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JAZZ
AND BLUES

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CONTENTS

Volume 1, No. 4 1994

DEPARTMENTS

NEWS FROM AROUND AUSTRALIA

Canberra	24
Sydney	25
Cairns	26
Tasmania.....	27
Perth	28
Melbourne	29
Adelaide	29

Australia's Jazz Heritage	20
Jazz Education	30
Blues Workshop	36
Audio Advice	38
CD Reviews	39

Free!

SONY CD

Turn to page 49 for details

JULIE JUMPS OFF THE DEEP END

*An interview with Australia's latest
 'Woman in Jazz' Julie Anthony* **5**

MAYNARD AT HIS PEAK

*Maynard Ferguson visits Australia with
 his band of Young Lions* **6**

PETER UPPMAN

Off to new pastures **10**

MIKE NOCK

'Touches' bases with John Shand **11**

VERVE RECORDS

CELEBRATE 50 YEARS

*A profile on Norman Granz founder
 of Verve Records and JATP* **13**

New!

DIRECTIONS IN JAZZ

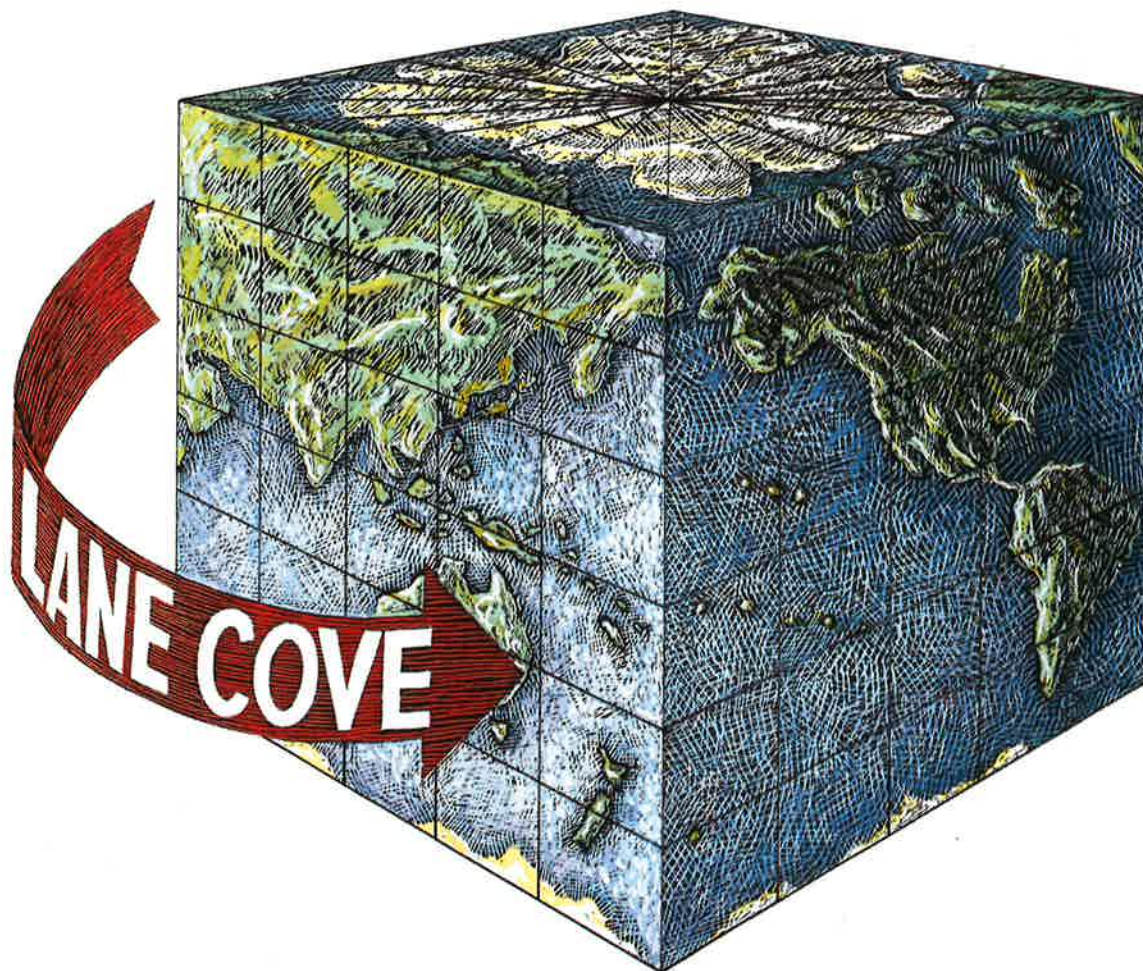
- D.I.G. • DOUG WILLIAMS
- DORIAN MODE

15

PERTH LAWYER PLAYS THE BLUES

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In October 1993 Julie Anthony took the plunge at Twin Towns Services Club in Northern NSW. For the first time she performed in public with the Don Burrows Quartet which heralded a new direction in her career which has spanned over twenty years.

Julie

WE asked Julie how she felt working in the jazz environment. "You really are flying by the seat of your pants when you're up there with Don and the band. When we did the first few shows at Twin Towns I knew they were being recorded but never dreamt that the material would be released as a CD. What you hear on the album is virtually a 'first take'".

Julie first met Don Burrows at a MO awards night in 1992.

"For some time I had been working out ideas to use my voice as an improvisational instrument. In the back of mind I had a secret 'wish list' of the musicians I would like to work with. These included Don and James Morrison". "When I met Don at the MO awards we got chatting about my ideas and he suggested that we get together and work on some material."

"Suddenly my 'dream band' was becoming a reality because the rehearsals included George Golla, Dave Pudney and David Jones.

Don's musical references were the music I grew up with - the songs I used to hear at home - well, at least I knew the first few words to most of them!"

There are several songs in Julie's repertoire that are rarely performed, we asked her about this. "Yes, we pulled some tunes out of the hat which are truly beautiful but hardly ever heard, two of these are 'Have I Stayed too Long at the Fair' and 'I Didn't Know About You', we mix these songs with the better known standards which gives our performances an element of surprise".

'Delightfully dangerous was how Julie described working with Don Burrows. "When I'm up there with Don I marvel at his beautiful harmonies. I often find myself



Jumps Off The

becoming part of the audience and almost forget that I am there to sing. His music takes sudden unexpected turns and I just go with the flow. It seems natural to take chances and I find it very challenging not having to work to a strict arrangement where you have to read the dots."

Over the years Julie has gained national recognition from her starring roles in "Irene", "The Sound of Music" and "I Do, I Do" and her many public performances and appearances on TV not the least of which is her high profile for over twenty years as the presenter of St. George Bank TV, Radio and press advertisements. During her career she has won 15 MO Awards, has been honoured three times as Entertainer of the Year and holds the AM and OBE. What impact has this public exposure had on her new career?

"It's a funny thing - when we performed at Twin Towns half of the audience had turned up to hear Don Burrows and wondered what I was doing on stage, the other half had booked to see me and wondered what Don was doing there. The gratifying thing about that was that everyone loved the show and were introduced to a style of music that they may not have heard before." This raised a good point about the growing audience for jazz music. Did Julie think that her high public

profile would draw a bigger audience for jazz in the way that James Morrison has done. "I hope it does, I hope that people will come to hear the lady from St. George and discover another dimension in music when they hear the improvisations of Don and the guys." Even the St. George connection works...last Christmas we appeared in the traditional St. George Christmas Commercial with Don's beautiful arrangement of "Silent Night".

We discussed the problems of a relatively small audience for jazz in Australia and the vast distances between cities. "This is a problem that really can't be solved although I believe the audience for the music is growing rapidly, particularly among young people"

Julie now has a series of concerts booked for the coming months including an open air concert in November for UNICEF at North Sydney Oval "That will be a big one, I'll be up there with some heavy-weights including James Morrison and many of the top artistes in jazz."

Her career as a jazz singer is taking off, we asked Julie if should would work exclusively in the jazz style in future. "I will be concentrating very much on developing my jazz style but I will still do other work including comedy and popular concerts. This gives me a happy mould for fulfilling all of my musical ideas with jazz giving me a great opportunity to diversify."

What of the future? "Well, I'm not going to retire, I love my work too much! For me it's almost a hobby so why would I give that up"

Julie Anthony and Don Burrows "Together at Last" is released by Castle Communications CTVCD 1001 and is now available at record stores. Or you can get a free copy by checking the St. George Bank advert at the front of this edition of Australian Jazz & Blues.

Deep End



Maynard at his peak

MAYNARD FERGUSON is known to jazz lovers as an unparalleled trumpet virtuoso. He has mastered the emotional and musical range of the instrument in a totally unique way, Maynard and his Big Bop Nouveau Band have redefined big band jazz for the 90's.

MAYNARD first came to the attention of the great band leaders of the "Big Band Era" when he was a teenager in Canada and was the leader of the warm up band for all the American Bands that came into Montreal.

In 1949 at the age of 18 Maynard decided to dissolve his Canadian band and go to the United States. He joined the innovative Boyd Rayburn Band after which he toured with Tommy Dorsey and then became featured trumpet player with Stan Kenton's "Innovations in Modern Music Orchestra" - a 41 piece orchestra.

Kenton decided to record an album called "Stan Kenton Presents" One of the most important numbers on this album was written the very night after the concert by Shorty Rogers, Stan and Maynard. This composition is called MAYNARD FERGUSON. The tune was written as a showcase for

Maynard's special talents. It helped Maynard to establish his reputation and set a new standard of excellence for trumpet players to strive for. It was partially responsible for the first of three number one trumpet player-Down Beat Awards in 1950, 51 and 52. Maynard stayed with Stan Kenton for three and a half years and was on all the Stan Kenton recordings during that time.

In those days (the mid 50's) the glamour of the Hollywood contract studio orchestra, with all the benefits, financially and otherwise, was something Maynard found irresistible. So, for the next three and half years a lot of the hottest trumpet work you hear on the Paramount movie sound tracks is Maynard. Maynard says, "Although I enjoyed that period of my life, enjoyed the glamour and the glitz, and was having fun but for one important thing, I was seldom playing the music I really loved. The choice to me was simple and

obvious. I had to quit. From that moment I knew that I was headed towards having my own U.S. Big Jazz Band. People were telling me This is the end of the Big Band Era-you're crazy to give up Paramount and all that bread, but I did it."

People were beginning to dance to a different beat. Rhythm and blues was the tradition towards the rock beat, the funk beat, the motown beat and others. Dancing had changed and left the stereotypical commercial big band behind. "I was rehearsing various size bands in Hollywood. Willie Maiden was already writing charts and was formulating my first American big band book, but before I could get this L.A. band on the road, a call came from Sid Bulkin. He informed me that I had been chosen by the owners of "Birdland" (New York City - 52nd and Broadway - "Jazz Corner of the World") to put together an all star jazz band in New York that would rehearse for a month, perform three weeks at Birdland, and then record two albums on Roulette Records - an offer I couldn't refuse. I had the choice of some of the top arrangers of that time, some of them within the band. This band was called "The Birdland Dreamband", the albums were called Birdland Dreamband Volume 1 and Volume 2.

The Birdland Dreamband was a hit in New York and the shows consisted of sets between 10pm and 4am. At the last set the audiences would be show people and musicians - Benny Goodman, Billie Holiday, Ava Gardner, Sammy Davis Jnr., (who worked across the street in "Golden Boy") etc. If you loved jazz this was the hot place to go after all the shows closed.

After closing the engagement at Birdland and recording the two albums, the all star band was dissolved and Maynard flew back to Los Angeles only to find the phone ringing. It was Joe Glazer, owner of Associated Booking Corporation (and 50% of Louis Armstrong). Glazer knew he had found a rare thing - A NEW BIG BAND LEADER.

He said "I can get you 16 weeks a year - 2 weeks at a time in Birdland and therefore give you a home base, if you want to form a band and move to New York" Maynard formed a band in L.A. and opened in Birdland with his own big band. Between these Birdland engagements, Mr Glazer booked the band at Jazz Festivals and other jazz clubs - throughout the country. It was the beginning of Maynard's popularity in colleges and universities.

During these years Maynard recorded many albums for Emarcy, Roulette, and

Mainstream Records. He was also asked to perform as the featured soloist with the New York Philharmonic Orchestra conducted by Leonard Bernstein Maynard's solo performance was an important part of William Russo's award winning composition for Symphony Orchestra and solo trumpet called "The Titans". This event was highly publicised. Maynard as a trumpet star and The Maynard Ferguson Band won many top awards during this 10 year period, and became a favourite in the schools and Universities. In 1968 Maynard was invited to go to Europe to be the leader of an all-star band to be called the "Anglo-American All Star Band". A mixture of great American and British Jazz Players, the band included renowned English tenor saxophonist and jazz club owner Ronnie Scott.

Maynard had a long suppressed yearning to go to India (It was a 60's phenomenon) so, when his European Tour was over he and his family

Maynard knew exactly what to do with 'Rocky'

remained in England while applying for visas for India, which took many months to come through. His home base became the Legendary Club 43 in Manchester, owned by Ernie Garside, who became Maynard's English manager. They formed Maynard's 1st all English band and played around England and Ireland in pubs and clubs until Maynard went to India in June 1968.

Maynard returned to the U.S. in 1974 on a permanent basis when Columbia Records bought Maynard's CBS England contract. He first returned with his full English Band. Some of them remained in the U.S. with him and some went back to England, but gradually his band evolved to a predominately American Band.

He made several albums for CBS and had just returned from his first tour of Japan and was playing in Hollywood. CBS had planned a special evening for their West Coast people which started with a sneak preview of a small budget film by then relatively unknown Sylvester Stallone "Rocky". After that screening CBS (New York) wanted CBS (West Coast) to hear Maynard's band. As Maynard seldom played on the West Coast, CBS wanted to present the band to California. The preview of "Rocky" was a smash hit and while they still

had "Rocky" on their minds, they heard Maynard's big band in Hollywood. Many of CBS personnel had never seen or heard Maynard in person. These junior executives came to Maynard's dressing room, and someone said "Can you imagine Maynard and that band playing the theme for Rocky?" Maynard said, "Hey, get me the lead sheet of the music and a cassette." Maynard knew exactly what he wanted to do with "Rocky" and the timing was perfect, as he was in the process of completing the "Conquistador" album. Maynard got together with Jay Chattaway and made the music much more trumpetistic and picked the tempo up a little bit from Bill Conte's original score. In America, for the first time in his career, Maynard had a gold album and a top ten single. In Italy, Maynard's version of "Rocky" went to number 1 in the pop charts.

After the financial success of "Rocky", the record company executives wanted Maynard to continue to record movie tunes only with studio musicians. So, once again opting for the artistic satisfaction over more commercial thinking, Maynard took back his artistic control by recording the music that he loved on various independent labels.

