's Got Your Tongue / Spring Will Be A Little Late This Year / The Music Is The Magic.*

This lady is one of the truly individual voices of jazz (improvised) singing. For more years than it is polite to remember, she was Mrs. Max Roach. In the fifties and sixties she made a series of ground-breaking recordings, combining Black rage, poetry and song and with the help of similarly-outraged musicians like Coleman, Eric Dolphy, Booker Little and others of that ilk. When Max is your old man, you get anyone you want in your band! Her comeback in the early eighties bowed Steve Coleman who she found working on the streets of Manhattan. She's lost nothing since the sixties except the rage. Her voice still maintains the same character, delivery, poetry and drama.

Having said that, this present album is disappointing for the electric nature of the repertoire. When she sings with an instrumental backing, she's as wonderful as ever. However the gospel-infected Staples add a dimension that is out of kilter with the arrangements, and The Noel Singers are just plain trite!

To show how terrific she can be, try 'Jungle Queen'. Backed only by African percussion, she builds a picture of an African village with all the sounds of the jungle. This is more than good fun, it's an amazing sound-picture.

I find this album difficult to recommend, as much as I'd like to. Perhaps its purchase can be justified for the good 43 minutes, which is often as much as you get on the average CD these days.

P.S.

**ANTECEDENTS:**

Straight Ahead - Candid - 1961 / Painted Lady - ITM- 1980 / Talking To The Sun - Enja 1983.

**JOE HENDERSON**

*"Mirror Mirror"*

MPS 519092 Dist: PolyGram  
 Rec: Jan/1980 Time: 43:23

*Henderson-ts / Chick Corea-p / Ron Carter-b / Billy Higgins-d.  
 Mirror Mirror / Candlelight / Keystone / Joe's Bolero / What's New/ Blues for Liebestraum.*

1967 saw Henderson and Corea share the stage in Miles' band, and a number of albums resulted with Corea as the leader. It is a tribute to Henderson's professionalism that he not only found merit in the association, but also like a true professional, used it as a springboard for his own efforts. Henderson, of late has taken on legendary status with a series of retrospective albums aimed squarely at the mainstream market and has won a plethora of awards as a result. They are fine albums and Henderson deserves the accolades.

His present fame has however prompted the record companies to reissue every recording irrespective of quality.

This is a pretty light-weight affair. Corea, still in his Bill Evans mode, doesn't dig in enough and forces Henderson to play pretty and light. It's not bad - it's just not Henderson. The session goes up a gear from 'Joe's Bolero'. Being his composition, he can do what he likes, and his muscular playing is kicked along by an aroused rhythm section. The final two tracks find him in blistering form.

The liner notes are a hysterical translation from German and could have been done by Colonel Klink!

P.S.

**ANTECEDENTS:**

Mode for Joe, Inner Urge - Blue Note / In Pursuit of Blackness - Milestone.

**AHMAD MANSOUR**

*"Penumbra"*

Timeless SJP404 Dist: Larrikin  
 Rec: 2/12/92 Time: 56:59

*Mansour-g / Donny McCaslin-ts / Mark Copland-p / Terje Gewelt-b / Ian Froman-d.*

*Daylight Savings/ Until/ Bygones/ Bittersweet Road/ Circa/ Playback/ Penumbra/ Here & Now/ End Of....*

This is Mansour's third album and far more focussed than the previous two, mainly due to the excellent rhythm section creating solid and reliable support for the frontline. They play off each other beautifully and build sound

pictures that speak of Scandinavian tundra rather than baroque cathedrals. Mansour is well-schooled in the European tradition and his solos build as logically as a Bach fugue. The influence of Jan Garbarek lays heavily on McCaslin and apart from his splendid romanticism, burns with the same searing intensity of his mentor.

The music wavers between fusion and Windham Hill except that Mansour really kicks ass on a few tracks with single line solos and when answering McCaslin's pungent phrasing. Copeland is an excellent foil, acting like a thermostat by heating and cooling both front line and rhythm section.

Normally this wouldn't be an album that would interest me at all, however its beauty and honesty has seduced me. This is a keeper.

*Recommended*

P.S.

**MIKE NOCK**

*"Touch"*

BIRDLAND 001

Rec: 22/7/93 Time: 62:14

*Solo Piano*

*Touch her soft lips and part / The Sibylline fragrance of gardenias / Django / Unbridled waltz / Sweet surrender / Variations on Pachelbel's canon / Lament / Somebody loves me / Interlude / Strata / Her / Nkosi sikelela iAfrica.*

Mike Nock is an Australian Jazz icon. His C.V. is formidable and some highlights are; The Fourth Way, one of the first fusion bands and definitely predating Weather Report, several seminal bands in Sydney, but foremost is his role as lecturer at the Sydney Conservatorium where he has been responsible for the nurturing of many of today's outstanding musicians, Cameron Undy and Tim Hopkins, to name just two. His music is drenched in Keith Jarratt alongside whom he studied at Berklee. His other great influence in Bill Evans, using the techniques that have become cliches over the last thirty years. Nock has to a certain extent gone beyond his mentors, developing his unique romanticism into a very personal style that tends to be more percussive than the music on this album suggests.

The album was recorded in front of a remarkably quiet audience at the ABC's Eugene Goossens Hall on audiophile-quality recording equipment and the album's liner notes comprehensively describe everything except the copper purity of the wire. One suspects that this album is directed

at the lucrative audiophile market. That being said, everybody wins because the sound is superbly natural. The sound of a real piano in a real room. Quite remarkable. Hopefully more productions can be made in this manner. This album could reasonably be called an ode to Bill Evans as not a song goes by without his pervasive influence. It is also a set of ballads with some spirited moments. Seven of the twelve tracks are self-composed whilst others show the intelligence of his choice, varying from a William Walton ballad (track 1) to the incorrectly-spelled anthem of the African National Congress (track 12).

His compositions owe much to the style of the French modernism of Satie and Debussy in their aesthetic romanticism and tracks 1&6 are variations on classical songs. Track 6 especially for its sense of architecture reminiscent of Jarrett who is also steeped in European balladry.

Nock's statements are eloquently presented and intelligently developed, the improvisation never exceeding the boundaries of the song's architecture. I felt that he should have let go more often, as he does in more casual gigs around Sydney, however considering the nature of the project, an amount of decorum was called for. Another fine album by Nock, one that will stimulate the intellect rather than the viscera and will add pleasure to late night contemplation.

Incidentally, if you need any forts being held, please contact Ashley.

P.S.

### TRANSFORMATION

New 1004 Dist: Newmarket  
Rec: June/1991 Time: 50:33

*Lisa Young-vcl / Peter Jones -p / Ben Robertson-b / George Polyhrionakos-d  
Seven Stockings / Rendezvous With A*

*Farewell / Transformation / I've Grown  
Accustomed To His Face / The Last Waltz  
Of The Turtles / Walk Tall / A Family  
Farewell / Where Is Love / Pathway.*

This is really Lisa Young's album in that she sings on all and has written the lyrics on all of the group's compositions and some of the music. Her band and co-writers give her warm, sympathetic and intuitive support. This group has worked a lot together and the empathy is evident.

Her style in fact her technique are very much like a slightly straighter Cassandra Wilson, and while she sticks closely to the lyrics as printed on the sleeve notes, those lyrics could be fairly arbitrary, as her strength is her use of voice as instrument. She phrases like

Miles and the impact like Miles, is often in what isn't expressed. Her sound and range are very close to Barbara Streisand and they share that slightly-nasal quality. Each song has been carefully worked out as to entrances, solos obligati, etc, and the care has reaped rewarding results. The lyrics reflect the freshness, vitality and energy of youth and we may be listening to a future international song-writing success story.

Publishers take note! A very enjoyable first album.

Recommended

P.S.

### JOHN HAMMOND

#### "Trouble No More"

Pointblank 82572 Dist: Larrikin  
Rec: 1993 Time: 42:03

*Hammond-g, bca.vcl / Charlie Baty-g /  
Rick Estrin-bca / Brad -b /  
Doby Strange-d / Mitch Woods-p / Roy  
Rogers-g / Charles Brown-p / Danny  
Caron-g / Tim Drummond-b / James  
Cruce-d / Larry Taylor-b*

*Just Your Fool / Who Will Be Nest / I'll  
Change My Style / Too Tired / The Nasty  
Swing / Trouble Blues / Love Changing'  
Blues / It's Too Late Brother / Wild Man  
On The Loose / Homely Girl / Baby How  
Long / Fool's Paradise.*

You've probably heard the story before, but it's worth repeating for those of you are new to the blues. Hammond is of the white persuasion which at first sight would seem in contradiction to the established criteria. Being the son of John Hammond, the legendary 'discoverer' of talent for Columbia records in the thirties, (Basie, Billie, Son House, Robert Johnson and countless others) young John was able to many of the greats up close and also make good use of his fathers enormous record collection.

He has made many albums and there is a discernible growth to be witnessed. His earliest were country blues clones (mainly Robert Johnson). This album is a good mixture of country blues duets., hard-driving Chicago style and even some ol' fashion country twang. The songs are classics by the likes of Howlin' Wolf, Little Walter, Johnny 'Guitar' Watson, Cliff Carlisle, Charles Brown, Willie Mctell, Jesse Fuller and even Mose Allison, He has a sympathetic producer in J.J. Cale who has similar blues roots.

What distinguishes Hammond from the pack is his complete mastery of all the styles that he play. His background taught him that if he canst add anything, don't mess with the basics. He also

surrounds himself with top musicians who share his philosophy. My only problem is a racial one. I grew up listening to the same 'classics' as Hammond and the voice-quality is different - a difference I canst discount. It's not a matter of racial stereotyping - with music as personal as the songs he's singing on this album he needs to pay similar dues which is impossible knowing his comfortable background. That having been said, this is an enjoyable album with the most heartfelt moments coming from the songs with the white country inflection.

As he tours Australia quite regularly, check him out for yourself. You won't fail to be entertained.

P.S.

### MULGREW MILLER

#### (1) "From Day to Day"

Landmark LCD1525 Rec: 14/3/  
90 Time:52:59

*Miller-p / Robert Hurst-b /  
Kenny Washington-d*

*La Cambre / What A Difference A Day  
Makes / Four / From Day to Day /  
Playthang / Farewell to Dogma /  
One Notch Up / Mote Than You Know.*

#### (2) "Time And Again"

*Miller-p / Peter Washington-b / Tony  
Reedus-d*

*Tongue Twister / Broad Street / You And  
The Night And The Music / Woeful Blues /  
Lord, In The Morning Thou Shalt Hear /  
Who Can I Turn To / I'll Keep Loving You /  
My Minuet / If It Ain't One Thing It's Two /  
Song of Today.*

Ex-Woody Shaw sideman Miller has carved out a large and fruitful niche for himself in the piano trio arena. Even though he has plenty of competition, his individuality continues to provide rich soil for those frequent recordings. Whilst the fir of his earlier recordings held much anticipation, it has been replaced with more thoughtful compositions and more restrained improvisation.

(2) Is a Soporific effort occasionally nudged by interesting chord changes, well-played and polished but nothing special. The big disappointment was Bud Powell's "It'll Keep Lovin' you" which is played so low-key that it misses the point.

Worth picking up in a deletion bin.

(1) is far better mainly due to the constant prodding of Washington, and on 'Four' and 'Playthang', he displays much of his old spark. 'One Notch Up' is exactly that. A real tour de force of unrepeated group improvisation and

volcanic dynamics.

Although neither album comes close to 'Work' for sheer excitement, they are not without their merits and for those of you who like quiet, contemplative and sedate piano music these will fire the bill.

P.S.

**SHIRLEY HORN**

*"Light Out Of Darkness"*

Verve 519703 Dist: PolyGram  
Rec: 30/4/93 Time: 63:23

*Shirley Horn-p,vcl, Hammond B3 / Charles Ablres-g / Tyler Mitchee-b / Steve Williams-d / Gary Bartz-as.*

*Hit The Road Jack / Just a Little Lovin' / You Don't Know Me / Drown In My Own Tears / Hard Hearted Hanna / Georgia On My Own / Makin' Whoopie / Green / Bye Bye Love / The Sun Died / How Long Has This Been Going On / If You Were Mine / I Got A Man / Just For A Thrill / Light Out Of Darkness.*

First and foremost this album is a tribute to one of her all-time heroes, Ray Charles. His pervasive influence has shaped the soul, if not the style, of generations of musicians and listeners alike.

With the exception of three, all of the above songs were composed by others, however Brother Ray's unique and soulful delivery has placed such a stamp on them that he has made them his own. And therein lies Horn's problem. In emulating his delivery she offers only a poor reflection, heartfelt though it may be. Tracks 1-4 highlight the problem. Charles made these songs famous early in his career, at a time when his voice had tremendous range and flexibility, however sixty-ish Horn's range no longer permits her the same vocal gymnastics nor does her piano accompaniment reflect Charles' churchy feel, so necessary to the songs' success. The result is charming rather than convincing.

Things improve from track 5. Horn no longer emulates Charles, but singing in that style to which we have come accustomed - a slow sexy drawl punctuated by stabbing piano accompaniment. Track 8 is the album's standout and it is no coincidence that it's a ballad. Track 9 really digs in on a blues raver.

The band give her excellent and particularly Bartz who uses the rough edges of his tonal pallet to compliment Horn's smoothness.

As a reflection of the deep respect in which she holds Charles, the liner notes contain a complete list of the

Charles recordings from which she has made this album's selections.

A very enjoyable if not totally satisfying album that will add depth and diversity to her already famous reputation.

P.S.

**MARK ISAACS**

*"For Sure"*

ABC 518397 Dist: Polygram  
Rec: 13/4/93 Time: 46:58

*Isaacs-p,vcl / Adam Armstrong-b / Andrew Gander-d*

*For Sure / Never Too Far Away / Giant Steps / Las Vegas Tango / Night In Tunisia / Heyoko / Lucky Southern.*

Idolatry and plagiarism are strange bed-fellows in the world of jazz and an unwelcome reminder of the paucity of true innovation in this decade. Isaacs is the 'darling' of the establishment currently, even getting a grant to record an ill-conceived album in New York last year.

His great mentor is Keith Jarrett (why are Jarrett and Evans the only pianists that today's pianists can emulate?) and he does not only play exactly like him but copies his sing-along vocals. Does this mean that all trumpet players should turn their backs on the audience, or that all trombonists should wear funny hats, or that Paul Keating should have a piano interlude in his 'State of the nation' speech? His vocals are so intrusive that I found it difficult to concentrate on the music.

Which may be just as well as the music needs all the help it can get. Armstrong and Gander are the true talents on this album, rescuing it from oblivion with fine, sensitive playing that really digs in. All I can say about Isaacs is that he doesn't get in the way very often.

Why would I buy this when there are countless Keith Jarrett albums available? If I'd wanted a vocalist with self-backing, why not Nat Cole, George Benson or Shirley Horn?

P.S.

**ART TAYLOR**

*"Walkin at The Vanguard"*

Verve 519677 Dist: PolyGram Rec:  
29/8/92 Time: 62:32

*Abraham Burton-as / Willie Williams-ts / Jacky Terrason-p / Tyler Mitchell-b / Art Taylour-d.*

*Street Intro / Bridge Theme / Band Intro / Dear Old Stockholm / Stressed Out / So Sorry Please / Bridge Theme / Mr. A.T.*

*Revised / Sophisticated Lady / In A Sentimental Mood / Chelsea Bridge / Harlem Mardi Gras / Salt Peanuts.*

Taylor The Fox.

There was this idea that Lennie Bruce had about lounge singers. They all wear low-cut black dresses, sing kinda sultry and sexy and shave their armpits. The way to be different would be to not shave their armpits and flash them once in an evening. He figures that you'd drive the audience so nuts that it'd have to come back just to check out if it were really true!

A.T.'s attitude is similar. Rehearse your arse off, know the charts so well that it's not an issue and then go on stage and blow the hell out of the song. He also says that if the audience is sitting there like a bunch of stiffs, or if the muso's aren't laughing when they come off the stage, nothing happened! I agree. If the music doesn't make you stand up and move around and make you feel good it didn't happen.

As much as he protests in the entertaining sleeve note interview, A.T. is a legend. He was on every other record made in the late 40's, 50's and early 60's and what stands out is that he never stands out! He does everything required of him with a minimum of fuss and flash and provides a solid rhythmic bed for the soloists. His associates are legendary; Bud Powell, Miles, Coltrane, Flanagan, Mobley, Morgan, McLean, Rollins and of course Bird. To name just a few.

In 1963 he moved to Paris and played with all the other expatriots (even the Art Ensemble), and at the same time took lessons from Kenny Clarke, which might give you some idea of his humilit. At this time he also conducted a series of interviews with well-known musicians and the book 'Notes and Tones', has subsequently become a classic.

The album starts with the sound of the sidewalk, as if you're just stepping down into the Vanguard, and as you descend those ancient and venerable stairs the music becomes louder and you FEEL the excitement of a heppening band. A short intro tune, band intros, and into 'Stockholm'. Bass solo to get the band in synch and Burton is wailing, A.T. is pushing and Williams won't be outr-played.

I won't give you a blow-by-blow description as it's all high octane fifties bop, played in a way that was even rare in those days. every band member is playing 110%.

Don't even think about it - just get it.

P.S.

ANTECEDENTS

Taylor-A.T.'s Delight (Blue Note)/ Taylor's Wailers-(Prestige)/ Bud Powell-(Blue Note)/ Herbie Nichols-(Blue Note)

**MCCOY TYNER BIG BAND**

*"Journey"*

Birdology 519941 Dist: PolyGram  
Rec: 24/5/93 Time: 59: 42

Earl Gardner, Virgil Jones, Eddir Henderson-t / Steve Turre, Frank Lacy-tbn / John Clark-Fr.bn / Tony Underwood-tba / Doug Harris, Joe Ford-as / Billie Harper, John Stubblefield-ts / MT-p / Avery Sharp-b / Aaron Scott-d / Jerry Gonzalez-pcr,t / Dianne Reeves-vcl\* / + guest artistes

Samba dei ber / Juanita / Choices / You Taught My Heart To Sing / Peresina / Blues On The Corner / January in Brasil.

Everyone knows Tyner as Trane's pianist, who fed with lush and sometimes violent chords. During the late sixties and the seventies, whilst he made many fine albums, he was inextricably linked to Trane's ideas. In the eighties he re-emerged with a leaner style that emphasised a more single line and melodic style.

This is Tyner's second big band album for birdology and both emphasise clean and tight writing with a few tricks for their own sake. The soloists are all big band veterans and dispined in the art of succinct solos. The most distinctive feature of this album over the previous, is how effortlessly it all fits together.

This is big band arranging and blowing at its best with three songs over nine minutes. Dianne Reeves sings one, there is some great Harper solos and overall an enjoyable and stimulationg album.

P.S.

ANTECEDENTS:

Tyner - Just Feelin' (Palo Alto) / Enlightenment (Milestone) / Echoes Of A Friend (Milestone)

**JOHNNY ADAMS**

*"Good Morning Heartache"*

Rounder CD2125 Dist: Larrikin  
Rec: April '93 Time: 46:55

Adams-vcl, mouth tbn / Ralph Johnson-ts / David Torkanovsky-p / James Singleton-b / John Vidacovich-d / Big Band: Jamil Sharif, Clyde Kerr-t / Maynard Chatters-tbn / Joe Salisbury-as / Tony Dagradi-ts / Kidd Jordan / Wolfman Washington -g.

You Don't What Love Is / I Just Found out About Love / Don't Go To strangers / The Jealous Kind / I Hadn't Anyone 'til

You/ Come Rain or Come Shine / Teach Me Tonight / Good Morning Heartache / Back To Normal / But Not For Me.

This Adam's seventh album on Rounder and the first devoted solely to jazz interpretations. Adams, whilst a household name in New Orleans, is virtually unknown outside its perimeters. this is a great shame as he is one of the grate singers of our time. His soul-inflected voice has been a huge influence on several generations of crooners, the most startling of whom was Englebert Humperdink. (Remember him?)

I must say that the only difference between this and his previous albums is choice of material which is all for the best as his singulat musical intelligence combined with his soulful delivery pumps fresh life into these well-worn standards. In his liner notes, Scott Billington reveals that Adams did at least six versions of each song and Billington was left with the task of choosing the best. Apparently the only difference was word inflections and the intervals he chose for each phrase ! Another example of his intelligence is the voice trombone solos on tracks 2,5 & 10, which is no novelty or trick.