Maynard feels he has now found a new "home". In the association with a tremendously promising new company "Avenue Records" who have recorded him live at Ronnie Scott's Club in London, with Maynard's usual cream of the crop of today's jazz musicians.

Maynard's future plans include the 'Maynard Ferguson Presents Series'. As we examine Maynard's career, one of the most notable things is the tremendously high success rate of the musicians who have worked in his bands. A partial list includes: Don Ellis, Chuck Mangione, Wayne Shorter, Greg Bissonnette, Chick Corea, Bob James, Joe Zawinul, Bill Chase, Slide Hampton and Peter Erskine.

In 1991, his long time agent Bill Monot, formed Paradise Artists Agency near Maynard's home in Ojai, California, and now Paradise Artists handles all of his bookings. Maynard continues to spend 2 to 3 months each year at the Ashram of Sri Satha Cal BaBa where he explores new musical directions with Indian musical masters.

Currently Maynard Ferguson and his Big Bop Nouveau Band are on tour for approximately eight months per year. This year they've been to Europe, Japan, India and now Australia as well as all across the United States and Canada. Maynard as always is leading the world's most innovative big bands. His unique gifts for trumpet playing and band-leading are at their peak.

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FROM THE EDITOR

THE third edition of your magazine was dropped into your letterbox somewhat later than we had planned. So the fourth edition comes hard on its heels to bridge the gap in our publishing schedule.

Having started the magazine with a 2/3 person team from a room in Bondi Junction we have now moved offices under the banner of Huntsmaya International. This gives us a solid base on which to plan the future of the magazine.

Some of these future plans can be seen in this edition. We have introduced a "New Directions in Jazz" section into our 'Departments' feature. It is obvious that a new, younger audience is being drawn to jazz inspired music. This is a trend that must be acknowledged and welcomed. Bands such as D.I.G., Doug Williams and Dorian Mode are introducing a whole new generation of youngsters to the sounds of jazz, blues, gospel and soul. We have also expanded the "Jazz Education" section to give students an overview of the music courses available to them. In future issues we will bring details of the many jazz educators teaching in Australia.

This is the new generation that are packing the venues and buying the records. At the same time they are being exposed to the sounds of jazz and blues. Lou Levy told us that he is teaching youngsters of 8-10 years of age who have Sonny Rollins, Miles Davis and Thelonious Monk in their collections, sitting next to Madonna!

First and foremost, jazz and blues music is an integral part of the ENTERTAINMENT scene, in order for this art form to prosper it must entertain it's audiences and at the same time not loose sight of it's musical integrity.

Louis Armstrong was once asked "What do you think of folk music"? His reply "All music is folk music, I ain't never heard a horse sing a song"! Consider for a moment the popularity and audience building that Sachmo achieved. He was a showman!

This year marks Verve Records 50th anniversary. We have taken space in this edition to acknowledge and salute the contribution of Norman Granz and the PolyGram Jazz Masters re-issues. These represent some of the most fertile years of jazz performances as witnessed by the legendary Jazz at the Philharmonic world-wide tours of the 50's and 60's.

Our own 'home-grown' artistes continue to make a name for themselves on the global scene. As we write John Pooche with Ten-Part Invention are off on a tour which encompasses Asia. Peter Uppman is taking his trumpet and fiancée to England with a gig at Ronnie Scott's Club in London plus many European stints on the schedule. Andrew Speight continue to blow them away in the USA and James Morrison continues to work with Ray Brown and one of the finest rhythm sections in the world.

Turn the pages to the Julie Anthony interview. It's headline is 'Julie Jumps Off The Deep End' and that is just what this lyrical singer has done. Her collaboration with Don Burrows marks a new direction in her career, a very brave move that Julie describes as 'Delightfully Dangerous'.



Peter Cole
Managing Editor.

MAYNARD FERGUSON AND HIS BIG BAND

1994 WORLD TOUR

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Composer/Arranger.
Undergraduate of North Texas State University.
Graduate of University of Miami.

Daniel Jordan from Orlando, Florida - Saxophones.
Undergraduate of North Texas State University
1980-82 MF B Band Member. Worked for Disney Studios
as arranger/ player/ leader for 8 years.

Matt Wallace from Omaha, Nebraska - Saxophones.
Graduate of University of Nebraska and President of
student body.

Mike Brignola from Miami, Florida - Saxophones.
Formerly with Woody Herman. Prominent teacher in
South Florida.

Tom Garling from Chicago, Illinois - Trombone
Undergraduate of Berklee School of Music. Graduate
of University of Miami. Played with Buddy Rich and
Woody Herman bands.

Joe Barati from Oriando, Florida - Bass Trombone
Member of the Harry Connick Jnr Band (on last two
albums). Also played in Woody Herman's band and
Maynard's 1984 band.

Jon Owens from New York - Trumpet.
Graduate of Eastman School of Music, Rochester, New
York.

Joey Tartell from Miami Florida -Trumpet.
Graduate of University of Miami, Member of US Army
Band, Eastman.

Carl Fischer from New York NY - Trumpet.
Studied with many great New York jazz artists.

Ron Oswanski from Toledo, Ohio - Piano.
20 year old prodigy of Manhattan School of Music,
New York.

Chris Berger from Dayton, Ohio - Bass.
Graduate of Bowling Green University.

John Harnell from Los Angeles, California - Drums.
Graduate of Percussion Institute of Hollywood.

Ed Sargent from Memphis, Tennessee - Tour manager.

Bruce Galloway - Sound Engineer.
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THE SPIRIT OF LOVE AND LIGHT

Brisbane and Australia should be proud of Peter Uppman. At 21 years

of age he was considered to be Brisbane's most promising trumpeter. Now, a decade later, he is widely regarded Internationally as one of the new breed of trumpet virtuosos. We spoke to Peter about his fast-growing career and his future plans.

GOING overseas is the answer for me" said Peter. "You seem to get more respect overseas and the audiences are there to listen to the music. Mind you, in Australia I have found audiences very receptive, particularly in the country regions".

Peter has been writing much of his own material in recent times with a surprising reaction from his audiences. "I drop many of my originals into a performance without telling the audience that I wrote them. Very often they respond after the first few bars as if they had known the tune for years. I guess that's because a lot of my material is middle-of-the-road."

Those of you who have heard a Peter Uppman performance will have witnessed a vast range of jazz idioms in the same show. "I like to entertain my audience I don't believe that it denigrates the music if you make your audience feel happy. I can move from Dixie to mainstream swing to be-bop I sometimes even write be-bop lines over a dixie chords. To me it's all jazz music but I do understand why you have to play in one particular style."

Talking to Peter you quickly realise that he is a very Spiritual person who has had his share of knocks in life but who now has a very clear path to tread. "Yes, I've had some pretty major set-backs that I'll always remember, my parents divorced when I was a kid and I lost my fiancée which caused me a lot of suffering.

But these set backs have given me a strength, a trust, in

my own abilities." We commented that this showed in his music. "Well, I guess that the secret is to be totally dedicated to what you do. If you practice hard and play your butt off in front of the audience people will feel this dedication and determination flowing over them."

Peter has often been compared to James Morrison and Vince Jones, how does he feel about this. "Here we go again! The same old question! Well, I don't mind being compared to either of them in fact I'm glad that I am. I guess that I'm a cross between both of them really which gives me the best of both worlds."

We asked Peter if he could profile his audience in terms of age. "Put simply, all ages and from all walks of life. That's one of the reasons that I vary the styles of jazz in my shows, it appeals to all ages and tastes. I must say though that I am finding the audiences getting younger and very enthusiastic. I played a gig in Mt Isa recently and although the audience was small the reception was like Carnegie Hall!

Does a big band environment appeal to Peter. "Not really, I would not find it flexible enough, having to read charts and being able to stretch out on an improvisational journey. "Peter's latest album "We've Got A World That Swings" was launched at the Brisbane Travelodge on June 8th. The sleeve note carries an acknowledgment to Peter's new love Antoinette which sums up perfectly Peter's attitude to his music - "This album has been inspired by the spirit of love and light and to those who guide me"

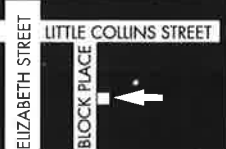


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'I got to the session fully expecting a bottle of red to be there... and it wasn't.'

I WASN'T fooled by the gentle mockery with which Mike Nock revealed that 'Touch' spent some time at the top of the Australian jazz charts, dislodging the likes of the ubiquitous Kenny G. He was chuffed, and rightly so.

The CD's release, the first on Keiran Stafford's Birdland label, was greeted with a hail of praise for both the playing and the recording. Nock is typically off-hand about the achievement in both areas, claiming that he would have liked to have been in better form, and that the sound is "pretty good, but it's an unforgiving sound, I can hear every glitch I did." I suspect he is the only one who can.

The album came about in the wake of a suggestion by a mutual friend of both Nock and Stafford. Ken Martin. Stafford took the plunge of expanding from selling jazz into recording it. It was Nock's idea to have an invited audience sit in. However, despite the disarmingly relaxed quality the CD conveys, Nock recalls the session as a rather fraught affair. It was impressed upon the audience that they must not react in any audible way.

"Keiran kept stressing that I didn't make any sound while I played. I tend to sing and vocalise, and they didn't want any of that on the recording. I wasn't allowed to tap my feet, so I think I wore some slippers. And then, to make things worse, I got to the session fully expecting a bottle of red to be there, and it wasn't.

"I did two sets and by the second I was given the wine, and felt a bit better. It may seem like a silly thing, but just to have had a glass of red wine before I started - given all the other stuff - would have loosened me up a bit more. I did get looser as we went on, and most of the CD is taken from the second half of the recording. I was actually ready to play a third set, but the room was unavailable."

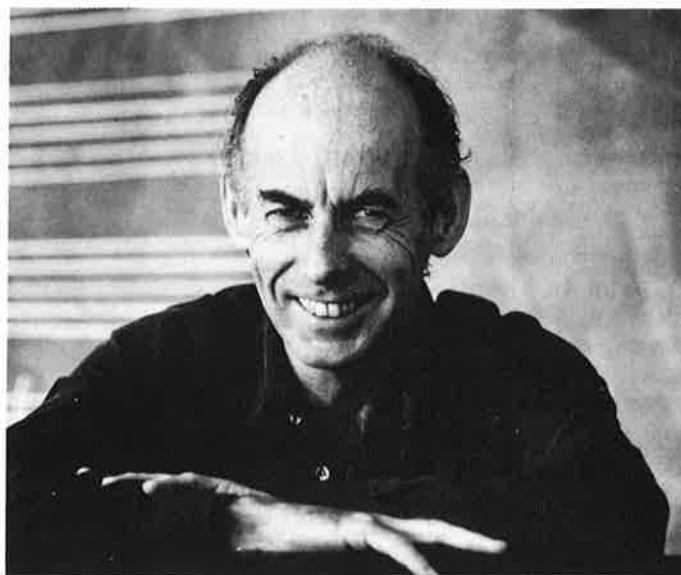
Though 'Touch' displays only one side of Nock's music, it seems that this is also part of the reasons for its success, in that it sustains a continuity of mood; a mood that Nock laughingly brands 'nice music' whereupon he hastily adds, "But not wallpaper. Hopefully it got's a bit more depth in it than that."

A band recording for Birdland is being discussed, which Stafford wants to be done in a trio format, removing Nock's most staunch collaborator of recent times, saxophonist Tim Hopkins from the equation, perhaps in the hope of approaching the sublime achievement of the 'Ondas' album on the ECM label.

Towards July, Nock is looking forward to teaming up with former American cohorts, bassist Rufus Reid and drummer Akira Tana in what should be a treat of a trio for those lucky enough to hear them.

mike nock

TALKS TO JOHN SHAND



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IT IS not possible to write a 'critical' review of the albums in this collection because every one is a masterpiece demonstrating the peak of each performer's career. Rather, I will whet your appetite with a brief summary of each album.

Appropriately the first album in the collection is from **Louis Armstrong**, recorded with the Oscar Peterson trio in the mid-fifties and with Russell Garcia's orchestra. A stand-out track is Louis with Ella on "A Fine Romance". My experience of hearing them together in London in the 60's will live with me forever. Now you can re-live this extraordinary duo on this perfectly re-mastered album.

Volume 2 brings to the bandstand the legendary **Count Basie** band of the fifties. All of the stalwarts are here - Freddie Green underlining the rhythm section, Ernie Wilkins, Frank Foster, Frank Wess, Thad Jones, et al. Probably the greatest combination that Basie ever formed. This was the big band by which all other bands were judged - even Sinatra joined their ranks for some memorable recordings a decade later.

From Big band to piano, volume 3 brings you the mid - 70's work of **Chick Corea**. This was the period which saw the birth of what is now called 'Cross-over or 'Funk'.

The founding fathers of the new generation are all here with Corea - Stanley Clarke, Steve Gadd, Joe Farrell, and the vocalise of Flora Purim. This album has the distinctive flavour of Hispanic music which Corea introduced into the jazz mainstream.

Volume 4 gives you 'Duke The Magician'. The **Ellington** band in full flight during the late 50's early 60's. An added bonus on this album is the inclusions of four tracks by the Ellington Hodges sextet taken from the 1959 "Side by Side" session which includes Harry Edison on trumpet and Les Spann on guitar.

All of the favourites are here - 'A Train', 'Caravan', 'Perdido', 'Rockin in Rhythm' - in total 13 tracks of priceless masterpieces.

"Enrichment, that's the function of Music" These are the words of **Bill Evans** who certainly enriched the world of jazz. Volume 5 presents Evans in various settings from solo piano to groups which include Gary Peacock, Paul Motian, Ron Carter, Stan Getz and Philly Joe Jones.

The man that gave Miles Davis new directions to consider was certainly one of the most influential pianist in jazz. This album tells you why. Recorded in the early sixties, this was the most fruitful period in Evans career and demonstrates the breadth of his achievements.

Perhaps **Ella Fitzgerald** should have married Norman Granz (instead she chose Ray Brown) but the 'marriage' of impresario Granz and Ella resulted in

Introducing THE JAZZ MASTERS SERIES



with a very conspicuous virtuosity and immense skill.

Album 7 in the Jazz Masters series presents Garner in solo and group settings. I have never understood why Garner used a rhythm section because he had every instrument there, on the keyboard.

This album contains 15 tracks of dazzling keyboard skills, and, obviously, Garners' claim to wealth, his composition "Misty" which is now a part of the great American Songbook.

What a 'son of a bitch'!

So said Peter King, partner in the famous Ronnie Scott's Club in London after presenting **Stan Getz** in the venue for a season. The stories of Getz's 'attitude' are abundant in the jazz world.

But listen to the music on Volume 8. This album has an omnibus approach which demonstrates Getz's range, from Bossa Nova to lyrical ballads and hard bop. The album covers the period from the late 50's to the early 70's when Getz recorded at Ronnie Scott's club (Peter King was on holiday at this time).