Tracks 3,5,8 & 10 are with tenor sax aand rhythm, the rest are augmented with the band bigger band with sumptuous arrangements by Wardell Quezergue. Whilst the band plays well, there is purposely little solo space as this is a showcase for Adams. Favourite tracks are; 'I Just Found Out', 'Jealous Kind', Goodmorning Heartache' and the Dinah Washington-inflected 'Teach Me Tonight' which are very much in the blues shouter style in which he obviously feels most comfortable.

An auspicious and solid debut within the context of an outstanding career. I urge you to check out his other Rounder Albums.

Recommended

P.S.

**SUN RA**

*"Somewhere Else"*

Rounder CD3036 Dist: Larrikin  
Rec: Dec/1988 Time:61:46

Small group (tracks 1 & 10) Sun Ra-p / Julian Priester-tbn / John Ore, Jaribu Shabid-b / Billy Higgins, Buster Smith-d / Augmented by: Don Cherry-pkt t / James Spalding-as / and the usual suspects including John Gilmore and Marshall Allen / Brazillian percussion.

Priest / Displine / 'Swonderful / Hole In The Sky / Somewhere Else / Stardust For Tomorrow / Love In Outer Space /

*Everything Is Space / Tristar.*

It is highly appropriate that this album is offered for review as it accompanies the news of Sun Ra's death, or should I more fittingly say, his move to another galaxy. Sonny Blount, as he was known in the earliest part of his career, was reported to have played in Fletcher Henderson's band of the thirties. The truth of that statement is immaterial except for the fact that in the last decade he has brought many songs and arrangements of that era to his albums, albeit in his inimitable style.

Hardly any student of modern music is unaware of his huge influence and as early as the forties, Ra had incorporated bop into the band vocabulary. By the fifties his band was already highly individualistic, regularly being shunned by even his peers. In the forties, he formed the first music commune in Chicago, the broad criteria of which was living together under one roof which resulted in continual learning, practice and performance and as a result his music took on admirable cohesion. If you listen to the band at this time you'll relise that the free sounds of the sixties derived its inspiration from him and it was also no coincidence that the A.A.C.M. was founded in Chicago as well, in the fifties and along similar lines.

He was similar to Ellington in many respects, providing songs and arrangements reflecting the personality of his soloists and many of them went on to highly successful and influential careers. John Gilmore should be singled out for his huge influence on John Coltrane.

His penchant for huge tonal washes within swinging arrangements were outrageous and at once endeared him to the modernists and left the mainstreamers totally bewildered. Like Ellington, his piano playing avted as starter-motor and gear-changer for the hugely complex material.

By the seventies, he had switched to the electric piano and various keyboards to broaden the potential for colour and producing a strange, ethereal tone which only added to his mystique.

Also like Ellington, he was quite a showman. A typical Ra concert would see the band dressed in costumes reminiscent of a cross between Star Wars and ancient Egyptian mythology, with singers and dancers and I once saw a juggler ! the effect on the senses was stimulating to say the least. He was quite a showman. A typical Ra concert would see the band dressed in costumes reminiscent of a cross between Star



Wars and ancient Egyptian mythology, with singers and dancers and I once saw a juggler! The effect on the senses was stimulating to say the least. He was out to reinforce the African message of the indivisibility of the various forms of communication.

Written description of this or any of his albums would need the combined powers of James Joyce and liberal amounts of mind-altering drugs however there are some noteworthy moments provided by a cool-burning Don Cherry, especially in 'Somewhere else', and as always, the intensity of Gilmore, particularly in the falsetto regions on 'Discipline'. Mainstreamers will find several tracks enjoyable, if only as a means by which access may be gained into the mysteries of his music. Try tracks 6&7. Even track 8 is relatively conventional, with the Burrell guitar lines of Carl Leblanc and a beautiful solo by Priester.

Up until the seventies, Ra's music was difficult to obtain, being rarely available other than through a Chicago post box and an occasional release on equally inaccessible labels like ESP. Subsequently however, his music has gained acceptance with the post-'free' music generations and has recorded prolifically, often six or more albums per year.

Many of the compositions on this album have appeared on previous ones however he rarely repeats himself in arrangements (like Ellington), nor do the soloists. The addition of the guests Don Cherry, Tommy Turrentine, Julian Priester and James Spaulding (ex-alumni) add real impetus for the regular band to play will above their usual high standard.

If you've never heard Ra before, this is an accessible place to start. If, like me, you have heard lots, this will be a welcome addition to your collection.

*Recommended*

*P.S.*

**ANTECEDENTS:**

Magic City - Saturn (50's) / Heliocentric Worlds - ESP (60's) / Nuits de la fondation maecht - Shander (70's) / Sunrise in a different dimension - Hat art (80's). 'New steps' & 'Other voices' are 2 double LP's of Ra in quartet format with Gilmore. They have long been unavailable, however they are well worth tracking down as they reveal the foundation of his methodology.

**(1) ROOSEVELT SYKES**

*"The Honeydrippers  
Dukes's Mixture"*

Verve 519727 Dist: PolyGram  
Rec: 8/12/70 Time: 32:13

*Sykes-p,g,vcl / Memphis Slim-p,vcl*

**(2) PROFESSOR LONGHAIR**

*"Rock 'N Roll Gumbo"*

Verve 519746 Dist: PolyGram  
Rec: 3/4/74 Louisiana Time: 42:50

*Longhair-p,vcl / Clarence 'Gatemouth'  
Brown-g,vln / Julius Farmer-b / Edward  
Kimbrough-d / Alfred Roberts-congas.*

**(3) MEMPHIS SLIM**

*"Aux Trois Mailletz"*

Verve 519729 Dist: PolyGram  
Rec: 15/11/92 Time: 47:20

*Memphis Slim-p,vcl / Willie Dixon-b,vcl /  
Philippe Combelle-d*

Three fabulous reissues from the vaults of French Barclay and now under PolyGram umbrella. At this time Memphis Slim had moved to Paris and the others visited regularly as it was 'the' place for jazz and blues at the time. All three albums demonstrate the intelligence, versatility and adaptability of artists who had gone through many changes of style and sophistication to remain in the forefront of their art. The most striking quality shared by these artists is that despite the great musicianship, (no backwater country plonkers here) and understanding of the History of American piano music, the fun they create will make you smile, if not laugh, all the way through... A rare quality these days.

Speaking of laughing, (1) has enough double-entendres to make a nightclub bouncer blush and they're none too subtle. The best ones are 'Icecream Freezer' and 'Dirty Mother Ferya' - at least that's how he pronounces it! His guitar is featured on a couple of tracks and is intimate and smacks of T-Bone Walker (whose doesn't?). Slim joins him for a few howlers and by the sound of it, a jug. The standout track has to be Fats Waller's 'Honeysuckle Rose' which is played in true New York fashion and it's stunning how closely he sticks to the true idiom without reverting to boogie. One hundred years of playing couldn't get me to play like that!

(3) is a relaxed, live club date where performers and audience are both having fun. The fine recording highlights Dixon's big, round tone and amazing technique, uncommon for bluesman at that time and an indication of his massive influence on the blues.

He is responsible for a large part of the blues song repertoire played today, as well as producing countless albums by unheard-of artists and is probably best-remembered for his influence in the Muddy Waters band of the late forties.

There are fe surprises in this relaxed and polished performance by a duo that has worked together for some time. Highlights are Slim's boogie piano and warm-hearted vocals and Dixon's fantastic bass-playing. What a way to earn a living! You even hear slim chatting with 'Cheree' obviously organising some after-gig entertainment. Most people only know (2) as a catalogue listing - his handful of albums only being available sporadically over the last thirty years. Let me tell you here and now that Longhair is not only a Major artist but also an incredible influence on both singers and pianists of the last fifty years, Ray Charles, to name just one. So as James Brown says: "please, please, please" get this album. In Longhair you can hear why New Orleans is the basis of all Afro-American music. The 'latin tinge' is combined with the blues and French parlour music and it's only a short step to Bo Diddley, Chuck Berry and the Neville Bros. It's also no secret that the best trumpeters were either born or grew up in New Orleans (Satch, Miles, Bowie and Wynton)

His boogie-based piano contains that unique New Orleans loping swing that's straight out of bayou. His backing band is superb and keeps the groove relentlessly coming. A special word about his vocal style: It has also influenced many singers and strangely enough, even country (& western) singers, as their is a slight yodel in his delivery.

*All three albums are highly recommended and (2) is ESSENTIAL*  
*P.S.*

**DONALD BROWN**

*"Cause and Effect"*

Muse MCD5447 Dist: Larrikin  
Rec: 16/4/91 Time: 68:04

*Collective Personnel: Brown-p / Joe  
Henderson-ts / James Spaulding-f / Steve  
Nelson-vbs / Ron Carter-b / Kenny Wash-  
ington, Carl Allen-d / Rudy Byrd, Don  
Eaton-pcn / Marlon Saunders, Lenora  
Helm-vcl.*

*The Power of the Drum / I Should Care / A  
Free Man / Cause and Effect / Theme For  
Mandela / Black Narcissus / Daddy's Girl  
Cynthia / The Smile Of The Snake / Man In  
A State of Nature, parts 1 & 2*

Donald Brown is a relative

newcomer, having done his apprenticeship with Hubbard, Blakey, Lockjaw Davis, Bobby Hutcherson, Joe Henderson and has written for a myriad of other top artists. He is obviously well-respected, just look at the company he keeps on this album!

Having heard his first two impressive albums as leader, I awaited this one with anticipation, and the result is both pleasure and pain.

Let me say at the outset that this is an enjoyable and stimulating album but, there are two very serious caveats. Firstly, the album is slanted at the young and terminally hip. Secondly, it has several tracks devoted to 'politically-aware' poetry, reminiscent of many seventies albums. Both caveats are treated with respect and are deeply-felt convictions rather than a cynical marketing exercise.

He is a great composer and arranger as can be heard on all but two songs. His ability to create a groove around a tonal centre is a wonder. I predict that his grooves will become the jazz cliches of the future.

Tracks 1,3&5 and the very start of 9 have 'politically-correct' poetry. Track 1 alternates between a latin and a funk feel. Track 3 uses synth. strings and some heavily-percussive piano over which Henderson solos mightily. Track 5 uses a marimba (maroubra?) ostinato figure around a very groovy dance track complete with synth., vocal 'oohaahs' and handclaps. Track 9. The speech takes just 1:15 sec so it's easy for the 'politically-ambivalent' to skip the CD to the start of the music. This is a solid 'freeish' workout around the flute and vibes ending in a solo by Washington on brushes, seguing into track 10 and a bowed bass solo by Washington on brushes, seguing into track 10 and a bowed bass solo by Carter reminiscent of his experiments with Dophy. In fact tracks 9 & 10 remind me of those Dophy/Hutcherson jams, complete with sixties Miles rhythm section.