The tracks of perfectly crafted jazz with a variety of groups including one track which features the Beaux-Arts String Quartet. If you only buy this album for Getz's rendition of "It Never Entered My Mind" with Oscar Peterson, who will have spent wisely.

Astride Gilberto became an 'accidental' star. At a recording session in the early 60's with Stan Getz, Joao Gilberto and Carlos Jobim she was asked by the producer to sing some words in English to the tune "The Girl from Ipanema" because Joao could not speak English. The rest is musical history. The bossa nova took the world by storm with Getz, Jobim, and Gilberto as the forerunners to smash hits recorded by Sinatra (who claims to have discovered Jobim) and countless other singers.

The 9th album in the Jazz Masters Series takes you back to the roots of this musical phenoneman. Astride Gilberto's wistful childlike voice has an enormous appeal which transcends all musical styles. The album contains the first recording of "Corcavado" (Quiet Nights of Quiet Stars) and 15 other tracks.

In the next edition of the magazine we will continue our summary of the Verve Jazz Masters Series of definitive recordings. These will include albums by Dizzy Gillespie, Stephane Grappeti, Billie Holiday, Carlos Jobim, Charlie Parker, Oscar Peterson, Nina Simone and Dinah Washington.

All CD's in this series contain a booklet which includes a comprehensive biography and commentary on the songs selected. We have used some of this information as a source for the preceding summary.

Editor.

some of the finest jazz vocal sessions ever recorded.

Volume 6 presents 16 of these landmark recordings. You will hear Ella with Nelson Riddle, Ellington, Barney Kessel, Louis Armstrong and Billy May.

This is Ella's peak period as a singer, her voice is a beguiling instrument on these faultless tracks.

"Beware of the little man"

This was Art Tatum's warning to Oscar Peterson after he heard **Erroll Garner** during a visit to New York.

He may have been a little man but he transformed the piano into a big band

NEW YORK... "CARNEGIE HALL SALUTES THE JAZZMASTERS":

Verve Records at 50" took place on Wednesday, April 6, 1994 at Carnegie Hall. The concert was broadcast nationally across America.

This year Verve records celebrates its 50th anniversary with a superb collection of Jazz Masters featuring many of the greatest jazz artistes in a nineteen volume collection of CD's which must become collectors items.

Here we tell the story of Verve records and Norman Granz who has been the driving force behind some of the finest recordings in jazz. The great singers, including Ella Fitzgerald and Billie Holiday; the great instrumentalists, including Charlie Parker and Dizzy Gillespie; Stan Getz and the Bossa Nova; pop crossover, and contemporary jazz were saluted at this gala concert, which concluded with an all-star jam session in the tradition of Jazz At The Philharmonic. Verve founder Norman Granz was honoured for his vision as an entrepreneur and producer from the first Jazz At The Philharmonic concerts to the most sophisticated recordings of the late 1950s.

The story of what came to be known as Verve Records began in the early 1940's in Los Angeles. It was there that Norman Granz began promoting Monday night jam sessions at the 331 Club, using local players augmented by star sidemen from the touring big bands. This format proved popular and Granz prospered.

His inaugural concert promotion was a benefit performance held at the Philharmonic Hall in Los Angeles in 1944. The event, well publicised and recorded by the Armed Forces Radio Network, was issued as a series of 78rpm discs in 1946, with memorable work by Nat "King" Cole on piano, Les Paul on guitar, and Illinois Jacquet on tenor sax; Jacquet's single from the concert, "Blues, Part 2" was a hit record. This music, with extended solos in a swinging context, became the prototype of Jazz at the Philharmonic concerts, a concept that would become known as JAPT.

The release of the first Jazz at the Philharmonic records brought Granz national prominence. These were the first authorised records of jazz in live performance and they created a sensation. The spectacular sales



THE FIRST FIFTY YEARS



allowed Granz to begin his first JAPT national tour in 1946.

During the 50's Granz introduced his label, which became home to most of his JAPT stars. In addition to his accumulated roster of some of the most important jazz artists of the time; saxophonists Charlie Parker, Lester Young, Flip Phillips and Illinois Jacquet; pianists Bud Powell and Oscar Peterson; the Count Basie band; drummer Gene Krupa; and, of course, Billie Holiday; he expanded and signed Stan Getz, Dizzy Gillespie, Ben Webster and Lionel Hampton in 1953. Soon after, Buddy DeFranco, Louis Bellson, Tal Farlow and Sonny Stitt, among others, joined the label. Then Ella Fitzgerald walked through the door.

From 1961 to 1967, most of Verve's jazz sessions were the work of producer Creed Taylor. Although he worked with some artists from the Granz era, such as Johnny Hodges and Stan Getz, Taylor signed Jimmy Smith, Cal Tjader, Wes Montgomery, Bill Evans, Kenny Burrell, and Astrid Gilberto - all of whom made notable recordings during this period.

Getz, Montgomery, Smith and Tjader also achieved their greatest popularity at this time. When Taylor left Verve in 1967 the label turned to a variety of producers for the development of its jazz catalogue.

In 1972, Verve was sold and eventually, PolyGram International became the corporate parent of Verve. While jazz reissue programs flourished in Europe and Japan at this time, American programs sputtered. In 1981, a separate jazz department was established in the U.S. as part of the PolyGram Classics division, and the Verve reissue program was begun anew.

By 1983, PolyGram International, through its affiliation with Philips, was in the forefront of the development of the compact disc and throughout the Eighties the rich Verve catalogue assumed new importance. A systematic program of vault research began with major reissue collections. As this reissue program continues, there are prospects for additional reissue packages, large and small, to unearth material previously unknown to the public or unheard for many years.

DANISH TRUMPET PLAYER PALLE MIKKELBORG VISITS AUSTRALIA

PALLE MIKKELBORG is one of Europe's most virtuoso and versatile trumpet players, and an arrange and composer of international status, who will be visiting Australia in June. The Mikkelborg Trio visit is part of a Danish Ministry of Cultural Affairs promotion tour to South East Asia organised through the Danish Music Information Centre.

Mikkelborg has recorded in his own right (most recently in 1992 on Columbia 4716142 *'Anything But Grey'*) and with a variety of famed artists including trumpeter Miles Davis (*'Aura'* on Columbia) and tenorist Dexter Gordon (in the film *'Round Midnight'*).

The eight day Australian visit includes a performance in far north Queensland, where in the Kuranda Village Palle Mikkelborg will engage in a collaborative musical encounter with the Tjapukai Aboriginal Dance Theatre Group.

Palle Mikkelborg laid the foundations of his career as an orchestral musician, soloist and leader to the Danish Radio Jazz Group, and the *Riel-Mikkelborg* Quintet with drummer Alex Riel in the 1960's, with which Mikkelborg quickly achieved international recognition through its participation in European festivals and in concert at the Newport Jazz Festival in the USA.

With the unorthodox use of jazz soloists and classical string and woodwind players, Mikkelborg has created fresh syntheses that cut across fixed ideas of the genre. Mikkelborg has been of decisive importance in the creation of a Scandinavian jazz identity and his co-operation with other Scandinavian musicians such as Norwegian saxophonist Jan Garbrek, has played its part in giving modern Nordic jazz an international reputation.

Palle Mikkelborg has also demonstrated his versatility in a number of compositions and arrangements for film and television. Among his larger assignments have been his symphonic arrangements with the Bill Evans Trio (a TV production) and his recording

TOURS

Australian Performances

SYDNEY	
Harbourside Brasserie	June 16
MELBOURNE	
The Danish Club	June 17
ADELAIDE	
Festival Theatre	June 19
PERTH	
Hyde Park Hotel	June 20
FNQ	
Kuranda	June 24

projects with Norwegian vocalist Karin Krog and US tenorist Dexter Gordon as an actor in the film *'Round Midnight'*.

In 1984 Mikkelborg was commissioned to write an extended piece dedicated to Miles Davis as part of the Sonning Music prize awarded to Miles Davis later that year in Denmark (Columbia Records 463351). The album won Mikkelborg a Grammy award in 1990.

In 1986 Mikkelborg joined forces with Danish players Kenneth Knudsen and Niels Henning Orsted Pedersen in the Trio known as *'Heart To Heart'*. Mikkelborg also toured frequently and his growing reputation all over the world has also led to concerts and recordings with artist such as L.Shankar, Gary Peacock, Dino Saluzzi, Hermeto Pasqual, Abdullah Ibrahim and Trilok Gurtu.

The Palle Mikkelborg experiences have gradually fostered the idea that the artistic expressions in different cultures all have something in common, an essence which defies musical categories, and have given Palle Mikkelborg his own special position in Danish and international music life.

This tour is presented by Australian NorthernEurope Liasons.

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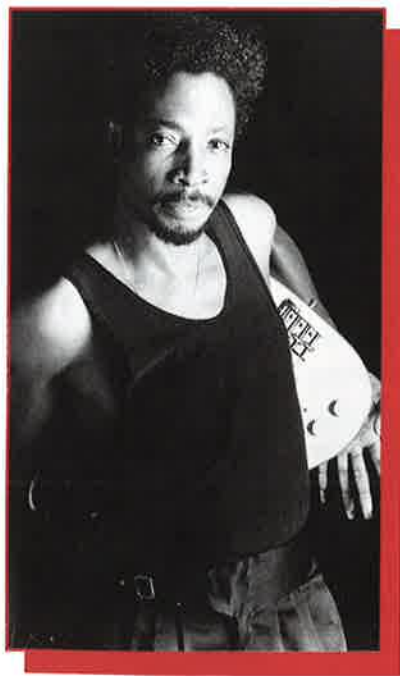
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NEW DIRECTIONS



in JAZZ





d.i.g

directions

in

groove

LET'S GET one thing straight at the beginning. D.I.G.'s music is nothing new. D.I.G. are labelled as Acid Jazz but labels can distort and oversimplify the music at hand. D.I.G.'s music is a blend of bebop, hard bop, free jazz, fusion, funk, dance, cross-over.... the labels are endless!

Essentially D.I.G. is great funky entertainment with many styles of music embodied in their work.

They are the 'buzz word' of today. One of the few Australian bands to release an album from Australia for overseas distribution. The band are now undertaking an extensive tour of Europe to promote the Dig Deeper album.

When you investigate D.I.G.'s musical points of reference you will discover that Miles Davis, Sonny Rollins, Herbie Hancock and Curtis Mayfield are among their strongest influences and have been an important part of the band's musical

education.

Whilst their music is not 'new' it is to an audience which was not weaned on the fusion jazz of the 60's and 70's. This virgin audience is hearing for the first time the music of the artists that inspired D.I.G. This raises an important issue - will this audience become life-long avid fans of jazz influenced music.

Timing is important. The meteoric rise in the popularity of D.I.G. is no doubt linked to the resurgence of interest in acoustic music by a public that have been shell-shocked by Heavy Metal and deafened by prefabricated music.

This trend is almost synonymous with the first appearances of Bill Haley and the early Beatles in so far as a whole new audience is being created.

Duke Ellington said that success is "Doing the right thing at the right time in front of the right people". D.I.G. seem to be doing just that.

Not Just Funking Around

Having worked with Diesel and the Rockmelons spirited vocalist and bass player Doug Williams is fast making a name for himself in the Music Industry.



A VERY laid back Doug arrived in our office to chat about his work and his philosophy. As he sipped his Blue Mountains mineral water he reflected on his early days in Chicago. "That was a tough life man. But the great thing was the music that was everywhere. I grew up singing Gospel music and had a little band when I was in my teens, it was what you might call a 'garage' band these days."

We asked Doug when he got his first start as a professional. "It was back in '69, I shipped out of Chicago and went to LA where I started a 3-piece outfit with my brother playing blues and gospel. That was at the time that the whole Mowtown thing was spreading around the world. Mowtown were interested in us and at the tender age of 21 I recorded an album but it didn't dislodge Stevie Wonder from his position in the charts."

"I played around LA for a few years and even did a stint in Alaska. That was probably the loneliest period of my life, up there in the freezing cold with no friends. In '75 I came to Australia and two wives and three kids later I'm still here"

The 'Black Mass' has had a terrific success in Australia, what is Dougs' philosophy as a band leader. "First and foremost you have to be a 'family' The Black Mass is just that, a family of hardworking professionals. A few years ago I was into all of that sniffing, drinking wild scene but not now. The band is very 'clean' very clear thinking so that when we go on stage we know exactly where we are going. I keep everyone on their toes by not giving them a show list, we have a repertoire that is so large that we can pick any piece of music that is right for the mood of the audience or the venue we are playing."

Doug had some interesting things to say about audiences, venue owners and the public. "The public are great, I guess that because our music is so infectious and danceable everyone has a great time and you can feel this energy building between you and the audience. It is a shame that generally musicians receive so little respect from people in the industry. Some of the gigs we have played we call 'dish-washing' gigs. That's how they treat you, like a kitchen hand."

"I believe that musicians should become more Union conscious. We don't unionise ourselves enough and thereby create a unity between ourselves. We' are all running in different directions after the same gigs, allowing ourselves to be paid below union rates just to get a job. This is a big problem and one that must be overcome. It's amazing that musicians, whether black or white still have to fight for their rights"

On a personal note Doug talked about his career now and future plans. "The answer to my success is Milli. She's the driving force behind what I do. She manages the band, handles all of the publicity looks after our bookings and has shown me the way to mix business with emotion."

We commented that Milli also has a knack of booking two, sometimes three, gigs on the same day. "Oh yea! She keeps us working. Some nights we will do an early show at, say Petersham and then an hour later we will be on the stage at The Basement.

And that's what life is all about...keeping on your toes.

THERE are a number of things that make Sydney based singer and pianist Dorian Mode unique. Interestingly, he's the only jazz singer in Australia who writes his own arrangements and orchestration. That's also pretty impressive in world terms.

Add to this the fact that Dorian Mode is the only Australian jazz musician to have a Japanese record deal. His last album, "Rebirth of The Cool", reached number 2 on the Adult Contemporary Charts in Japan knocking Sinead O'Connor off her spot in the chart.

Funk In Deep Freeze, a track from "Rebirth Of The Cool", was also nominated in the 1992 APRA Awards category of Best Jazz Composition.

When discussing his childhood: "I started studying music when I was seven. I learned to fight when I was eight." He laughs. "I went to a rough school. Playing the piano and playing rugby was an odd gig. My family were sort of working class bohemians. I can remember being dragged along to rehearsals at Her Majesty's theatre to watch my mother sing in musicals all the time. My mother moved to New York when I was about ten years old

and I lived with my Dad. Dad played all the cool jazz records and showed me some hip chords on the guitar and piano. We used to jam all the time. He let me join his band when I was fifteen and we played some of the roughest pubs in Sydney."

Dorians' greatest love has always been composing his own music. At fourteen he entered a national composition competition and won first prize.

To further his chosen career as a jazz musician he moved to New York. His idea was to sit in with local jazz musicians and learn from them. He found himself doing a lot of listening but not much playing and the bulk of his time was spent washing dishes.