The other five tracks get down to some serious swinging, on mainly medium tempi and a conventional line up. Henderson and Spaulding are a joy throughout and on track 4 Henderson solos like I haven't heard him since the Blue Note days.

Brown plays beautifully throughout, whether in response to a soloist's comments or in his own succinct solos. His brevity is the soul of wit.

*Recommended with the two caveats.*

P.S.

ANTECEDENTS of tracks 9 & 10  
Eric Dolphy - Iron Man (Affinity)/

Memorial album -(Veejay)

### ART FARMER

*"With Lee Konitz and  
the Joe Carter Quartet"*

Stash CD571 Dist: Larrikin  
Rec: 25/20/84 & 4/8/83

*Jo Carter-g / Harvis Swartz-b / Akira Tanad / Art Farmer-t,fglbrm / Lee Konitz-as\*.*

*In Your Own Sweet Way / My Foolish Heart / Daywaves / Feathery / Sad Eyes / Skating In Central Park / Star Eyes / A Minor Blues in F\*.*

The album's cover is slightly misleading in that this is really Joe Carter's album with Farmer guesting on the first six tracks and Konitz on the last. As it stands, he must have been so much in awe that he lets his guests take over this pleasant session.

The highlight is really Farmer's beautiful tone as the Jim Hall-influenced Carter is only a competent guitarist. The rhythm section is supportive rather than addictive. 'Star Eyes' is a guitar/bass duet and shows off Carter's pleasant if limited style. Konitz tries to breath some light into the band, but is fighting a losing battle.

Carter has a long way to go. Time has passed this 1983 release by, so shall we.

P.S.

#### ANTECEDENTS:

Art Farmer-Live at Boomers-Eastwind / Mirage-Soul Note / Portrait Contemporary / And Pick Any Blue Note. Lee Konitz-w. Warne March-Atlantic / Inside Hifi-Atlantic / Untitled-Storyville

### BOOKER IRVIN

*"The Blues Book"*

OJC D26752 Dist: Festival  
Rec: 30/6/64 Time: 41:00

*Ervin / Davis / Dawson / Carmell Jones-t / Gildo Mahones-p.*

*Eerie Dearie / One For Mort / Booze Blues/ True Blue*

It's about time this pair of Prestige albums were reissued as my pair of vinyls were looking decidedly grey!

Booker Ervin was a dynamic player who, while well-documented, was far from being over-recorded when he died prematurely at the age of 39. Of the 9 he made for Prestige, these are the first two that have been re-issued and are two thirds of the 'Book' series.

Song book has him in a quartet setting on a program of standards, alternating his attack between tart uptempo alto-ish attack and his more

familiar crying sound on ballads. Technically, a Texas tenor, his pitch aligns him more closely with the New York hardbop school. Somewhere near Trane and McLean with a Texas drawl. I particularly like track 1 which is taken at a fast clip and find Ervin alternating fourth and eighth note phrasing. Flanagan was at the top of his game in this period and gives his customary excellent support.

As good as the above is, the Blues Book is better. The band cohesion is exemplary and the compositions are all originals. Carmell Jones is striking with original entrances and developments allowing himself to go out while remaining firmly rooted in the blues. Soloists jump in and land running and the frontline listens closely throughout, picking up where the other horn laves off. Mahones' work is interestingly quirky, often working little surprises into a solo or wryly commenting on another's effort. Davis and Dawson were specially requested by Ervin for these sessions and are a dynamic and attentive rhythm section. These albums remind of his best efforts with Mingus in the late fifties and come highly recommended, particularly at the modest price.\

P.S

#### ANTECEDENTS

Mingus-Wonderland (U.A.) / Ah Um- (Sony)

### CLAIRE MARTIN

*"Devils May Care"*

LINN AKD 021 Dist: PC Stereo  
Rec: 8/2/93 Time: 49:48

*Martin-ucl / Jim Mullen-g / Jobnothan Geep / Arnie Somogyi-b / Clark Tracey-d, pcn / Nigel Hitchcock-as / Iain Bellamy-ts,ss / Rick Taylor-tbn.*

*Devil May Care / Victim Of Circumstance\* / If Love Were All / Devil's Gonna Get You\* / By Myself / Close Enough For Love / Can't Give Enough\* / The Sun Was Falling From The Sky / October Thoughts\* / On Thin Ice\* / Save Your Love For Me.*

It was great to see Claire at several Sydney gigs. Her level of musicianship and empathy with her Sydney band was truly gratifying. The only difference between her Sydney band and the band on this album was mutual experience and unfamiliarity with some of the repoiere and in fact I feel it was an advantage, as she took more risks. This is her second album and shows a slight maturation, mostly in the material she co-wrote (\*) and these, together with her selection of standards, show off her voice with stunning effect. Her voice

quality wavers between Julie London, Anita O'Day and her current favourite, Shirley Horn. However these are just influences - she's nobody's clone.

Her band is perfectly suited to her style - cool and modern. Most solos, and there are many, are short and to the point. This is the Miles Davis acid test - make your point succinctly. Nigel Hitchcock's Sandbornish alto adds a really hard edge not only in obbligato to Claire but also in his solos and is worth the price of admission by himself. There is judicious use of effects, like a Hammond B3 on 'October Thoughts' and a vocal trio on 'Can't Give Enough' and butts here and there.

Another fine enjoyable, and satisfying set from Miss Claire Martin. WOTCHA CLAIRE!!

*Recommended*

P.S.

**JEAN-CLAUDE WABOTI**

*"Happy Birthday To You"*

JPW001 Dist: MDS

Rec: 1993 Time: 56:06

*Waboti-single and multi-tracked voice, body percussion.*

*Happy Birthday To You / Adjani / Pygme Capella / Live As You Feel Your Life / Taca / Catherine Alepee / Woman of Woman / Tonto Malo / L'amitie d'enfance / Moshimoshi / Percussion B / Pygmee Mongo / Nganalingi yo / Makambo Misato / Milimo ya mabina / Il Etait Une Fois.*

Wobati is from French-speaking West Africa, by way of Paris, where this music was recorded and mixed by famous musician and producer, Ray Lema. As he now lives in Melbourne, the album has been produced for distribution by MDS.

Whilst the music's various styles speak of various countries in Africa; Zulu even interval choir, Pygmy throat music, and West African body percussion, his major influence is Bobby McFerrin, and in fact one album - "The Voice". Every single McFerrin vocal and percussion technique is remorselessly exploited.

The music travelogue is pleasant, and the French language allows non-French speakers, like yours truly, to concentrate on the music. This unfortunately is a distinct disadvantage as many pitch errors and just plain wrong notes are evident. Considering the highly-manipulated nature of the studio recording, this is inexcusable. *A pleasant enough experience.*

P.S.

**PAUL GRABOWSKY**

*"Viva Viva"*

Eastwest 41672 Dist: Warners

Rec: 1993 Times: 52:01

*Collective Personnel: Grabowsky-p, synth, toys, tape manipulation, kbd, bass / Ian Chaplin-as, ss / Tim Hopkins-ts / Simon Kent-tbn / Bobby Venier-t / Stephen Grant-cnt / Scott Tinkler-t / Doug de Vries-dobro / Ren Walters-g / Ed Schuller, Gary Costello-b / Nico Schauble, Andrew Gander-d, pcn.*

*Viva Viva / The Party / Long Distance Enigma / Angel / Tailfinb / Sitcom From Another Planet / Isabella's Dance.*

The reason for Grabowsky's success is no more strikingly obvious than on this album. His truly innovative compositions and arrangements are supported by fine solos and his fame allows him to select his band members of similar calibre. Above all else, his constant for new ideas keeps him interested and interesting. He is not content to redefine tradition and this puts him way ahead of the of the pack at a time when that's mostly what you hear.

The compositions on this album run the gamut of influences, from Miles' funky freebop to Ornette's Primetime R&B to Grabowsky's individual piano arrangements and of particular note is a song reminiscent of a Monk big band chart - 'Long Distance Enigma'.

He leaves plenty of solo space and Chaplin, Hopkins and Kent make fine use of it. The rhythm section is sensitive to the changing moods of the songs and really go for it, where it's called for. Judicious and interesting use is made of tape sounds and 'little instruments'.

For those interested in dancing through the summer - look no further. *Highly Recommended.*

P.S.

**CELIA CRUZ**

*"Quimbo Quimbumbia"*

Tico CDT 1193 Dist: Larrikin

Rec: 1969 Time: 31:19

*Celia Cruz-vcl / Tito Puente and His Orchestra*

*Aquarius, Let The Sun Shine In / Yo So La Voz / La Danza de la Chiva / Mi querida Borinquen / Genesis / Quimba Quimbumbia / Yo Regresare / En el Batey / Corazon Contento / En el Cafetal.*

Anyone who hasn't heard Celia Cruz must either live in a vacuum or be brain-dead! She is as much an institution in Spanish-speaking countries as Om Kalsoum is in the Middle East or Vera Lynn is in England.

Possessing a large, rich and expressive voice, her career has spanned over sixty years. Firstly in Cuba and then after Fidel, in America. There is literally no band that she hasn't fronted, either live or in the studio and her gigs have been the stepping stone for many of the most famous latin artists.

The present album is representative of her normally-high standards: a current pop song, a couple of gushy ballads and mainly good quality dance music. This band, led by Tito Puente, is a legend in its own right and gives her powerful support. Special mention must be made of the album's production values. The single page sleeve contains no information, the front cover is a very poor reproduction of the original, (I own the lp) and the playing time is a disgrace. If it costs more than bargain price, it's a rip-off.

*Recommended for the music only.*

P.S.