He returned to Australia and enrolled as a full time student at the Sydney Conservatorium studying for his Bachelor of Music in Contemporary Classical Composition. This included studying arrangement with Bill Motzing and jazz piano with Mike Nock. He also joined the Sydney University Boxing Team.

Dorian reminisces: "I probably got more out of the boxing than the Conservatorium. Everything was so

cerebral at the Con'. They all lived in an ivory tower. So I formed a Rugby League team, using their best musicians, called the 'Mozart Maulers'.

After Dorian finished at the conservatorium he again left for New York, returning shortly to form a band with a new sound influenced by the New York dance clubs and jazz clubs he frequented.

When discussing music: "I'd call my music jazz, with modern influences. From late 50's to early 60's Blue Note recordings, to mid 60's Quincy Jones, to dance funk.

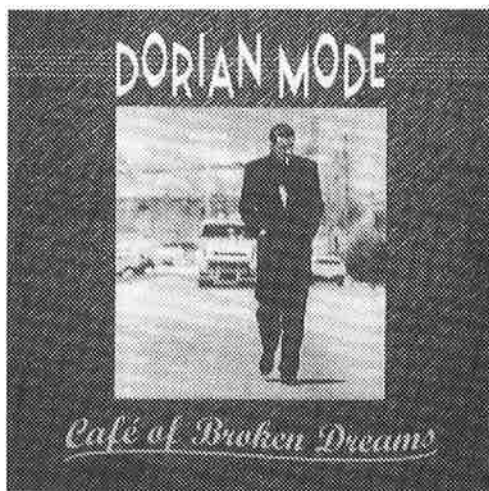
With some of the best young musicians in Sydney, Dorian Mode has exploded onto the Nightclub scene with his unique style of music.

Dorian Mode

Went to a rough school

Dorian Mode is very, very hip!

Daily Telegraph Mirror



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M.H: What is your musical background, how did it start.

MBR: Well I started playing at about 13 years of age - of all things the piano accordion. You know every Italian migrant kid had to play one. Eventually I dumped that and made my own guitar and in my early teens I played piano and started to sing... For a long time I just played a lot of commercial and Pop, and good - time Rock and Roll, but I always loved the blues. Everytime I was playing on a gig I was always thinking about the time that I could play the blues and nothing else.

In those early days there weren't many blues bands playing or making any money. I had just started Law School and making money was pretty important to me then, and when I got to the stage that I didn't have to play for money I started playing what I really liked. So you see it's a long and winding road for me to get to play the blues.

M.H: It may be said or have you ever had the criticism levelled at you that because you are a lawyer and are undoubtedly privileged and affluent - how then can you then justify your lifestyle with that of the archetypal folk-hero bluesman or identify with "down home" working-class type audiences?

MBR: Well I didn't always have money. I came from a poor migrant family background and I had to play commercial music to help me pay my way through law school, and as I mentioned previously playing the blues was always on my mind.

M.H: The idea for Marlon B. Rando - how did that come about.

MBR: Well that started about three years ago, and that's when I started playing full-time, full-on Blues. Prior to that it was just a mish-mash of Pop and Rock and Cabaret music. My first Marlon B. gig was at the Norwood Hotel - the sort of major blues venue here in Perth. It was the first pub in the state that just blues bands. It lasted for about two or three years before it shut down.

M.H: Who are your major influences in blues music?

MBR: Well, I think probably the pretty obvious ones like John Lee Hooker, Muddy Waters, B.B. King and Elmore James..... but I particularly like B.B. King and his style of phrasing. As a man he struck me as a pretty unique sort of player. He's been touring since 1949 I believe. I read in one of biographies that he plays over 300 concerts a year... that's a lot of blues.



PERTH LAWYER WITH THE BLUES

*What is a successful
Perth lawyer doing
playing the blues? You
may well ask.*

*John Rando
(a.k.a Marlon B. Rando)
is one such person.*

*Lawyer by day and
bluesman by night,
John Rando talks with
writer/musician
Max Harris about his
love for the blues.*

M.H: You've had some pretty impressive players in your band.

MBR: Well when I started Marlon B. Rando I didn't want to compromise you know? I got the best players I could at the time. We started off with Joe Tattersall on drums who is pretty well known here and in the East. Tony Gibbs (bass) was in the band for a long time. Also Dirk Dubois (bass) or "dubious Dirk" as he is often referred to, now plays with Matt Taylor. He is a great player. Dave Hole (guitar) played in the band for a few months before he made his first C.D. in 1992

M.H: I saw Dave playing at Byron Bay. Do you have ideas to get up that way?

MBR: Yes we've approached them so it could eventuate. The past year (1993) has been a good year for the band, and we're featured on a one-track compilation C.D of 21 Australian blues artists for which I wrote an original tune. That was a breakthrough for us.

M.H: I read recently that you may tour Japan.

MRB: I'd like to, yes. they are getting more into Western culture and that would be a sort of obvious place for a blues band to play.

M.H. How have you found Perth Audiences generally?

MBR: They vary a lot ... Blues has got a fairly sort of wide audience now. What we probably aim for would be not the traditional blues audience, which generally is a fairly young crowd... We were aiming at the Robert Cray, B.B. King type of crowd. So that was a bit of a breakthrough.

M.H: On listening to your C.D. "Nothin But The Blues" the mood is fairly up.

MBR: Yes, I think for the pub audiences you sort of pick songs that make them want to get up and dance.

M.H: It seems that your style of blues is chiefly Rhythm and Blues.

MBR: Yeah I'd say so.

M.H: What are your plans for the future?

MBR: Well the way I saw it originally, I wanted very much to perform, but I think you can burn yourself out by a lot of overplaying... We did 300 gigs in the last year, and that's a lot of gigs. Plus we rehearsed on top of that to get the band really tight, but the future, as I see it, is in writing original songs and putting out albums and not playing as much.

Continues page 46



THE FATHER OF AUSTRALIAN JAZZ "LAZY ADE"

The continuing series by DIANNE ALLEN
- ADRIAN HERBERT MONSBOURGH
or "LAZY ADE"

IN 1987 I asked Ade Monsborough if I could give him a Club 177 Birthday Bash to celebrate his 70th birthday. He agreed and a birthday party for Ade has begun each Club 177 (and now Uptown Club) every year ever since.

Ade Monsborough, born in Melbourne on February 17th, 1917, is unquestionably a legend in his lifetime. Referred to by some as "the father of Australian jazz", he is indisputably one of the founding fathers. The magic of his music has always been distinguishable both by his own unique sound, something that every musician hopes to acquire, and his presence. Both of these characteristics have captured the imagination of musicians

and audiences throughout his life. They represent his musical honesty, integrity and sincerity. Added to this his innate understanding of phrasing, timing, dynamics and understatement have always set him apart. It is said that every Australian jazz musician who plays classic traditional jazz has something of Ade Monsborough in his style and that Ade's originality and ability to achieve hotness by understatement has influenced and inspired jazz musicians in this country for sixty years.

Lazy Ade, as he is affectionately known, is a multi-instrumentalist. He was a key member of Graeme Bell's original Jazz Band, formed in 1940, that put Australian jazz on the world map.

Extraordinarily this band's visit to Europe in 1946 instigated the enormous revival of jazz in Europe and particularly the U.K., as history has since clearly documented.

Ade Monsborough was the product of a musical background. His father was a singer and his mother played piano and violin. His first introduction to playing music himself was at the age of four, when he was given a mouth organ and "ripped off a tune straight away". Several years of piano lessons followed at Carey Grammar in Melbourne, but were never really a success, due, as he later realised, to the fact that he was taught nothing about harmony. Even as far back as that, he was fascinated and curious about the

mechanics and intricacies of harmony. He wanted to know why certain chords went into other chords, and, being unable to find out such things, eventually became disillusioned and asked to be released from lessons. He discovered however, that as soon as the lessons stopped, he went straight back to the piano and began interpreting the "hot" music of the day in his own way (he was a natural improviser). It took him a long time to work out the harmony structures on his own, which he eventually realised were the of all western music. He discovered by experimentation that 7ths lead into majors, that there were only three diminished chords and that the whole of western music is based on twelve notes. He also found that learning to read music off by heart didn't help him to read or get him where he wanted to go. Thomas Fats Waller became a big influence, *Hand Full of Keys* and *Numb Fumbling* being two great favourites, "however it took me a long time to get that swing bass going".

By the late 20's he was thoroughly aroused by jazz, he'd heard Clarence Williams and nothing was ever the same again! He heard a recording with a trumpet and clarinet in it, playing nearly in the same register, "the trumpet was fairly high so it could pitch against the clarinet and start 'clashing' with it." This gave him such a kick he thought "well this is it, this is what I'm going to do." This theory still excites him, "you have to get that good sound between two instruments.

During the early '30s one of the most active areas of interest in jazz in Australia was Melbourne University. Whilst Ade was a student there, he led a band called *The Shop Swingers* in which he played piano, and later with Sam Benwell formed the *University Rhythm Club*. By this time he was also playing banjo and guitar and both valve and slide trombone. At the outbreak of war he joined the band of the Melbourne University Regiment and was handed a tenor horn which he found "surprisingly easy to play". Before long he was also playing trumpet, clarinet, alto and recorder.

1941 was the dawning of an extraordinary era in Australian jazz, it was the birth of the Graeme Bell Jazz Band of which Ade Monsborough was an integral part. In 1947 the Bell Band left Australia for Europe to be the first Australian jazz band to be heard live abroad.

As Bruce Johnson points out in the *Oxford Companion to Australian Jazz*..... "During the second Bell band's tour he was presented with a plastic alto by the manufacturer, an instrument which became something of a Monsborough trademark back in Australia ". Len Barnard recalls one of Ade's first attempts at alto with glee. "Ade came into Bob Clemens' Music Store in Melbourne one day when I was there. He asked Bob if he could try an alto, being 'into' Eddie Shine of the Washboard Rhythm Kings at the time. After hearing the experiment, Bob enquired flippantly "What's this, are you going modern?" After a few honks, Ade replied archly "That's not modern!"

After the Bell band's second tour abroad in the early '50s, it broke up. Ade declined an offer from Humphrey Lyttleton to join his band and came home to establish the manufacture of Pan Recorders with Pixie Roberts, an interest which also manifested itself in the *Recorder in Ragtime* album made in 1956.

Ade's own band, *The Later Hour Boys*, which has produced many

*Ade thinks all
musicians should go
back to the roots of
their music*

recordings over the years, was never a working band as such. These recordings feature many of Ade's own compositions and much recorder, for which he became so well known. The recorder has remained a crowd pleaser for Ade to this day and still never fails to bring the house down.

Apart from being a practising musician all his life, Ade was a school teacher. He also taught music at Clemens' Music Store which was where, in the early '60s, he was approached by a young Allan Browne and several other members of the original *Red Onions*, for guidance with their new band. Allan recalls. "I first met Ade in 1960. At that time his album *Backroom Joys* was probably the most played recording in my modest collection.

"It was fantastic for the *Red Onion Band* to actually meet and learn from such a giant. We were incredibly naive and he gently guided the horn players and rhythm section through the

intricacies of chord progressions, improvisation and ensemble playing. He was our "guru" and father figure, sorting out immature ego problems, introducing us to established musicians of the time and helping us practically, with exposure at the Melbourne Jazz Club and other important venues.

Ade thinks all musicians should go back to the roots of their music and the masters who performed it and recharge their batteries from time to time. He's optimistic that there will always be a percentage of musicians interested enough to keep traditional jazz alive, as with classical music. He thinks however that Jazz studies courses should place more emphasis on the founders of the music and the roots, as is done in the Conservatoriums of classical music. He considers if the "passion and the pain" of that early music gets neglected or forgotten, the loss will be immeasurable. He also believes that modern jazz should be called "Contemporary music" so as not to confuse the listening public. He also questions whether the advent of Jazz Studies courses will produce more or better musicians than in the past when no-one was taught jazz, "you either had it or you didn't!"

Ade's observations about present day amplification and recordings are interesting. "The 1920s recordings of Louis and Jelly Roll Morton sounded the way a band sounds when you walk into a room and hear it acoustically. You can't get better than that. Everyone talks about special effects but the human ear is the judge. Why they've brought in all these new fangled ideas where you hear bands coming from everywhere, I don't know. You can't get better than those original recordings, they can't record like that now". (Although Tom Baker is getting close).

I asked Ade whether there is anything he still hasn't achieved musically and still wishes to..... "to play better of course" was his immediate answer." I'm very disappointed in myself as a musician, the only time I've ever practised has been on stage. I've tried to practise, I'd arrange the reed, rip up and down a few scales and think, that's Ok and go out into the garden".

Finally I asked Ade the old esoteric question about his philosophy of jazz. He replied briefly "jazz is the saddest music that was ever invented, it's a cry of anguish from the heart, like Louis'. Unless you have that in your playing, it's not jazz.

SONY®

A SUMMARY OF THE ALBUMS FEATURED ON THE NEW SONY JAZZ SAMPLER

WYNTON MARSALIS SEPTET - IN THIS HOUSE, ON THIS MORNING 474552.4/2

In this House, On this Morning is based on an African-American church service. It was first performed on May 27, 1992 at Avery Fisher Hall in New York. At the New Orleans Jazz and Heritage Festival this year, they performed "The Holy Ghost" and the crowd stomped and romped around the Jazz Tent. In this House, On this Morning features a guest appearance by vocalist Marion Williams who was recently awarded the Kennedy Centre Honour by President Bill Clinton.

ELLIS MARSALIS - WHISTLE STOP 474555.4/2

Whistle Stop features Ellis Marsalis on piano, his son Branford on saxophone, Rob Hurst on bass and Jeff 'Tain' Watts and Jason Marsalis on drums. The album was produced by another Marsalis son, Delfeayo. Most of these compositions are from the sixties and were composed and performed by Ellis Marsalis's original quartet which included world class drummer and composer James Black, clarinetist Alvin Batiste and saxophonist Harold Battiste.

CONTEMPORARY PIANO ENSEMBLE - THE KEY PLAYERS CK57754

...is a project brimming with love, a spirited affair, a celebration of the heart, the soul and jazz as an art form. Five pianists - each accomplished in his own right - each complementing the other musically and, stylistically and with conviction. With grace and delight THE KEY

PLAYERS unfolds as poetry in motion and, ultimately, comes across that proof positive that five pianists divide evenly into four pianos. The ensemble consists of James Williams, Harold Mabern, Mulgrew Miller, Jeff Keezer and Donald Brown.

JAZZ AT LINCOLN CENTRE - FIRE OF THE FUNDAMENTALS 474348.2

These artistes are the biggest names in jazz today - performing music of the jazz legends. All of the music on this album was recorded live at Lincoln Centre as part of the last three seasons of Jazz at Lincoln Centre. Under the artistic direction of Wynton Marsalis, Jazz at Lincoln Centre has established a mandate for bringing jazz to the community. Tracks include 'Hootie Blues', by Charlie Parker, 'Dahomey Dance' by John Coltrane and 'Flamenco Sketches' by Miles Davis.