**EDDIE DANIELS**

*Under The Influence*

GRP 97172 Dist: BMG

Rec: 1993 Time: 73:21

*Daniels-ts, c / Alan Pasqua-p / Mike Formanek-b / Peter Erskine-d*

*Slam Dunk / Mr Cool / Waltz For Bill / Meus Melhores / Heartland / I Hear a Rhapsody / Weaver Of Dreams / Coyote Waits / Rio Grande / I Fall In Love Too Easily / Five / Blue / Mood.*

Daniels is very much in the Gretzian tradition of soft, intensely lyrical and warm - toned tenor sax and on four of the twelve tracks plays that latinesque style of which Getz is one of the figureheads and to these ears, Daniels does it better. On the other tracks he steams along with true intensity. His clarinet playing, although virtuosic, is too clean, even antiseptic. His pianist Pasqua, is the true talent of this recording being once a fine sounding-board for Daniels and prodigious soloist. The rhythm section is competent without adding much to the proceedings.

My biggest problem with the album is that everything sounds the same - nothing grips! It's hard for me to say it because it IS and enjoyable album. My best advise is to check it out for yourself.

P.S.

**MUSIKI OY**

*"Without Warning"*

(1) Privately Produced  
 Rec: 13/12/92 Time: 60:46

*Vining-d / Tony Paye-b, cello / Peter Harper-as,f / Adrian Sberiff-ibn,f, didgeridoo / Sam Keevers-kbds*

*"The Cone Centre"*

Spiral Scratch 0006 Rec: July 1990 Time: 51:29

Considering that these two albums were released quite some time ago and were given great review, I suppose that their resubmission serves as a gentle reminder. Onya Ted! T.V. Ted's driving beat keeps everyone on the edge of emotion.

*Recommended.*

*P.S.*

**PLANETE BLUES**

*"The Essential Series"*

D26082 (Gumbo CD003)

Cooking Vinyl Dist: Festival

There are nineteen tracks beginning with "Della Mae", written and performed by the very influential John Lee Hooker. In this instance he is playing in his delta boogie style.

The also influential, T Bone Walker, who played guitar with his teeth prior to Hendrix, performs the blues standard he wrote, "Stormy Monday Blues" which was a hit for him in the early 50's. It sounds as though he has re-recorded it in the 60's or 70's with a funkier beat and the addition of some back-up vocalists.

"Diddy Wah Diddy" and "You Can't Judge A Book By The Cover" are performed by the rhythm and blues legend, Bo Diddley. The first is a novelty song written by Dixon, most likely Willie, because he wrote for the Chess label and the second is a classic song Bo wrote.

Muddy Waters, who got his name from rolling around the creek as a child, started off as an acoustic delta blues player (taught by Son House, who also taught Robert Johnson) and ended up becoming the father of the electric blues. He performs three songs that he has written, "Key To The Highway", the powerful "Mannish Boy" (which appears to have been co-written with Bo Diddle) and the best known "Hoochie Coochie Man".

Howlin' Wolf sings two Willie Dixon penned songs, "Wang Dang Doodle" and "Little Red Rooster" the song that was later successful for the Rolling Stones. There is no information given as to the musicians on these songs but it certainly sounds like two tracks from

The London Sessions that Howlin' Wolf did in the early 70's. If that is the case then these tracks feature Eric Clapton, Stevie Winwood, Charlie Watts and Bill Wyman. This version of "Wang Dang Doodle" is slower than his original recording on chess and "Little Red Rooster" just blisters with a blues feeling.

"Crazy For My Baby" is another Willie Dixon composition, this time sung by the man himself, with some help from Memphis Slim on piano.

Canned Heat show that they could master a good blues feel with two songs, "Dimples", written by John Lee Hooker and "Rollin' and Tumbin'", the song more often associated with Muddy Waters.

"Boom Boom" is another John Lee Hooker song and covers Sonny Boy Williamson and The Animals are performing it, but where is Sonny Boy Williamson? Eric Burdon does an ad lib about Sonny Boy but that is all. This was recorded live and shows what a good, rocking, raw, blues band The Animals were.

Texas blues player, Johnny Winter performs the old classic, "Good Morning Little Schoolgirl" and it demonstrates what a great singer and blues guitarist he is.

The Yardbirds, the British R&B band that spawned not only blues legend, Eric Clapton but also the equally important luminaries Jeff Beck and Jimmy Page, perform a Bo Diddle song, "I'm A Man" and "New York City" written by Yardbirds singer, Keith Relf.

"Black Magic Women" is performed by Flatweed Mac and written by their guitar player, Peter Green. This song is has since enjoyed several rivals by other artists.

Screaming' Jay Hawking performs a song he has written, "Constipation Blues" which is a novelty song about a pain in the stomach.

Chuck Berry makes an appearance with "Worried Life Blues". This track shows the blues side of Chuck Berry with which he was much at home as with his rhythm and rock tunes. This is a faster version of the song than other versions but it is still very bluesy.

In some instances I found the credits on this CD confusing, eg: "Key To The Highway" is credited to McKinley/Morgan Field/ Wateroons. McKinley Morganfield was actually one person, Muddy Waters.

*STEPHANIE HOPKINS.*

**ERNESTINE ANDERSON**

*"Now and Then"*

QWEST 45249 Dist: Warners  
 Rec: 24/9/92 Time: 54:18

*Collective Personnel: Anderson-vcl / Leon Chandlet, Jim Keltner-d / Paulinho Da Costa-pcn / Paul Viapiano, Ron Eschette, Phil Upchurch-g / Geoff Stradling, Joe Sample, Larry Fuller-kbds / Andy Simkins, Eddie Watkins-b / Oscar Brashear-t / Lanny Morgan-as / Ernie Watts-ts / Stix Hooper-kbds, arr., producer.*

*Jazz Street / Night In Tunisia / One Child / Thisd Could Be Dangerous / This Can't Be Love / Wrong Number / Ain't No Easy Way / My Funny Valentine / Monte Carlo Nights / When It All Comes Down / I'll Be Seeing You.*

Somewhere down the track we all have to pay the rent - Anderson included. After many years (probably a lifetime) of singing real jazz with real solo's, she has gone after the elusive and lucrative crossover market. It's indication of how carefully-considered this project is, that it took six months to complete and contains a large cast of musicians. Ironically, it's only Stix Hooper and Joe Sample who get the meagerest of solo space. For the rest of, Anderson doesn't improvise at all however it must be said that her voice and delivery have so much personality that it puts her streets ahead of most of the current crop of vapid songstresses. There were times when she pitched at the wrong note however her hearing and discipline are so acute that it only took a graceful glissando to remedy.

Everyone gets a bit of what they like in a program containing 3 blues, 3 soul, 4 semi-jazz, and a rock number. Hooper's arrangements are supportive and rich without being overpowering.

Track 1 is a steely Dan song to get the yuppies in. Track 2 is an interesting arrangement with bite-sized quotes from 'Groovin' High', 'Dizzy Atmosphere' & 'Confirmation' and a 5/4 head. A pleasant trumpet break leads to the closer and a quote from 'Com Alma'. Tracks 3,4 & 9 are medium tempo 'power ballads' and on 9 gets help from light-tenored Arnold McCuller (the archetypical love duet). Track 6 is a play on Muddy Water's 'I,m A Man', with Jnr. Wells-style harmonica and Sample playing like Otis Spann - a real romp. Track 7 is a straight-ahead blues in the style of early Lou Rawls and gets some tasty guitar and piano breaks. Track 10 has that loping New Orleans shuffle on bass and a groove you'd wish would go forever. Track 8 is beautiful. Although sung completely, her voice



turns 'Valentine' into an intimate symphony backed only by Eschette's mellow chords. Track 11 gets the full catastrophe, with synth. strings and tenor sax obligatto. If this song doesn't get her on to the millionaires' nightclub circuit, she should take up juggling!

All in all, a fine album by a great singer. If you like just plain good singing and enjoy the craft that it entails, this one's for you.

*Recommended.*

*P.S.*

**BENNY GOODMAN**

*"Benny Goodman On the Air"*

1937-1938. Columbia Jazz

Masterpieces 272990 2. (Distributed by Sony Music).

**LIONEL HAMPTON**

*"Lionel Hampton Classics"*

1937-1939. Jazz Archives No. 20. 157372. (Distributed by Larrikin).

This Goodman band (strictly speaking, two or three Goodman bands, counted for by changing personnel, the most significant of which was the departure of Gene Krupa) is the orchestra most clearly identified with the height of the swing era. I agree entirely with the fan heard ejaculating in disbelief at the end of Down South

Camp Meetin': "What a band!"

Down South Camp Meetin' finishes with a swinging clarinet choir that justifies fan's exclamation.

It's a highlight of a set that was first issued here on Coronet in 1957. The CD double has 14 extra tracks, previously unissued items from broadcasts by the Goodman band, the best of which for me is Bumble Bee Stomp, with David Tough on drums and Bud Freeman on tenor saxophone, the only other soloist outside Goodman is and obviously in a mood to outshine him. Freeman didn't stay with Benny for long. He soon realised that the lion's and tiger's share of reed-instrument solos were going and staying Benny's way. Freeman, who had left Tommy Dorsey to join Goodman, formed his own small group and never again played with a big band.

Jess Stacy, the outstanding pianist (still alive in Los Angeles) who was one of the band's greatest strengths, is allowed solos on St Louis Blues, Mama That Moon Is Here Again, Roll 'Em and laughing at life. All too short except for St Louis and Roll 'Em.

There are also a dozen or so items by the trio (with Teddy Wilson on piano) and quartet (Lionel Hampton added on vibraphone). The most

exhilarating is Runnin' Wild. As Richard Sudhalter says in the exemplary pamphlet notes, "when Gene switches to four on his bass drums in the last chorus the whole thing threatens to go into orbit".

Hampton and Krupa are together again on Jivin' The Vibes, the first 25 tracks on Lionel Hampton Classics. The use of "classics" is justified. Between 1937 and 1942, Hampton was the leader on some of the greatest small-group recording sessions.

For the first, he drew from Benny Goodman's band, hence the presence on Jivin' The Vibes of Krupa, Jess Stacy on piano, Ziggy Elman on trumpet and Vido Musso and Arthur Rollini in tenor sax.

Hampton was also a marvellous drummer and has the confidence to replace Krupa on drums on what is listed here as Hampton Stomp, but which was originally released simply as Stomp.

On Piano Stomp, Lionel plays piano in his unique two-finger fashion, as he does again on I've Found A New Baby and Wizzin' The Wizz. He plays in more conventional style on Denison Swing.

On vibraphone, Hampton peals off chorus after chorus at the end of Ring Dem Bells, one of the most joyous of



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all jazz records. It's a Duke Ellington composition, and this is one of the rare instances where somebody has played an Ellington work better than Duke himself did. Significantly, three of the musicians are Ellington sidemen of the time - trumpeter Cootie Williams, alto saxophonist Johnny Hodges and drummer Sonny Greer.