MICHEL CAMILO - RENDEZVOUS CK 53754

In the mid '80s pianist Michel Camilo was recognised for his composition and arranging talents. Manhattan Transfer performed his piece 'Why Not' which received a Grammy and his soundtrack for 'Good Will Games' yielded an Emmy. "Rendezvous" is the latest from this native of the Dominican Republic. In a trio with bassist Anthony Jackson and drummer Dave Weckl, Camilo and cohorts romp their way through several Latin-tinged originals and put some new twists into Ellington's 'Caravan'. The following is taken from a review in the US magazine JAZZIZ.

They are always rhythmically in synch and complement each other beautifully. At some points on the disc they sound like a small percussion ensemble playing rhythmic patterns which lock perfectly over a broad dynamic range.

BOBBY WATSON - MIDWEST SHUFFLE CK 57848

Bobby Watson's new album was recorded during his most recent 17 stop 25 day tour with his band Horizon. The album features dialogue between the band and the audience as well as dialogue between the band members on stage and during rehearsals. This is done so that the listener can get the experience of a truly live event. A member of Art Blakey's Jazz Messengers, then it's director, he moved on to tour with George Wein's 'New York Jazz Giants' and Horizon and did solo performances at Carnegie Hall and Lincoln Centre.

TONY BENNETT - STEPPIN OUT 474360.4/2.

"Tony Bennett is the best singer in the business, the best exponent of a song. he excites me whenever I watch him - he moves me"
Frank Sinatra.

Tony Bennett has been responsible for one of the most consistent, high quality bodies of recorded work in American popular music.

Tony Bennett's newest excursion into American popular music is 'Steppin Out' an 18 song tribute to Fred Astaires, a mentor, advisor, and friend who, like Bennett dedicated his career to bringing the best to his fans year after year. The album

allows Bennett to perform the classic work of some of his favourite songwriters including Irving Berlin, Howard Deitz and Arthur Schwartz, Cole Porter, Alan Jay Lerner and Burton Lane.

Tony has also recently become an Alternative Music star, touring with bands such as Red Hot Chili Peppers, Teenage Fanclub, The Lemonheads and Squeeze.

'Steppin' Out' is No 1 on the Billboard Jazz Charts where it has stayed for 25 weeks.

JOEY DEFRANCESCO
- LIVE AT THE FIVE SPOT

CK53805

Joey DeFrancesco was surrounded by jazz tradition and by the club scene that nurtured it while he was growing up in Philadelphia. On his fifth recording for Columbia he pays tribute with an all star live date captured at the Five Spot. Musicians playing along include Wookie Landham, Paul Bollenback, Robert Landham, Jim Henry, Illinois Jacquet and Grover Washington.

'Downbeat' said:-

This live performance at the Five Spot has the feeling of a dance where all the potential partners are lined up, ready to go. The tenor talent assembled here makes an impressive parade of it's own DeFrancesco's rambunctious organ playing ties the whole gig together. The torch of organ playing is safe in Joey's hands" ****

ALEX BUGNON
- THIS TIME AROUND

EK52995

To pianist Alex Bugnon, music today is a repetition of what has been played before. The real challenge is finding new ways to communicate older musical concepts. Bugnon demonstrates this concept on his new album 'This Time Around'. Melody is one of Bugnon's strongest points as a pianist. No matter how up-tempo or slow a song is, he is able to make listeners feel the essence of the tune as if he's conversing with them. His style is lyrical, playful, upbeat and always ear catching.

ROBERT HURST
- PRESENTS ROBERT HURST

CK57298

One of the most sought after young bass players on the jazz scene. He has played with Wynton Marsalis, Tony Williams and the Branford Marsalis trio.

Downbeat commented on this album:-

"Robert Hurst has come up with an ambitious debut as a recording leader. He wrote all of the compositions and arrangements except Monk's "Evidence". Hurst performs this tune as a well developed solo vehicle .his ideas flow from tune to tune in a suite-like manner." ****

RUSSELL MALONE
- BLACK BUTTERFLY

CK53912

Congenial, clever guitarist Russell Malone has returned with 'Black Butterfly' the follow up to his critically acclaimed chart-topping self-titled album of 1992. In the liner notes to the new album, critic Leonard Feather declares: "Here is an artist..who is destined to make a powerful mark in the evolution of jazz guitar". Russell is joined on this album by his touring band, pianist Gary Motley, bassist Paul Keller and drummer Peter Siers. On these eleven all-instrumental tracks Russell plays electric guitar.

DAVID MURRAY QUARTET + 1
- FASTLIFE

CK57526

David Murray continues to be regarded as one of the most innovative jazz musicians today. Whether he is performing with his big band, in an octet setting or with his organ quartet, jazz fans can always expect that each recording will present something new.

With 'Fast Life' Murray returns to his "power quartet" featuring pianist John Hicks, bassist Ray Drummon and drummer Idris Muhammad. In an unusual union of tenor titans. Murray is joined by Branford Marsalis on two tracks.

HORACE SILVER
- IT'S GOT TO BE FUNKY.

CK53812

The acclaimed pianist, composer and bandleader, presents his debut album for Columbia Records. This is the latest milestone in the colourful career of Silver who has played with Stan Getz, Miles Davis, Lou Donaldson, Coleman Hawkins and Lester Young and has recorded steadily for Blue Note for over 20 years.

"It's Got to be Funky" hit No. 1 on the Radio Active Top 40 Airplay Chart.

TOSHIKO AKIYOSHI JAZZ
ORCHESTRA
FEATURING LEW TABAKIN
- CARNEGIE HALL CONCERT

CK48805

This album is a celebration of the artistes/bandleaders 35th year in the US, featuring her husband, saxophonist/flutist Lew Tabakin, trumpeter Freddie Hubbard and guest vocalist Nnenna Freelon. The music covers the broad range of Akiyoshi's talent, although she rarely plays anyone else's music, she makes an exception with 'Your Beauty is Song of Love' which was written by Frank Wess.

DAVID SANCHEZ
- THE DEPARTURE

CK 57848

This is Sanchez's debut recording as a leader. The album features twelve songs, including six Sanchez originals. This album was produced by Columbia jazz label-mate and fellow saxophonist Bobby Watson.

TERENCE BLANCHARD
- THE BILLIE HOLIDAY
SONG BOOK

CK57793

Terence Blanchard's new recording features 12 songs that were made popular by Billie Holiday. Terence is joined by his band Bruce Barth, piano, Chris Thomas, bass, Troy Davis, drums., plus special guest vocalist Jeanie Bryson. They are backed by a full orchestra.

Jazz And Blues In Canberra

WASTE of time', 'boring dull', 'no soul', got the hell out of there as soon as I could get off those infernal roundabouts!' 'Couldn't find any place to listen to good music'. 'The place is dead!'

Once-upon-a-time those sentiments were pretty close to the mark but not any more. The nations Capital is a secret waiting to be shared especially when it comes to Jazz & Blues. It all depends on knowing where to go, as it is in any city.

Over the next few issues of this quality magazine I will spotlight many of this beautiful city's music haunts so that the visitor will not only be able to view the Nations heritage but actually listen, dance or if a musician, jam with some very fine established jazz and blues musicians.

Intimate, raunchy, modern wine bars, clubs, restaurants and theatres have continuous weekly performances of jazz or blues and there is sure to be something there for everyone after a hard day walking around the War Memorial, the National Aquarium or Floriade. Relaxing to Swing Jazz, dancing to Trad or listening to Fusion, Canberra has it all, alive and well.

Where has all the talent come from do I hear you ask? The answer is that since the inception of a Jazz studies tertiary program as part of the School of Music curriculum, the campus in the leafy suburb of Manuka has produced an incredible range of very talented and business orientated artists. Apart from their obvious and considerable talents as musicians most have developed a business acumen to such a high degree of expertise that they are conducting their own private entertainment businesses, which intern employ many others in the industry. Although some have left for the big smoke and others regularly tour overseas the majority make their living here.

Prior to the jazz studies program, this

city was served very ably by mainly traditional and swing jazz musicians. Although still a major force there has been a gradual diffusion of the constituent elements among one another resulting, in some cases, in vibrant bands being formed from both streams. This exciting development has occurred through a combination of the uniqueness of the Canberra environment, the slowly increasing number of gigs available, the cross fertilisation with visiting artists like Dale Barlow, AlBare and overseas blues bands and the willingness of the local musicians to accept that no one style has a monopoly on the entertainment.

It has been this influx of extremely talented young artists that has transformed this city musically. Although bands and their line-ups do alter from time to time there are venues

that specialise in particular types of music. However, you could check with the venue first just to be sure there haven't been major changes in the entertainment programming.

More hot spots will be revealed in future articles along with interviews of prominent performing artists.

Another important aspect of the local music industry is the research facility at the National Library. It is available to anyone who is looking for that stunning unusual, new or old arrangement. There are literally thousands of references and if your time is short, a call to our local registered 'reader' and long time jazz musician Ron Lucas may provide the information you need. He is only too happy to help and he can be reached on (06) 281 3668. A small fee may be involved if Ron conducts the research for you.

Rod Andrew

WHAT'S on WHERE?

Here is a small selection of the main venues currently running jazz and blues entertainment:

- * Dorette's Bistro, 17 Garema Place, Canberra City (06) 247 4946
Live mainstream jazz, folk, blues and light classical seven nights a week.
- * Tilley's Devine Cafe Gallery, cnr. Wattle & Brigalow Sts. Lyneham (06) 249 1543
International. Live music from local, interstate and overseas jazz bands and artists. 9pm til late, seven days.
- * Glebe Park a La Carte, 15 Coranderrk St, Canberra City (06) 257 6512
featuring the band 'Capital Jazz' 12.30-3.30pm approx. every third Sunday, welcomes sit-ins.
- * The Trademan's Club, Dickson (06) 248 0999
'Black Mountain Jazz Band' (Trad Jazz) 2.30pm Saturdays.
- * The Contented Soul, Woden Town Square (06) 282 1263
'Pierre's Hot 4' (Trad Jazz) Thursdays 8pm, 11pm
'Satin Swing Quartet' (Swing Jazz) Fridays 8.30pm to 11.30pm.

Sydney Scene

LET'S look at some of the venues that don't receive the exposure in gig guides and street newspapers that they deserve.

Last year the **Tilbury Hotel** was awarded "Best Entertainment Hotel" by the AHA and rightfully so. Each week, the Tilbury presents a smorgasbord of entertainment - comedy, theatre, revues. On Sunday afternoons from 2pm the sensational vocalist Kerrie Biddell takes the stage with her trio. Kerrie is heard too rarely these days so be sure to catch her exciting and witty performance.

Tilbury Hotel, Cnr Forbes and Nicholson Streets, Woolloomooloo Tel 359 1295.

The North Shore has been a wilderness for jazz lovers for some time. Now, suddenly we have two venues presenting jazz on Sundays. *Continues over page.*

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MEMBERSHIP AVAILABLE

JUNE

4 SAT **BUBACA** african jazz
10 FRI **CALABASH (Long W'Eed)** afro reggae hi-life
with **Les Saxby** didgeridoo & **Yidaki Didge & Dance** australian

11 SAT **SARAGUEY** salsa & latin rhythms

18 SAT **BUBACA** african jazz

25 SAT **CONTROL** (early) **DOUG WILLIAMS and THE BLACK MASS** funk (late)

2 SAT **HIPPOS** r&b (early) **MIGHTY REAPERS** r&b(late)

9 SAT **KULCHA** (early) **SAMMY K** soul funk (late)

16 SAT **CENTRAL** (early) **DOUG WILLIAMS and THE BLACK MASS** funk (late)

21 THU **JABULANI** african calypso funk

22 FRI **JABULANI** african calypso funk

23 SAT **BUBACA acoustic** african jazz (early) **JABULANI** african calypso funk (late)

30 SAT **LESLIE BARLOW** funk soul



+ DJ

Bowlers' Club of NSW 95 York Street, Sydney Ph: (02) 290 11 55. Info for Members & Guests

NEW SOUTH WALES *Cont.*

The Bobby Gebert trio perform at the intimate **Young Street Cafe** from 7 to 10pm, towards the end of the evening you could get some surprises when guests drop in to play with the trio. You will find this delightful venue at 20 Young Street, Neutral Bay. Phone for dinner bookings 908 3177, there is no cover charge.

The Mosman RSC Club has re-instated it's Sunday afternoon jazz sessions from 3pm. The music is mainstream/traditional and you can enjoy the club's roof-top barbecue, restaurant and bars. Take a trip down Military Road to 719. Tel: 960 2888.

The mega-trendy **Woollahra Hotel** has also started a jazz policy on Sunday afternoons and is currently presenting the 'young lion' Tim Hopkins with the Cathy Harley Trio. If you don't know where the Woollahra Hotel is you should'nt be reading this column! For interstate visitors it's at 116 Queen Street, Woollahra.

THE TILBURY HOTEL

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QUEENSLAND

G'Day From Cairns

WE UP here in the tropics have been blessed with not only sunshine and fresh air, but over the past 15 years some of the greatest jazz and blues artists in the world, not to mention some world class Australian artists.

Each year our 'Jazz in June' heralds the arrival of such dignitaries as Dale Barlo, Don Burrows, James Morrison, Grace Knight, Serge Ermoll, Julian Lee, David Jones., Craig Scott etc. the list just goes on.

Just down the street the "most famous little gig in the country" keeps on jumping with appearances of the best blues bands and artists the country has to offer as well as international acts.

I speak of course of John's Blues Bar which at the moment has Jon King Cleary for one week backed admirably by Steve Hopes and Greg Lyons. Acts who've graced the stage in the past include Junior Wells, Katie Webster, Little Charlie

and The Night Cats, Mal Eastick Band, The Hippos, Dutch Tilders and the Mighty Reapers.

With even more artists booked this year the club guarantees a steady flow of blues, funk, rock and now will be opening a separate jazz venue downstairs to cater for international and Aussie acts.

There are still four or five venues in Cairns where live jazz and blues acts flourish and of course our never-ending flow of tourists from all corners of the globe enjoy world-class entertainment 7 days a week.

With a casino being built at the moment it can only be a shot in the arm for entertainment in our area.

We've also had people from the South flying out to catch an act that was impossible to see at some southern venue.

So if you want that holiday that you've never taken, come on up to Cairns and relax, chances are you'll spot someone you know as well as catch an awesome floorshow.

Tasmanian Jazz Scene

BUY TASMANIAN!", the signs in Hobart shops exhort. "Listen Tasmanian!" is equally good advise. With the interstate success of *Tasmanian Jazz Composers Volume Two*, jazz enthusiasts around Australia can do just that, sampling the impressive range of styles that the island state's musicians are working in.

The brainchild of North Hobart educator/tenor saxophonist Frank Piscioneri, the CD is every bit as good as its predecessor, with many new composers and performers spotlighted. There's a bit more emphasis on vocals and saxophonists in *Volume Two*, and the sole non-Tasmanian contributor, Melbourne's remarkable young Stephen Grant, is even better represented on an amazing variety of instruments, from cornet to tenor sax to bass.

Among the noteworthy talents in the series are 'Moments Notice', who are looking forward to another West Australian tour this year, singer Leo De Castro, guitarist Lyn Thomas and his sparkling "Tune For Francis", pianist Neil Levis and Cygnet clarinet star Paul Martin, who makes tasty contributions to Ian Pearce's "Mole Creek" and Tom Pickering's "No More Dreams."

You can order or pick up a copy of this excellent compilation from Major record bars or, if you're on holiday in these parts, from Frank Piscioneri himself at Salamanca Markets. *Tasmanian Jazz Composers* is available on CD or cassette and it's well worth having both volumes.

Frank's philosophy of succeeding in the jazz recording business? Simple - just give the people what they want.

Frank has also produced his third recording, a cassette called *Tasmanian Classic Jazz*, that quite literally was the result of public demand.

For more than two years now, Frank has been playing his *Tasmanian Jazz Composers* CDs every Saturday at Hobart's Salamanca Markets. It wasn't long before he noticed that most of the inquiries he was getting were about the tracks with a more traditional feeling.

"At my stall, I was getting requests from people all over the globe for a recording like this," Frank says.

"Perhaps they were drawn by the

ebullient sounds of a clarinet or a cornet weaving its improvisations through the Saturday morning bustle."

Whatever the reasons, Frank knew there was a demand out there to satisfy. The result is this first volume in the Salamanca Series, available only at Frank's stall at the markets. Since its introduction a couple of weeks ago, it's been a consistent seller.

It's an ideal way to get acquainted with Tasmanian classic jazz at its creative best. And the recording quality on all of Frank's products is hardly 'one mike in someone's garage' stuff.

For the last couple of years, Tasmania has been quietly positioning itself as a state with a reputation for high quality products delivered on a modest scale. Our wines and cheeses, our woodcraft and our colonial accommodation are just three examples. Now the state appears to be on the threshold of success in another high-profile boutique industry-music recordings, especially jazz disc, are fast becoming the talk of the industry, and more are set for release soon.

The man in the best position to spearhead this digital deliverance is George Goerss, a recording engineer whose work is winning not only praise from the aficionados but over-the-counter success at the record bar as well.

Working from studios in suburban Moonah, George will soon be putting the finishing touches to a CD full of original Tasmanian jazz compositions from Ian Pearce. Another recording, with Ian playing standards alongside a

host of mainland greats, is in the works for next year.

"Recording jazz is a special challenge I really enjoy," says George, the engineer for the Tasmanian Chamber Players' immensely successful *Vilvaldi* CD, not to mention several rock records.

"With jazz, you've got to record the instruments very accurately. There's not as much scope for altering it afterwards as you have rock."

"Recording 'Moment's Notice' live with Bob Barnard a few years ago got pretty stressful for me. You've got to keep your wits about you in a live recording like that, but I'm pretty happy with the results."

So is 'Moment's Notice' leader Steve Martin.

"Because George is a musician himself (he plays guitar), he knows just what the sound ought to be," Steve says. "That sound is in his head before the tape even rolls."

Steve Grant has already come to Hobart to work with George on mixing a jazz CD. Could this be the start of something big?

"Both here and on the mainland, if you want to record jazz or classical music you've just got to get up and do it, without the same kind of financial backing that rock music has," George explains.

Jazz, insists George, is "real music played by real people."

"If the audience really wants to hear this music, it'll get recorded and we could see musicians from the mainland coming here to take part.

Steve Robertson



Saxophonist Tom Baker from Sydney tries out an old c-melody sax with Hobart's Ian Pearce

Perth News

WESTERN AUSTRALIA continues to thrive in the area of jazz performance. Over the last month or so the Perth Jazz Society, who hold their performances at the Hyde Park Hotel, North Perth every Monday evening starting at 8.30pm, have presented many jazz artists, including **George Chisholm** (trumpet UK and NZ) US multi saxophonist, **James Carter**, in collaboration with SIMA, plus WA artists **Carl Mackey** (leaving shortly to record with **Lionel Hampton** in the US), likewise, stride/ragtime supremo, **John Gill** who will be representing Australia at the Scott Joplin Ragtime Festival at Sedalia.

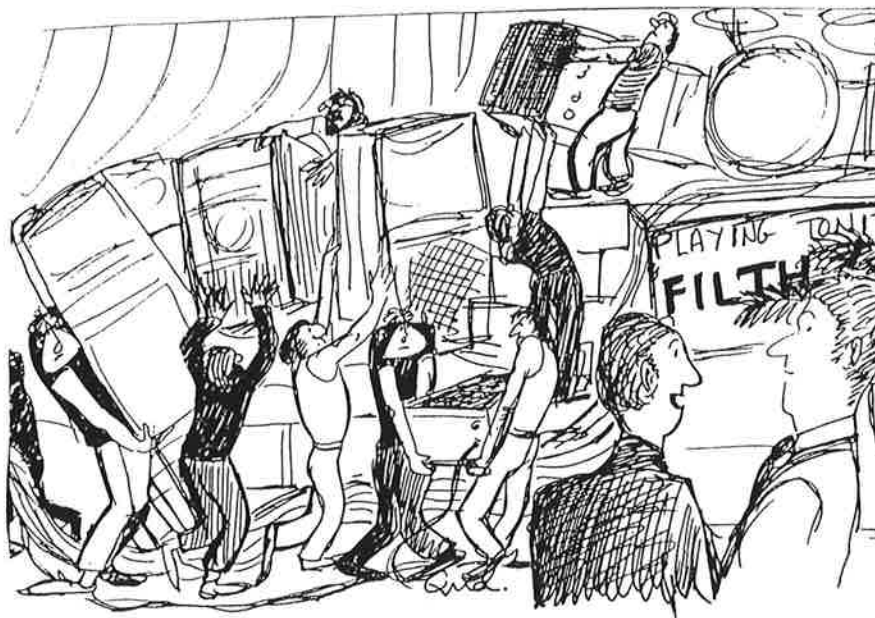
Some of the jazz artists appearing over the next couple of months will include **Anita Hustas**, bassist and former graduate from the Music Conservatorium, Edith Cowan University who has been selected as principal bassist with the Australian Youth Orchestra who will be touring Europe later this year. UK vocalist **Claire Martin** will be making a return visit to Perth much to the delight of Perth Audiences, WA's **Elizabeth Sanderson**, who toured Australia early last year as support to American saxophonist, David Sanborn and on the 20th June, one of Europe's finest ensembles, **The Palle Mikkelborg Trio**. There will be a special 4th of July American Independence special **blues alley** - featuring some

of WA's finest blues exponents and on the 28th July, the **Helen Mathews Quartet** will be making their first appearance at the Perth Jazz Society since they worked together at Montsalvat, Helen also worked in Sydney at the Soup Plus and at the Kiama Jazz Festival.

Jazz Australia initiated by the Department Of Jazz Studies, Edith Cowan University will be holding workshops, seminars, forums and performances throughout the week, some of the visiting artists/educators will be Paul Grabowsky, Graham Lyall and visiting US bassist, Rufus Reid. This line up will be performing at the Perth Concert Hall on 11th July.

Jazz Fremantle, newly formed jazz club based in the beautiful port city of Fremantle have extended their performances from fortnightly to weekly, they are based at the Seaview Tavern, South Terrace, South Fremantle, starting time 4pm to 7pm.

For the second year in a row the James Morrison Yamaha Scholarship has gone to a Western Australian musician, last year it was tenor saxophonist Jamie Oehlers who is currently studying at Berklee, Boston and this year it goes to undergraduate, trombonist, **Mathew Lees**, our congratulations to both Mathew and the teaching staff at the WA Con where both recipients have studied.



"WELL NO, THOSE ARE THE ROADIES ... THERE ARE REALLY ONLY

TWO IN THE ACTUAL BAND:"

VICTORIA

Melbourne Round-Up

The MIA presents original innovative improvised music in a variety of genres.

Venue: Royal Derby, Brunswick St, Fitzroy.

Cost: \$6 /\$4 concession

Music starts: 9pm

MIA Program for June/July.

June 15... Jeff Usher Quartet featuring Dianne Peters on harp and Warren Burt.

June 22... Crypsis featuring Brendan Hook, Christen McNeil, John Chidgey, Mark Grunden.

... Flamenco with Anthony Hadjion & Athina

... Jola featuring Thierry Fossemalle

June 29... The Nointers

... Cranky

July 7 ... David Tolley's 'That Nude Rain'

July 13 ... Red Delicious with Dave Colven 'The Big One'.

MIETTA O'DONNELL'S 20TH ANNIVERSARY.

June will feature a series of concerts in celebration of Mietta O'Donnell's 20th Anniversary in the hospitality industry. Ten years in Alfred Place plus another ten before then in North Fitzroy.

BENNETT'S LANE

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SOUTH AUSTRALIA

The Adelaide Scene

Advance notice is given of the Jazz Action Society Festival which will be held on Sat 9 and Sun 10 July at the Old Lion Hotel, North Adelaide.

The line-up is not available yet, but we know that jazz singer Kerrie Biddell will feature as an opener on Sat 9, July.

We held our 1st Department for the Arts and Cultural Heritage Concert, on Sat 24 April at the Governor Hindmarsh Hotel (opposite the Entertainment Centre) 59 Port Road, Hindmarsh

SOUTH JAZZ *Thursday: Traditional*

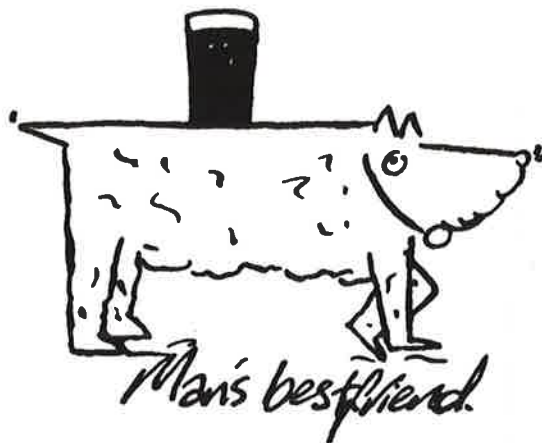
Governor Hindmarsh Hotel, Port Road, Hindmarsh

Phone: (08) 310 0744

NORTHERN JAZZ CLUB *Last Saturday each month*

Elizabeth RSL Club, Midway & Halsey Roads,

Elizabeth East Phone: (08) 255 7670





Jazz EDUCATION

CLASSICAL Music is not the only forte that these young Tasmanian pianists displayed at a recent concert held in Launceston's Princess Theatre. Adam Rowlings (11), Travis Hennessy (10), Alex Howard (8) and Christopher Dicker (10) are all students of the St. Cecilia School of Music. As part of their busy music schedule, the four boys performed "Maple Leaf Rag", "Black and White Rag", "Hello My Baby" and "The Entertainer" during a Jazz segment for the School's 20th Anniversary Concert.

Their teacher, Allison Munro, sees the importance of providing her students with an all round music experience and it is for this reason that in addition to their regular lesson and examination work, the performance of pieces of all styles is encouraged.

All four boys were awarded a Pass with Distinction in last year's Trinity College London Initial Grade Examinations. Their examiner, Dr. Peter Charlton from England, was impressed with the boys' musicianship and commented on their overall confidence and versatility.

The Trinity College syllabus is designed to encourage the study of all styles of music whilst ensuring the development of proper technique and musicianship.

What next for these young proteges? "More concerts, more exams, and more jazz", their teacher Allison Munro insists!

Photo courtesy: Jeanette Coombe

L-R Young Jazz Pianists Adam Rowlings (11) Travis Hennessy (10) Alex Howard (8) (seated) Chris Dicker (10) from Trinity College.



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Trinity College of Music

Jazz EDUCATION

JAZZ EDUCATORS

THE Jazz Educators Association of NSW was established in 1987 to promote the cause of education in jazz appreciation and performance.

Although a number of prominent jazz authorities, musicians and educators have given their support, the Association has been hampered in its efforts by lack of public or private funding. Recently the president and another member of the committee have resigned and a new policy and direction are needed.

We are looking for new members for the Committee, people who can come up with ideas for new objectives and fund-raising for the Association, and who are prepared to put in some time and effort to work for its success. Some musical or organisational skills would be an advantage.

If you are interested, please write to David Stevens, President Jazz Educators Association of NSW, 10 Western Avenue, North Manly NSW 2100 or phone on (02) 939 1995.

JAZZ AND BLUES COURSES

THESE courses are organised by the Centre for Continuing Education at the A.N.U. in Canberra. There are two basic courses run by Peter Gelling, one focusing on Blues (called 'Nothin' But The Blues') and one focusing on Jazz (called 'That's Jazz'). Both courses trace the history and development of the music, looking at both the performers and the social cultural background of the music.

Many practical demonstrations are given by Peter Gelling and guest musicians. Apart from the live music, extensive use is made of CD's and Videos, showing examples of the styles of many of the great performers, including such people as B.B. King, Koko Taylor, Miles Davis, and Dr John, to name a few. Honey Alexander's spectacular Boogie Piano performance at the 1992 Byron Bay Blues Festival is always a show stopper!

Another important aspect of the courses is an examination of the impact of Blues and Jazz on all other styles of popular music, as well as the political issues surrounding the music.

The courses run for eight weeks each (2 hours, one night a week).

For further details contact:

Continuing Education Program
Centre for Continuing Education
The Australian National University
Canberra ACT 0200
Phone: (06) 249 2888 or (06) 249 2662

SYDNEY CONSERVATORIUM OF MUSIC JAZZ STUDIES PROGRAMME

THE most important objective of the Jazz Studies Programme is to provide for serious developing professional jazz musicians quality instruction in the art of jazz performance by providing quality jazz organisations, such as combos and big bands in which the students are given "hands on" instruction in performance techniques. To supplement this primary performance emphasis, academic subjects such as Jazz improvisation, Harmony and Analysis, Jazz History, Business Management, recording studio and sound reinforcement technics, Arranging and various non-music subjects and electives are offered from which to gain an overall balanced appreciation and knowledge of this important twentieth century music. Successful students will receive after two years or four years of full time study, an Associate Diploma in Jazz Studies or a Bachelor of Music Degree (Jazz Major), granted from the Conservatorium in conjunction with the University of Sydney.

By participating in the performing jazz ensembles, the student who aspires to become a professional musician will perform in a professional atmosphere with many of the same professional responsibilities.

All ensembles will be given opportunities to perform either in concert practice or in organised public concerts. It is through performance that students can learn the musical values necessary to apply what they have learned.