Hodges is also prime soloist on *On The Sunny Side Of The Street* and takes a lovely solo on *Don't Be That Way*, a composition of Edgar Sampson, who plays baritone saxophone on this and on the rejuvenating *Ring Dem Bells*.

One of the loveliest tracks is *Ain't Cha Comin' Home?* On a theme seemingly inspired by *When It's Sleepy Time Down South*, Ziggy Elman plays some of his mellowest trumpet and there's a specially incisive piano solo by Clyde Hart, the bop precursor who plays one of his best solos on *Shufflin' At The Hollywood*.

Dizzy Gillespie plays jumping trumpet on *Hot Mallets*.  
DICK HUGHES

**THE STORY JAZZTET**

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**HOTTER THAN SIX**

Yalumba Signature Jazz. Distributed by Newmarket.

The opening guest with the Storyville Jazztet is Bob Barnard who plays an exciting stop chorus on *Wall St Rag* and gives a majestic reading of *I Must Have That Man*.

Stephen Grant's first appearance is piano soloist on Ellington's *Black and Tan Fantasy*. It is remarkably deep interpretation and there are distant echoes of Jelly Roll Morton in the closing choruses. (Grant has the potential to become one of the major interpreters of Morton's music, worthy of comparison with Americans Butch Thompson and Bob Greene.)

As a trumpeter, Grant can move in one bracket from Box Beiderbecke to Miles Davis and Lester Bowie. His *Trumpet on the coda to Hong Kong Blues* reminds me of Bix - very aptly too, because its composer, Hoagy Carmichael, was one of Bix's closest friends.

Lachie Thomson and Vern Moore are multi-instrumentalists and on *Like A Feather In The Breeze* (that's a rare one; the only other version I've heard is by Teddy Wilson) Moore's switch from trombone to harmonica makes for a new sound combination when he plays against Thomson's clarinet. On *I Get Along Without You*, Moore's guitar provides solo accompaniment to the sensitive singing of Beverley Sheehan.

Noreen Ferro sounds sensitive and seasoned with *Hotter Than Six*, particularly on *Charlie Chaplin's Smile* and *It's Like Reaching For The Moon*.

*Rockin' In Rhythm* opens with a bustling ensemble, after which it's a light, tight affair with the minor-key interlude dominated by the Creole sweep of Joe Stevenson's clarinet, followed by brazen trombone from Brian Kelly.

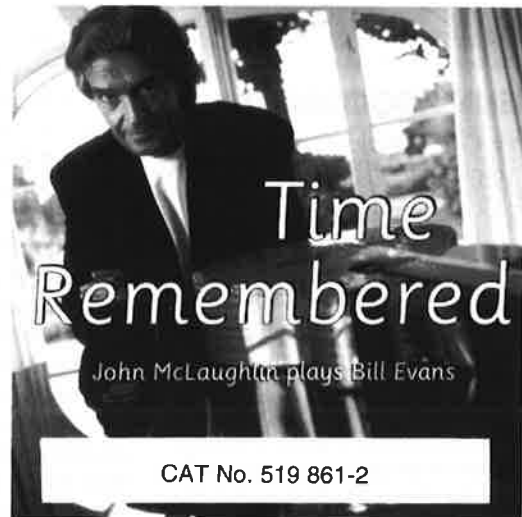
The rhythm section socks along beautifully on *Truckin'*, which features the vocal duo of trumpeters Simon Tribling and Eugene Ball. It would have been helpful if pamphlet notes had indicated who took solos when and where. Along the lines of this instructive extract from the Storyville CD: "When two saxophones are used, Lachie Thomson plays alto sax and Vern Moore plays tenor sax; when Vern Moore plays trombone, all other reed instruments are played by Lachie."

Which reminds me. There are two other superb trumpeters on the Storyville CD - Peter Gaudion and Mal Jennings. Thomson, accompanied only by piano, plays the verse to *Baby Won't You Please Come Home* on soprano sax before Gaudion's vocal, after which Vern Moore takes a trombone solo in a style recalling the late Floyd O'Brien. Gaudion's trumpet excels on this and on *Softly As In A Morning Sunrise*. Mal Jennings takes a Solo worthy of Bob Barbard on *The Best Things In Life Are Free*.

DICK HUGHES



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# PRODUCT

# PREVIEW

## Marantz DCC DD-92

Upon being presented with an opportunity to review the new Marantz DCC player (an acronym for Digital Compact Cassette for the uninitiated) I leapt at the offer. This presented an old vinyl junkie like myself the chance of checking out if it might be possible to preserve all my favourite and now mostly obsolete (the technology, NOT the music) records, in what the blurb promised, would be near to CD quality.

After wressting the beast out of the packing box (when I say the machine is beast like, I'm referring to the weight of the machine, a hefty 8.2 kg) the initial set up time was not too bad.

However, I must say that I come from an electronic background and tend not to rely greatly upon manuals. If people were to rely on the manual I feel that they might have a bit of difficulty, depending on their experiences setting up Hi-Fi's, computers etc, due to the slightly confusing jargon that the manual employs.

I have to say at this point I am not a great lover of the CD as I feel that it can sometimes make a recording sound sterile. Therefore I was quite prepared to be disappointed.

Having fired up the machine and loaded the test tape into the tray (just like a CD draw), I was astounded by the quality of sound. It is one of the most seductive sounds I've heard coming from new technology.

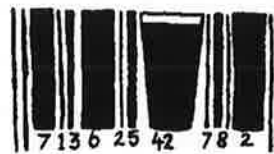
My method for comparison testing was to quite simply set my amp. which was once upon a time the audio flagship for JVC, and which has served me faithfully over the years, to an absolutely flat EQ and to compare analogue tapes, including pre recorded, home taped and studio demos, firstly on my take deck and then on the Marantz. The performance of the DCC player in this test made a vast improvement on some of my favourite home recordings. "The Capitol Years" by Sinatra which was taped from a CD, benefited to the point that it was like I was listening to a new recording. The stereo reflection was so good that upon closing your eyes you would swear the singer was in the room. Pre recorded tapes were greatly enhanced and in the case of demo tapes the sound seemed to be a more accurate impression of what I had

heard in the studio when they were actually being recorded (or was something to do with the brown acid?).

Lastly I readied myself to record some tracks of my own. Again the manual could be slightly more informative in terms of what to actually expect. When I first formatted the tape, which enables the tape to record, I initially thought I had made a mistake as it seemed to take rather a long time for a digital machine to perform this function. However, once the formatting is completed it is quite simple to actually record. I initially recorded from CD to DCC and achieved a very satisfactory result and most people would have trouble determining which was the master source. This of course is not surprising as this is a transfer of digital information and should not degrade at all. It then came to what I felt was the acid test of recording from vinyl to DCC. Unfortunately on all of the recordings I made from vinyl records, I felt, and anyone else that I could persuade to listen, that the reproduction was in fact inferior.

In conclusion there is no doubt in my mind that the machine is a very fine one. Nonetheless I feel that the disadvantages outweigh the advantages. Although the pre-recorded tapes sound great they are expensive (\$35.00), as are the blank tapes, and given the fact that recording from an analogue source is not a very successful operation, renders this aspect of the machine virtually useless to people wishing to back up their precious vinyl record collection.

STUART CRYSELL.



*Subliminal Advertising?*

 PURE GENIUS.



# AUDIO ADVICE

by Len Wallis

Some time ago a colleague of mine, who used to sell Hi-Fi in the past, commented that when a customer approached him about purchasing a Hi-Fi system, the first question he would ask was whether in fact they had ever heard one? At first I believed the approach to be rather arrogant, but as I thought about the question, I found that it really did make a lot of sense. His point was that just because an audio system carries the label 'Hi-Fi', it is not necessarily so. A true Hi-Fi system should attempt, as closely as the funds allocated will allow, to re-create in your lounge room the original performance. Just a quick look (or listen) around some of the major electrical outlets will soon indicate that this is not the aim of all products loosely labelled 'Hi-Fi'.

Before you even consider purchasing a system you should ask yourself what your listening habits are, and what do you hope this system will achieve for you. We have found that there are two broad groups of listeners. The first, and probably the largest, is the group who are looking for a music source which acts as a type of acoustical wallpaper. The system tends to be used in the background while they are attending to other things around the house, for example, cleaning, reading or entertaining. The second group, and certainly the most discerning, are those who prefer to put on a favourite disc, sit back and listen to the music.

The unfortunate truth is that, as my friend pointed out, a good deal of these people purchase a system without hearing just how good a proper Hi-Fi system can sound. You could be excused for believing that a Hi-Fi system will cost you around \$1000, and if you really wish to lash out you can purchase the ultimate midi system, with all the trimmings, for \$1499. After all, this is the same total of advertising that this industry puts forward. Unfortunately, most of these systems are not Hi-Fi in the true sense of the word, they make very little attempt at re-producing your music in a live, accurate fashion.

At this stage I should point out what the differences between the two styles of systems are. The Midi system is an all in one package, usually housing a CD player, Am/FM radio tuner, an amplifier and a double cassette deck with speakers. All components come from the one manufacturer, and are sold as one system. A Hi-Fi system

comprises of the same components, except that they are all individual pieces. They are slightly wider (420-44mm). You can buy whatever components you need. You may decide that you have no use for a cassette deck, so you leave it out. It is generally recognised throughout the industry that the Asians, while dominating the electronics industry, are not good designers of loudspeakers (even the Asians do not like them). In a Hi-Fi system you can mix and match brands, electronics from one company, and speakers from another. In fact, if you wish, you can pick different brands of electronics, for instance a CD player from one company, and an amplifier from another. Thankfully the industry has enough common sense to ensure that all products are compatible.

Another colleague always maintained that the automobile industry did itself a dis-service by not ensuring that all Australians had the chance to test drive, at least once, a sports car. He argued that once afforded the opportunity to realise what they were missing, the public demand for sports cars would sky rocket. This reasoning could also be applied to audio, most consumers are blissfully ignorant of what a fine Hi-Fi can sound like, even many who believe they own one. Coincidentally it is the automobile industry that is providing a bit of a boost for the audio industry. A large number of cars now come fitted with very good audio systems, and many people are hearing for the first time what a good system sounds like. The system in the car is invariably better than the one in the home.