The Jazz Division's effectiveness has been proven by the high percentage of our former students who are active in the top levels of jazz and commercial music in Australia and overseas. **Sydney Conservatorium of Music, Macquarie Street Sydney, phone (02) 230 1222.**

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Jazz EDUCATION

JAZZ EDUCATION IN THE WEST

'Jazz Australia'

FOR some reason jazz education at the tertiary level has taken off at a fantastic rate in Perth. The jazz programs presented at the WA Conservatorium of Music, part of the WA Academy of Performing Arts which in turn is part of Edith Cowan University, commenced in 1984.

The first course was the two year Associate Diploma and the first students tended to be established musicians from the commercial music area. The Head of Jazz Studies, Pat Crichton, noted at the time that after the first intake there would probably be few others wanting to study jazz. Thankfully he was wrong. Each year more and more musicians apply to audition. Sadly there are insufficient places in the three courses currently offered. Currently 40% of students at the WA Conservatorium of Music are enrolled in the Jazz courses.

In 1988 the first students of the four year Jazz degree program graduated. Over a dozen graduates have subsequently completed this course. Some, such as vocalist/ arranger Cathy Hole, drummer Chris Tarr and trombonist Jordon Murray have moved to the U.S. Last year Jordon worked with Manhattan Transfer, Aretha Franklin and Billy Joel. He toured Austria with a guitarist in the duo setting. He also turned twenty.

Tenor saxophonist, John Mackey graduated in 1990 and for the last three years has been based in Sweden. He has now moved to Sydney. John was the WA representative in the visionary Young Australian Jazz Ambassadors formed by Rae and Bob Sedergreen in the late 1980s.

Other graduates such as bassists Andy Price and Chris Paraha live in Melbourne but fortunately for Perth's jazz scene some have managed to find enough work playing and teaching to remain here. Graduates such as trombonist Chris Greive, drummer Mike Pigneguy and trumpeter David MacGregor provide a model to up and coming young jazz musicians as to what can be achieved with four intensive years of jazz education.

The original two year Jazz Associate Diploma continues and remains popular for those wishing to move quickly into performing. Guitarist, Tim van der Kuil and vocalist, Suzanne Wyllie both currently living in Sydney are two graduates from this course. Many others remain in Perth playing other styles of music but adding their knowledge of jazz to their list of influences.

There is a third introductory one year Certificate of Jazz which has been of much benefit to students from secondary schools where jazz is not a priority. It is also popular with older musicians who may wish to take time off from their usual endeavours to hone their jazz skills.

One other option which has proved popular is taking the two year Jazz course as part of a Bachelor of Music Education. This is ensuring that music teachers in the WA secondary school system, both government and independent, have a strong background in jazz and should augur well for the future.

Since formal jazz education commenced in Australia in the early 1970s the debate has raged as to its effectiveness. Admittedly Louis Armstrong, Charlie Parker and John Coltrane

did not have the benefit of a formal jazz education. They did, however, grow up in a jazz environment. The jazz program in Perth has been successful for bringing together many like-minded musicians from around WA, from interstate, from countries such as New Zealand, Indonesia, Singapore and, via exchange student programs, from US. With plenty of cheap accommodation close to the Mt Lawley campus situated about 4ks north of the city, excellent rehearsal facilities and a committed staff, studying Jazz here is an ideal existence and goes a long way towards providing a good jazz environment.

Under the same roof the WA Youth Jazz Orchestra (there are in fact four rehearsal WAYJO big bands) and Jazz West Big Band, WA's pre-eminent big band rehearsal weekly.

Perhaps because of Perth's moderate size, an excellent informal feeding process comes via the secondary school students start in WAYJO and then enrol in the Jazz courses after matriculating. The problem of attending WAYJO rehearsals for secondary school students is not great as the Conservatorium is centrally located in the metropolitan area.

In recent years the secondary schools have established their own big bands. In late 1992 the Mt Lawley Senior High School Blues Band toured the US led by musical director, Brian Copping. Late last year the Kalamunda Youth Swing Band also toured the US. Under the musical of Dave Way, the band is a representative band from schools in the Hills district some 20ks east of Perth. Dave utilises the talents of WAYJO and Conservatorium musicians as specialist teachers and section leaders. The band supported Lionel Hampton at A\$1000 per head charity function and also received a master class from Ellis Marsalis in New Orleans. Carl Mackey, lead altoist with the band (and younger brother of the afore-mentioned John Mackey) has received an invitation to travel to New York in July and record with Lionel Hampton. The band will include Bob Mintzer.

Support for these tours by way of contacts and references has been provided by a strong affiliation to the International Association of Jazz Educators. Pat Crichton has pioneered this liaison and became the first non-American to be elected the international Executive in 1992. IAJE is incorporated in WA and the state Executive caretaker for the Australasian Section. There are sections throughout the world - US, Canada, Europe, Japan, Central/South America, South Africa. We have IAJE members throughout Australia and New Zealand.

In 1992 the inaugural JAZZ AUSTRALIA was held consisting of a youth jazz festival, a jazz educators conference and jazz performances. Guests included John and Jeff Clayton, Bobby Shew, Carmen Lundy, James Morrison, Dale Barlow, Roger Frampton, Brian Brown, Tony Gould, Bruce Johnson, "Free Spirits" and jazz educators from most jazz education institutions in Australia. Jim McLeod also attended and many of the performances were broadcast on JazzTrack. In 1993 a scaled down event was held with Thomas Mason, Head of Jazz Studies at University of Southern California as international guest and Tony Gould also attending.

This year JAZZ AUSTRALIA 1994 will be held from 6-10 July. "Tana Reid" - the US duo of Rufus Reid (bass) and Akira Tana (drums) will be joined by Paul Grabowsky, Graeme Lyall, Jim McLeod and the Conservatorium Jazz staff. This year's theme is JAZZ RHYTHM AND RHYTHM SECTIONS.

For further information about JAZZ AUSTRALIA 1994 (including brochure) or IAJE membership contact me on 09 370 6845 fax 09 370 6665.

Gary Lee.

Jazz EDUCATION

THE MARKS METHOD

A Brilliant Innovation in JAZZ education.

THE BOOK

"Understanding Chords" is a self-instruction style manual which gives the reader an exciting new approach to learning the fundamentals of jazz quickly and easily.

Using the piano keyboard as the ideal reference instrument for "visual learning", Understanding Chords presents an innovative blend of logical and "lateral" techniques to explain the importance of chords in composition, transposition, and improvisation. A special chapter is also devoted to understanding rhythm. Practical exercises are included throughout the book to provide a "hands on" approach. An answer section is also provided.

"Understanding Chords" assumes no prior musical knowledge and explains fundamental concepts clearly without the need for traditional notation, thereby making the book accessible to the "non-reader" whilst encouraging the "reader" to think beyond the written music.

"Understanding Chords" is suitable for all instrumentalists and singers and is currently being used in many schools, colleges, libraries and private homes throughout Australia.

THE WORKSHOPS

The Phil Marks jazz workshops provide an easy step-by-step method for all instrumentalists and singers to develop the theory and practical skills essential for jazz improvisation.

Workshops are conducted in ten week sessions throughout the year. Two levels of work-shop cater for a wide variety of players from beginners to the more experienced. The ability to read music is NOT a prerequisite for participation, however it is advisable for instrumentalists to have a good knowledge

of where the notes are on their instrument.

During the course of the workshops participants are given practical excises which improve their knowledge of chords, chord progressions, and melody/chord relationships whilst developing rhythm and listening skills. Participants progress gradually from simple chords and chord progressions to detailed analyses of jazz standards. Techniques for memorising tunes receive special emphasis.

Workshops are a lot of fun and a great way of meeting other musicians.

PRIVATE TUITION AND CONSULTANCY

Phil Marks offers private tuition in all aspects of jazz and popular piano in addition to teaching jazz improvisations to all instrumentalists and singers. His unique approach caters for the needs of the individual whether they be absolute beginners; classical piano students or teachers wishing to add a new dimension to their playing or teaching; or professional musicians searching for fresh ideas.

Phil ensures that all his students understand the fundamentals of music construction which underline pop, jazz and classical music thereby preparing the student for playing different musical styles. Students can choose pieces which they would like to play and progress at their own pace.

Emphasis is placed on first learning to play from and understanding of the underlying musical structures before introducing conventional music notation.

With jazz becoming increasingly popular in a growing number of schools, many music teachers are finding that they do not possess the necessary skills or methods by which to teach jazz and jazz improvisation.

For further information, Phil Marks can be contacted on 311 2232.



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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Alfred MasterTracks delivers a top-notch rhythm section at the touch of a button, allowing soloists of any level to fine-tune their craft without limitations!

Steve Houghton is perhaps one of the most well-rounded percussionists in the business. Be it big band, small combo, fusion or orchestral, Houghton has amassed an unusual amount of professional experience. After studies at North Texas State University, Houghton began his professional career with the Woody Herman Band at the age of 20. Since then, Steve has performed and recorded with an impressive list of jazz heavyweights such as Freddie Hubbard, Joe Henderson, Toshiko Akiyoshi, Billy Childs, Scott Henderson, Jeff Berlin, Lyle Mays and Carl Fontana. Steve is a highly sought-after clinician and enjoys a busy and exciting studio schedule in Los Angeles, recording music for TV, movies and jingles. Houghton is also on the Board of Directors of the Percussive Arts Society and serves as the National Percussion Chairman for the International Association of Jazz Educators.

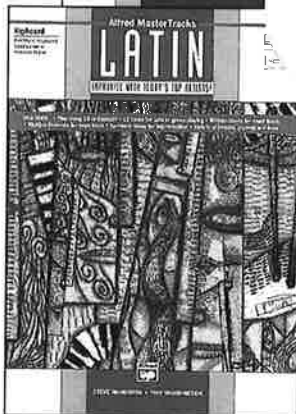
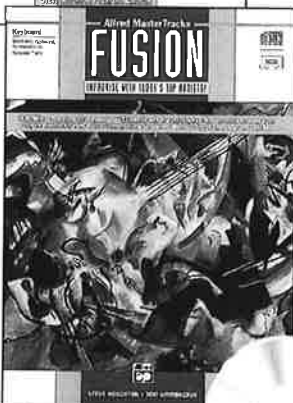


Tom Warrington is one of the busiest electric and acoustic bass players in Los Angeles. Tom began his career in New York City, playing for three years in the Buddy Rich big band and trio. While in New York, Tom worked with many other great artists including Stan Getz, Dave Liebman and Hank Jones. Tom is now a resident of Los Angeles where he is actively performing and recording with artists such as Randy Brecker, Arturo Sandoval, Denny Zeitlin, Bob Florence, Freddie Hubbard, Billy Childs and Peter Erskine. He has performed on countless movie and television scores and is a featured artist on the soundtrack of Jodie Foster's film "Little Man Tate." Tom has also performed and composed for numerous television commercials. His playing talents, coupled with an unyielding emphasis on acute aural awareness, have kept him in demand for clinics and seminars.

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BLUES WORKSHOP

By Peter Gelling

WELCOME again to the Blues Workshop. In this issue I will continue to look at the subject of rhythm and its use in creating grooves.

In my last column I presented a shuffle which made use of the Charleston rhythm. This time the groove is Funk based on 16th notes, but still making use of the Charleston rhythm. It is easiest to pick up in the keyboard part which locks in the bass drum. Although the parts are not identical they provide a solid foundation for the other parts to fit in with. A couple of extra accents are thrown in on the bass drum to add drive and interest also.

An interesting feature in this groove is the imitation between the guitar and bass parts. The guitar doesn't start in the first beat with the other parts, but instead plays a counter line to complement the other parts. The bass then picks up on the notes of the guitar line and answers it without being an exact imitation rhythmically. This is similar to the idea of a

"round".

Another interesting feature is the built in call and response between the keyboard and guitar parts. On the 4th beat of each bar the guitar answers the keyboard part first with a different chord and then with exactly the same chords as the keyboard. Although the keyboard and the guitar are using exactly the same 9th chord voicing, the difference in timbre between the instruments creates more interest than if the keyboard had repeated the chord instead of the guitar. The timbre of each instrument is an important consideration when writing an arrangement.

The groove presented here can be repeated as many times as desired on the one chord or can be used with slight modification as a 12 bar patter. To hear this type of groove at its best, listen to Albert Collins. He was an absolute master.

Next issue I will be looking at using rhythm to develop your improvising and phrasing skills. See you then.

Funk $\text{♩} = 94$

The musical notation is handwritten and consists of four staves. The top staff is for Guitar, the second for Keys, the third for Bass, and the fourth for Drums. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 94. The guitar part starts with a 'Bend' instruction and includes the note 'single notes muted'. The keys part shows chord voicings with some rests. The bass part shows a melodic line. The drums part shows a complex 16th-note pattern with accents marked by asterisks.

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MONTEREY JAZZ Festival

3 July


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Opening this year's BANDEMONIUM will be THE DARLING HARBOUR JAZZ FESTIVAL, always one of our biggest events of the year here. It's a Queen's Birthday holiday week-end special, Saturday 11th, Sunday 12th and Monday 13th June.


All the excitement of some of the world's biggest and most famous jazz festivals will be yours as you roam Darling Harbour sampling everything from the CAFE SOCIETY ORCHESTRA's music from the 1920's to BIG BAND BOOGIE's swinging 50-piece big bands and the delicacy of the classic jazz trio. Or the modern, smooth soul-jazz of sax star **Andrew Oh**, top seller **Grace Knight** or sensational UK guitarist **Martin Taylor** (winner of Britain's Best Guitarist award every year since 1987). Perhaps you'd prefer the hip sounds of **Trans-4-Mation**, inspired by Manhattan Transfer, or the 500-voice (!) **Sweet Adelines International Choir**.

For that real New Orleans feel don't miss the Sunday morning **Jazz Service** at St Andrew's Cathedral, followed by a street parade (and prizes for the best decorated broly) to Tumbalong Park. There the legendary **Geoff Bull's New Orleans Band** and tents and stalls full of all things jazzy - CD's, records, instruments and clothing. If you're crossing historic Pyrmont Bridge on Sunday, you'll hear not one but SIX pianists on the unique BRIDGE OF PIANOS. Monday is our WOMEN OF JAZZ day, featuring Grace Knight, wonderful British singing star Claire Martin, and jazz trios led by Judy Bailey, Cathy Harley Jann Rutherford. And keep a lookout for roving performers throughout the holiday weekend - they'll keep you entertained even when if you're not near the main stages. Whatever your taste, there's plenty to dig at the Darling Harbour Jazz Festival!