So, if you are in the market for a system that you will enjoy listening to, it would probably warrant a visit to one or two speciality audio shops. Sydney has a number of fine outlets, owned and staffed by people who also share a love of music. The system need not be expensive, although it will cost at least \$1500. It need not be large, in fact there is not much difference in size between an all in one Midi system and a Hi-Fi system. Nor should it be complex. In fact, the simpler the system the better it will invariably perform.

And finally, while you are in the store, ask to listen to something beyond the funds that you had allocated. It may open up a whole new world you never knew existed.

# AUDIO GEAR

## The trouble is: Which audio gear?

Gary Sellers

Ordinary stereo can be bought in any Woolworth's or Retravisation, and does it ever proliferate! From Ghetto-blasters to Micro - Midi - systems, it seems that half the people are settling for sub-\$1500 all-in-ones. This is simply another way of saying: my music is worth more to me than about three weeks' pay'.

Pity, that,

It means that they can not do very much with the midi-system - like, for example, add other speakers, or exchange a component - and will get very little by way of sonic definition. Not a good deal at all, when the very short life-expectancy combines with the near-zero resale value. The makers have no hesitation in calling these terrible little brutes 'hi-fi' or 'audio' ..... If you can find your local hi-fi Specialist, you will hear a very different thing indeed. If he is worth his salt - there are about ten or so in Sydney who are - then he will have good advice in the selection and matching of components and cabling chosen from a variety of manufacturer. (This may displease some cable importers who want it all for themselves, but hey!) The end result is a system that does what the mid-fi cannot do. Put ample power behind good speakers, to effectively reproduce the MUSIC! The more serious and dedicated audio companies specialise in the main product lines, like electronics, loudspeakers, or turntables.\* The all-in-one makers try to compete, but lack the finesse of the more dedicated specialists (and boy, does it show!), they will have only a few products here and there in the 'audiophile' arena.

A whole bunch of amplifiers of similar price were compared by an eminently qualified panel (What HI FI UK, June 91) with the likes of Denon, Kenwood, Marantz, JVC and Rotel among others. (The Aiwa and the dual are very ordinary...)

The ultimate winner of exhausting testing of the eight amps? ROTEL. Wider effective dynamic range, better control of speakers, able to handle higher volumes without 'lumping' and distorting the sound, longest warranty. (Runners-up: Kenwood and Marantz). The '94 equivalent of its sells her for \$399 and goes by the nondescript name of RA930, a very superior product, which takes on - and wins against - much dearer ones. It is also very important to consider the combination of the components. It is always a combination you are listening to, the rotel amp distinguishes itself by sounding in command even with the more difficult-to-drive speakers. This is an area where even the more highly regarded of the amplifiers fail, in being at their best only when driving exceptionally clean loudspeakers - e.g.

Kenwood, Missikon Cyrus and Pioneer A400, all of which demand extremely agreeable peripherals.

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Aside from the free copies mailed to over 5000 Australian listings and 3000 free to the Asian listed companies or individuals, another 2000 copies were given away free at the prestigious MIDEM music business trade fair in Cannes France from Australia's stand.

Since its inception by AUSTRADE in 1988, it's grown dramatically as detailed below:

	Countries	Pages	Sections	Advertising \$	Copies	# of IMMEDIA Staff
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Its 58 listing sections include all recording artists-cross referenced by record companies and managers-major publishers, promoters, venues, booking agents, music media, associations, recording studios, CD and tape manufacturers, music video producers and distributors, music business legal and accounting specialist, college bookers, concert production companies, musical instrument/audio/lighting distributors, retailers, consultants & special services plus many more new categories.

Newly introduced are sections on Special Events & Music Festivals, Overseas trade Fairs, Educational Resources, Security, Graphic Arts & Over 600 new listings.

Controlled free circulation to the industry has already been mailed. Those wishing to purchase a new, replacement or additional copy can get one for \$15 by mail order from Music Directory, 3 Rose St., Chippendale NSW 2008 (cheque or credit cards). Copies can also be picked up at that office (9am-6pm) or at the Melbourne office of the Victorian Rock Foundation, SAMIA in Adelaide, WAM in Perth or MIAQ in Brisbane. FOR FURTHER INFO OR INTERVIEW contact publisher Phil Tripp (02) 212-6677

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**JOHN PIZZARELLI** ... once seen never forgotten! This guy swings, sings and is an amazing guitarist.

Every city has its "Villages" and Sydney is no exception. The "Village" of Balmain is a delightful area to visit with cosy pubs, restaurants and coffee shops which cater to the large number of jazz and blues lovers who live in the area.

The Balmain Jazz and Blues Festival was to have been staged in Balmain but was re-located to the parklands of Garrison Point, Henry Lawson Drive, Bankstown.

An impressive line-up of Australian and International artistes performed before an enthusiastic crowd.

Footnote: We thank the local Balmain businesses who supported this feature and encourage our readers to visit Balmain as a thank you for their support of Jazz and Blues music. The Australian Jazz & Blues magazine was not connected with the organisation of this event, the last minute change of location was totally beyond the control of this magazine.

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And has it been a help, being married to a musician? "At times, no. Because, for instance, there was a critique in Melbourne and the person that did the critique really saw me as an extension of Allan, working with his colleagues, as he put it, and I was really angry, because in fact the artistic direction came from me, and the record company had asked me to do it, and Allan and I have absolutely mutual respect for each other musically, and he felt it was the most damning and terrible thing to say. I was really wanting to assert my own identity, and I've always worked under my own name, and I rarely work with Allan for that reason, because I don't want to tag on to Allan's own identity".

The singer/pianist told me that her experience in Sydney made her feel quite separate from the Melbourne scene, which has locked her into two things, being a Traditional player, "which I'm not entirely", and being Allan Browne's wife. "So it's taken a lot to remove that and to exist on my own. It's incredibly competitive in Melbourne. Sydney has been my liberation from all the shackles of Melbourne, and Robin (Forsyth) has been the one who gave me the chance of being here, so I owe her enormous thanks – one woman musician supporting another. She's absolutely wonderful".

We discussed her excellent first solo album, *Souled Out*, which is dedicated to her young and musical daughters, Stella and Hayley, and I asked if she was completely happy with it.

"Oh, never. Because it's multi-track, and I hated the artificiality of trying to put back the sound that you should get I think, straight away – you know what I mean? Multi-track is difficult, and I had no idea what was involved until I did it ... The actual session was fantastic and I didn't care if it was rough, and I didn't care if there were mistakes, if they happened, I just wanted it to be without arrangements to a great degree, which it was – it was absolutely spontaneous. Except for *Dr Feelgood*, which was over-dubbed, but that was all made up pretty well on the day. That track really astounds me, because of Bob (Sedergreen) – Bob just knocks me out on that track – it's the most wonderful and sympathetic treatment on the piano. When musicians put their minds and souls together, stuff comes out like that".

And the burning question – has being a woman been a help or a hindrance to her career?

"I've thought about that a lot, and I've always considered myself, and have been treated, very luckily, as one of the band, as far back as I can remember, because I started with people at the University who had no normal prejudices or stereotypical understanding of women, because they already had a woman in the band, and she wasn't there for the sake of being a token ... I have found, in some places I've worked – they're not jazz people – they expect me to be some sort of bimbo, and I haven't, and I've lost work because of this. At one hotel in Melbourne I was meant to mingle with the, mainly, men at the bar, and I got the sack because I wouldn't, and I don't like making stupid remarks over the microphone – if I'm going to talk to people I like to say what I feel, but I don't believe in telling silly jokes, and being cutesy on the microphone – I think that's demeaning".

So, finally, how important is it for Margie Lou Dyer to keep performing?

"I think my sanity is absolutely in jeopardy if I don't. I find I'm a much calmer person, even though I'm worried about my work, I'm always nervous, but I'm much better when I have been working musically. It makes a difference to my outlook and my perspective".

With a talent like hers, sanity must surely prevail!

Gai, like Margie Lou, told me that it is enormously important that she keep performing. The exceptionally talented reed player explained that you can rehearse with people, and practise in your room, but then you really need to bring your music to people, and their response helps validate what you're doing. "It helps you to understand that you're on the right track", she said, "that people really are enjoying this. It makes it very worthwhile. Music's very communicative and it's a very social thing too. Which we tend to lose, which South American communities, African communities still have – it's very much a part of their community life. We don't tend to be quite so enthusiastic about it, I think – or are quite so tolerant of all the different forms of music we're able to hear".

Gai Bryant's first ventures as bandleader are her Quintet and her Spare Parts Octet, which she has formed in Sydney. When I asked her how difficult it is to be a bandleader, there was a long pause followed by a gust of laughter. "In some respects it's really hard, specially with the Octet, being able to contact seven other people and get them all at a rehearsal at the one time. It can be really difficult. At other times, it's easy, because everybody that you've hired knows what they have to do, and they do exactly what you want them to do. I think if you got in a position where you had problems with people turning up to rehearsals or gigs, it'd be pretty bad. And it's also your reputation. Your name's out front, too. How the band plays really comes down to your reputation ... I guess also being on the telephone's not so good either – calling people for gigs. Like, you say you're a jazz band. And they say, do you have a singer, and you say no. And the phone goes down in your ear!"

I found out that she really enjoys playing in a small band context, and is eager to keep both bands going. With the smaller band, "I do a lot of re-harmonised standards – which I re-harmonise – and do some of my originals, which I don't do with the Octet, so it's an outlet for me to do other things". However, with the Octet, she's not really keen to work on standards, "if it was re-harmonised, we probably would, but just to be able to do a standard, I don't think so. There are enough bands that cater for that. I don't think people have enough opportunity to get their own compositions played – we want to be open as a band to play everybody's compositions ... I'm a pretty poor pianist, and I compose, or try to, on the piano, and I never really have a very accurate idea of what anything's going to sound like until people play it. When they play it and it sounds really good, I get really surprised and amazed that I actually did that".

Ten Part Invention has been a very considerable source of inspiration for Gai Bryant. "They've been teachers to us, and models of what we can sound like, they've been very supportive, and we'd all like to get involved with some of the players from Ten Part. I'm currently writing something for Bob Bertles to feature on baritone, and that would end up being a series of compositions. We'd also obviously like to extend that to other people like Roger Frampton, Warwick Alder and Graeme Lyall ... we'll probably be pretty reliant on SIMA (Sydney Improvised Music Association) funding the Bob Bertles gig – they've been really helpful, also very supportive and very nice to us".

And how about hobbies, Gai? Or is music your world? "That's about it, I think".

Catch Gai Bryant in performance – and believe!

# SAM McNALLY

## " SPELLBOUND "

- RICHARD MURPHY

We caught up with contemporary instrumentalist/recording artist Sam McNally to take a look at his music and the live music scene.

Sam is the producer and arranger on his debut solo album "Spellbound". Containing elements ranging from jazz and light blues to groove, funk, latin influences and even ambient sounds, Sam and his band take you on a musical journey.

Sam plays piano, synthesisers, basses, programmed percussion and all sequencing. Master percussionist David Jones, sax Player Andrew Oh, a guitar bass of Tommy Emmanuel (steel string), Michel Rose (pedal steel) and Louie Shelton (electric) and Peter Bishop on flugelhorn complete the line up.

Sam is "at home" with the recording process. The Cd grew from a concept in 1991 to a successful launch in April 1993 at Sydney's "Basement".

The entire production process revolutionised with the use of digital computer based synthesisers and at the end of the creative process Sam reflects "I'm content with the album and this bothers me a little!" (laughs).

Sam credits community radio with doing a fabulous job of promotion of his CD. He is particularly grateful to David Beard of FM91.5 (Sydney) and Terfry Gaynon of 2CCR FM (Sydney) for their support.

Back in 1975 Sam was developing black soul and groove based music in this country.

Today these sounds are an integral part of the "Hip Contemporary Scene". Sam continues to develop these sounds both in the recording studio and when performing. Recent live shows have seen one of Australia's hottest young alto players Blaine Whittaker with the band, followed

by the powerful yet graceful vocalist Erana Clarke. Some narrow-minded jazz purists would simply write it off as 'commercial', however it's a highly entertaining and very accessible show, taking the music to new audiences and full houses.

Sam is not a hustler for live work. "making several calls to nail a gig is simply time wasted", the album has certainly helped him secure dates "Having product helps the marketing process of anyone's music, "Spellbound" has definitely been a catalyst for live shows", Sam notes.

Last year Sam performed around twenty gigs. They are

ninety minute showcase performances, a concert format in which he is not prepared to "dilute or compromise" his music. On the stage he is aware of the whole environment, from, the quality of the mix to the make-up of the audience, "it's often terrifying, I'm occasionally paranoid mid-set worried about how the audience will react!"

Nevertheless, if you haven't heard "Spellbound" keep an eye out for it in shops supporting quality Australian contemporary music. As for Sam McNally live, if you are yet to catch the show... do yourself a favour!







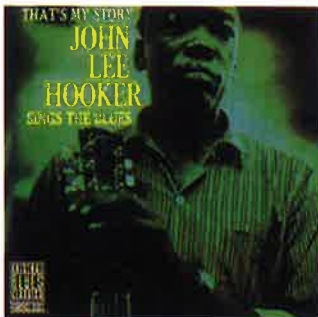
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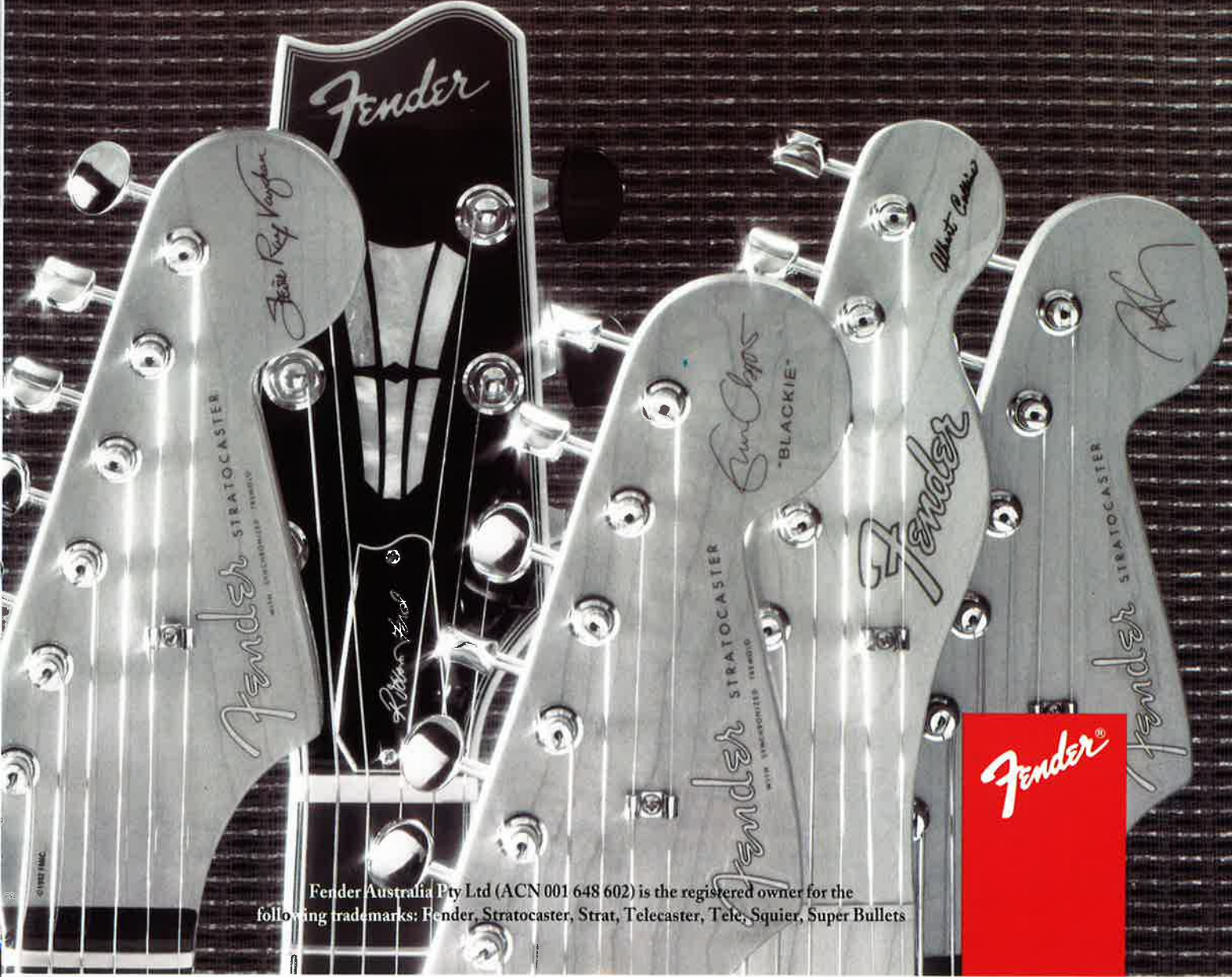


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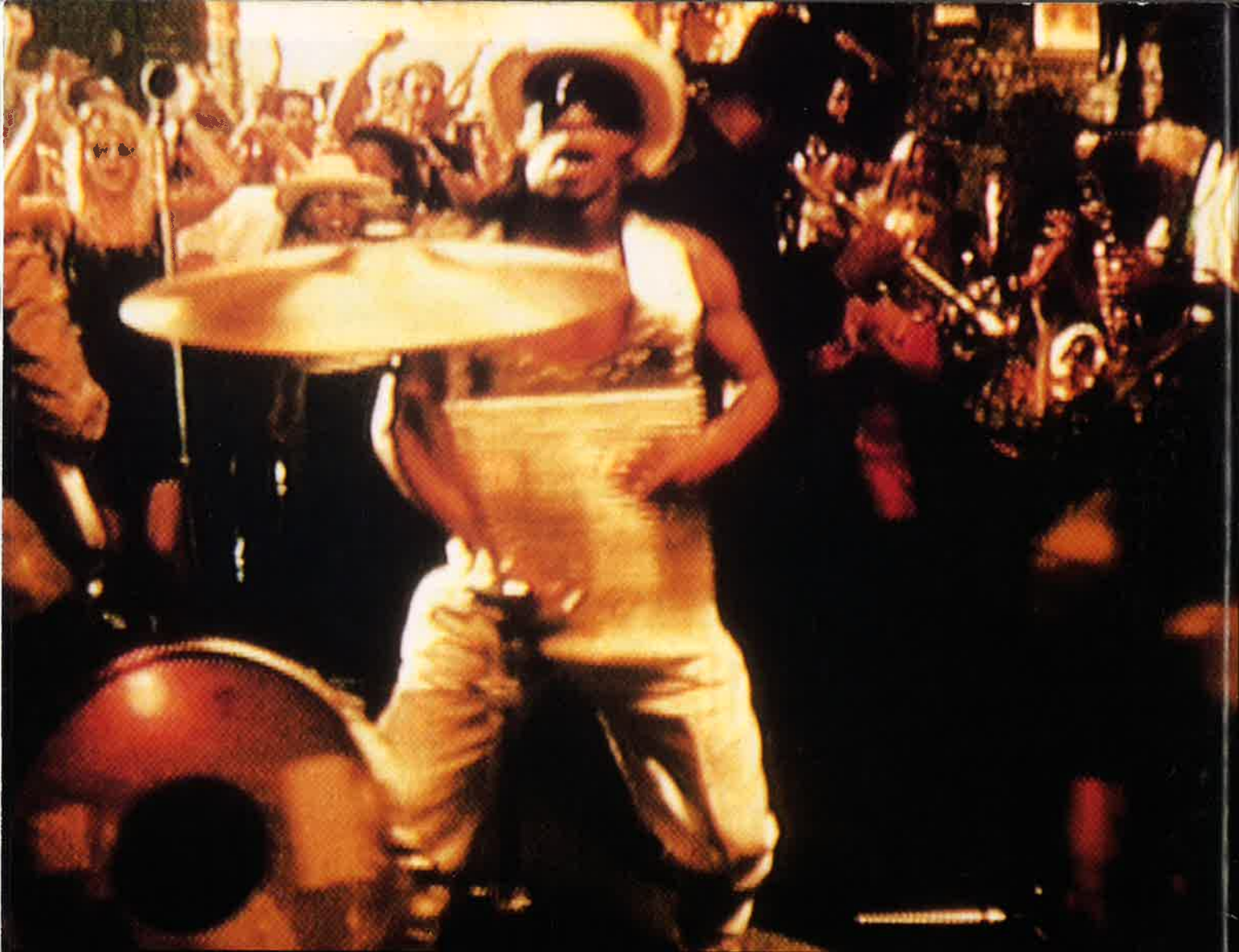
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