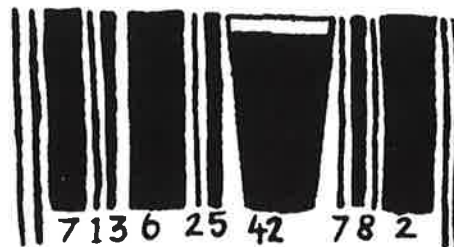
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AUDIO ADVICE

by Julian Eade - Audio One - Sydney

PREVENTING SPEAKER DAMAGE

The Facts

1. Avoid Amplifier Distortion - The #1 Culprit

Amplifier distortion is the major cause of speaker damage. When listening at high levels your amplifier may run out of clean power and produce a distorted signal at several times its rated output. This will damage any speaker very quickly. When playing music at very high levels you can reduce the likelihood of distortion by ensuring that your tone controls are set to neutral and the loudness control (if supplied), is switched off.

2. Half Volume is Not Half Power.

The volume control is simply to adjust the listening level - **it does not directly affect the power produced by your amplifier.** This is governed by a combination of the setting of the volume control and the amount of signal coming from your CD player etc. The power output is therefore changing constantly as the music gets quieter or louder. During a loud passage of music your amplifier may produce its maximum rated power with the volume control set (for example) at the 12 o'clock position. Advancing the volume control further will produce distortion followed shortly by the emission of smoke from your speakers, and a substantial repair bill.

3. Bigger Amplifiers Are Safer - But There Is a Limit!

It follows from the foregoing that assuming equality a more powerful amplifier is less likely to distort and is therefore less likely to damage your speakers. However a point will

eventually be reached where you are feeding more power to the speakers than they can handle.

4. Speaker Power Handling

The power handling figure supplied by the speaker manufacturer is a guide to its capabilities - and a guide only. Most modern speakers can handle quite high power levels for the short term transients present in the majority of music. It is okay to use an amplifier with a rated output higher than the stated power rating of the speaker as long as commonsense is applied.

5. Speaker Warranties

Your speaker is guaranteed against manufacturing defects, not against misuse. Most speaker repairs carried out under warranty are due to extreme generosity by the manufacturer or their agent. The thermal damage caused by over-driving or distortion is easy to detect and if this damage is present then there is no case for repair under warranty.

6. So What Can I Do?

Keep people away from your stereo at parties - this is where most damage occurs! Hiring a P.A. system for the night may well be cheaper than repairing your speakers. When choosing your system be realistic about your needs - if you really must be able to play music at rock concert levels tell your retailer. The advice of a knowledgeable hi-fi dealer is more useful than any specifications so find a retailer you feel you can trust and take his advice.

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OTIS READING

"The Definitive Otis Reading"

Where do you start with a collection like this one? It's a massive body of work to begin with and contains so many highlights it's hard to come up with enough praise for it. This 4 CD set shines from beginning to end. Most of the material comes from studio versions but volume 4 is all live. It is here that it really becomes obvious what a dynamic performer Otis Reading was. His working of the audience is masterful as is his sense of drama and dynamics in all types of songs, but particularly Ballads which to me are his forte'. As well as displaying great energy and emotion, Otis is obviously really enjoying himself, often talking casually with the band in between songs. Whether he is singing his own songs or other peoples, like "Satisfaction" or "Day Tripper", Otis puts his own stamp on the material.

Apart from the live disc, all the other recordings are excellent too. The songs range from moving ballads such as "Change Gonna Come" and "Try a Little Tenderness" through rockers like "Love Man", Classic R & B like "Tell the Truth" and "Hard to Handle" to novelty songs such as "Mary Had a Little Lamb" and "White Christmas". Another interesting

track is "Stay in School" which is in the same tradition as James Brown's "Don't be a Dropout", where the artists are using their status in the African American community to encourage kids to get a better education.

Apart from Otis Readings singing, the bands featured here are excellent too. Even in the more rock orientated songs the natural sounds of the guitars rather than big overdriven sounds keeps the material from becoming too "heavy". There are some great grooves and interesting experiments.

As well as the recordings themselves, this collection contains a 100 page booklet full of information about Otis. There are articles by his wife Zelma Reading, Stax Records president Jim Stewart, Steve Cropper, Carla Thomas and others along with some fascinating essays on his life and music as well as his views on the direction of the civil rights movement and his own role politically as well as musically. "The Definitive Otis Reading" comes in a solid box with a photo on the front and full listing of songs on the back. Highly recommended for any lover of soul and R & B music, this is a collectors item!

Peter Gelling.

ELVIN JONES

"Dear John C"

Impulse GRP 11262 Dist: BMG
Rec: Feb/1965 Time: 42:40

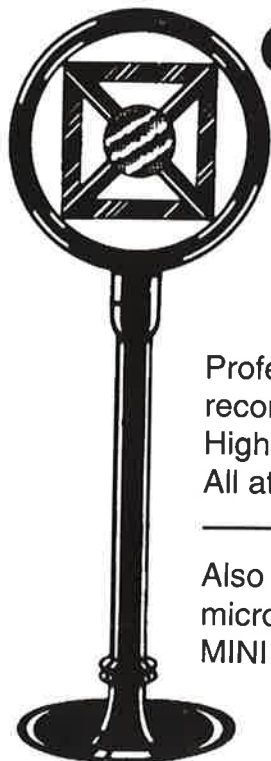
Elvin Jones-d/ Richard Davis-b/ Charlie Mariano-as/ Roland Hanna, Hank Jones -p.*

Dear John C/ Ballade*/ Love Bird*/
Everythin' Happens To Me/ Smoke Rings/
This Love Of Mine/ Anthropology/ Feeling
Good/ Fantazm/ That 5/4 Bag.*

In 1965 Coltrane changed direction once again, this time to include the free-blowing Archie Shepp and Pharoah Sanders, 2 bassists and a remarkable young drummer, Rashied Ali. For 6 months or so Trane experimented with using both Elvin and Rashied. In Trane's biography Elvin mentions that he felt uncomfortable with Trane's new direction. Exit Elvin Jones.

The present album was his first away from Trane and relatively un-Trane-ish considering the enormous shadow. Such is the personality of Elvin that he could fashion a unique statement in spite of these constraints.

The personnel is unusual. His brother Hank, although a fine pianist, was a sober choice after having played with McCoy Tyner. On the other hand Richard Davis is an inspired choice and the highlight of the album, however the



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most striking anomaly is Charlie Mariano. It was clever to choose an alto sax to avoid direct comparison with Trane however I wonder whether Mariano was his first choice. Ultimately the disparate musicians gelled into a cohesive group.

From the first track Mariano stamps his warm and searing sound on the proceedings and given the song title, it's entirely appropriate that it's a sax/drum workout a la Trane. Track 2 is a tender ballad taken at a very slow pace. On track 3 Davis outplays Mingus on Mingus' composition. Roland Hanna provides muscular and succinct piano support on these three tracks. Track 4 is a medium tempo ballad starting out as a sax/bass workout. Davis' solo is phenomenal, playing the bass like a flamenco guitar (I believe he pioneered this technique). Mariano's solo adds further tension with double-time phrasing. Track 5 & 6 follow the same pianoless format and provide plenty of solo space for all.

Track 7 bows Hank Jones who immediately puts his solid stamp on the bop song which he must have played a million times! I feel however that his complete and utter understanding of the idiom, and therefore the band's respect for his eminence, may have in fact put a damper on further exploration and this is born out by the relatively short solos. The rest of the tracks are in the same sedate vein, pleasant without electricity. The final track is an addition not on the original vinyl release. There is something to be said for reissuing the original program intact.

Overall a very fine album and well worth the modest price.

Recommended

P.S.

SOLOMON BURKE

"Soul Of The Blues-Vol 1"

Burke-vcl/ Selassie Burke-bckg vcls/ Sam Mayfield, Clarence Holliman-g/ Sam Berfert-org/ David Torkanowsky-p/ George Porter-b/ Herman Ernest-d/ Mark Kazanoff-ts,bs,hca/ Eric Taub-ts/ Jamil Sharif-t/ John Touchy, Steve Suter-tbn.

My Babe/ Good Rockin' Tonight/ Sufferin' mind/ Letter From My Darling/ Don't Deceive Me/ Candy/ Crawdad Hole/ Along About Midnight/ Pledging My Love/ Lonesome Highway/ Street Walkin' Women/ No Nights By Myself.

Burke is straight out of Chester Himes novel. Father of 21 children, soul singer, bishop and spiritual leader of a vast national religious organisation, proprietor of a chain of funeral homes,

owner of a multi-city limousine service, drugstore operator and distributor of his own line of roots, herbs and religious articles. He was at the forefront of the birth of soul music in the sixties on Atlantic with a string of hits produced by Jerry Wexler, and like his peers, Otis Reading and Wilson Pickett, was drenched in the church-influenced R&B of the South. In the seventies, R&B segregated again and Burke reverted to his ministerial duties. But one day last year Burke approached Blacktop to make a blues album. He chose Blacktop because of its crusading attitude towards the blues of the classic mode and its many fine recordings, achieved by everyone being in the studio at the same time, which is uncommon these days.

Whilst his sound is very individual, his influences are very much in the style of Bobby Bland and B.B. King as is reflected in the song choices. The large band and strong arrangements are a perfect foil for his big, strong voice. standout tracks are: 'Candy' (Big Maybelle), which will never be the same after seeing Mrs. Huxtable miming it, Sufferin' Mind' (Guitar Slim), Lucille was present, 'Letter From My Darling' (Chuck Willis), a real churchy groove and 'Along About Midnight' (Chuck Willis), a slow, slow blues with Burke soaring over a blazing band.

Burke's stated intention is to inform today's youth of the goldmine of music that exists in the blues of his generation and earlier and with the assistance of a sensitive producer, has managed to put together a potent argument supporting his case, the cover states that this is volume one. His intention is to keep going.

If subsequent albums are as good as this one, he has my support and just maybe it'll convince him that there's more to life than the horizontal organ virtuosity.

Highly Recommended.
P.S.

KRONOS QUARTET

"Music Of Bill Evans"

Landmark LCD 1510 Dist: Festival
Rec: Sept./85 Time: 41:36

String Quartet with guests, Eddie Gomez-b/ Jim Hall-g.#*

Waltz for Debbie/ Very Early*/ Nardis*/ Re: Person I Knew/ Time Remembered/ Walking Up#/ Turn Out The Stars#/ Five#/ Peace Piece.*

This album is 9 years old and I'm afraid, doesn't wear its age well. Back then, the yuppies were all a-titter about

this wonderful way they could enjoy jazz without actually listening to any. At the same time, the formality of the 'power dressing' and the trendy haircuts, placed Kronos squarely within the yuppies' frame of reference. They have taken Evans' songs and arrangements and rearranged them for string quartet. People used to, and still do that with Bird solos with the same lame results. Gomez's solos are wonderful in putting some blood back into those tired veins and Hall adds a pretty dimension, reminiscent of his association with Evans.

Ultimately, what remains in 1994 is beautifully-played dinner music. With almost everything that Evans recorded being available in this country, you have at least fifty great (and many more that are very good) albums from which to choose. Do yourself a favour and check out a genius.

ANTECEDENTS

Anything on Riverside (OJC)

MARIO BAUZA

"The Legendary Mambo King"

Messidor 15819 Dist: Larrikin

Rec: 1992 Time: 47:39

4 trumpets/ 2 french horns/ 5 trombones/ 6 reeds/ Marcus Persiani-p/ Guillermo Edgehill-b/ Patato Valdez, Papo Pepincng/ Joe Gonzales-bng/ Bobby Sanabria-d,tmbls/ Rudy Calzado-vcl/ guest: Paquito D'Rivera-as/ Mario Bauza-comp. & arr.

tanga/ carnegie hall/ azulito/ son cubano/ ganga/ mambo rincón/ chuchó.

Mario Bauza is a truly remarkable musician. His creative efforts have altered the course of American music. Early in his long and productive career he began to synthesise the important elements in Afro-Cuban music with jazz. As a master musician he demonstrated the ways the latin influence could be used most effectively to communicate with both latin and no-latin audiences. As musical director of the legendary orchestra led by Machito he was most influential during the forties, fifties and sixties. It is a tribute to his musical ingenuity and foresight that so many of his innovations have become a permanent part of the contemporary music vocabulary. This dapper, tuxedoed octogenarian on the cover has only made three albums in his own name since those early days. It is a tribute to Messidor and its irrepressible owner Gotz Worner that his fantastic music is here presented.

Where to start. 'Cubop', which is the name given to his invention, started as early as Stan Kenton using his material.

He introduced Dizzy to Cab Calloway, Machito, Chano Pozo and a host of others to Dizzy and was the link with Horace Silver and Art Blakey. Norman Granz wanted to feature Flip Phillip's Bauza's band at J.A.T.P. however Flip couldn't cut the complex arrangements so Bird was called in on what was to become a legendary and highly influential session. It is thanks to him that we have latin jazz and salsa. The music is easily as complex as anything from the pens of Kenton, Gil Evans or Ornette Coleman, the size and band's instrumentation suggests that. However the ferocious and relentless pulse of the rhythm section is irresistible. I defy you to sit down while listening!

Some of Cubop's greatest living stars as well as established jazz artists add monumental solos to these great arrangements. Highlights are Victor Paz's lead trumpet, Stanton Davis' trumpet solos, Gerry Chamberlain-trombone, Jerome Richardson-tenor sax, Paquito D'Rivera-alto sax and the legendary Patato Valdez (who must also be an octogenarian) - congas.

To say more would be superfluous as the excellent liner notes are accurate, thorough and entertaining. The final irony is that after only two albums for Messidor, Bauza passed away in July. I imagine the other album will be released soon enough so enjoy this one. You will go through plenty of shoe-leather.

Unhesitatingly Recommended.

P.S.

VARIOUS

"Cuba-Fully Charged"

Earthworks CDEWV 30

Dist: Larrikin Rec: 1970-80

Time: 55:57

Groups:

- Son 14 (1)/ Adalberto Alvarez y su son
- (1)/ N.G. La Banda (2)/ Carlos Embale (3)
- / Conjunto Chappotin (4)/ Sierra Maestra
- (5)/ Conjunto Rumbavana (6)/ Conjunto
- Los Bocucos (7)/ Conjunto Los Magnificos
- (7)/ Pello El Afrokan (8).

What we have here is a quick bite of the Egrem apple. Egrem in the ONLY label in communist Cuba. The past thirty years or so have had a debilitating effect on its economy and while food may be more important than music, in Cuba it's a close finish. The studio has not been able to keep up with all the electronic innovations, which has been all for the best as it has made the musicians perfect their skills and not rely on a studio to fix their mistakes. It also means that musicians get to sound like themselves

and not some hi-tech studio's manipulation.

In musical terms, the only noticeable change has been the paring-down of the large brass and reed sections and replaced with a single soloist, which is all the better if jazz is your thing. Meanwhile the tradition is preserved as the rhythm section remains unaltered.

Even though Cuba has been cut off, occasional visits by the likes of Dizzy, Miles, Kenny Dorham, Clark Terry and many others, as well as tours by Cuban bands (as cultural ambassadors), help in getting records, sheet music and the occasional instrument into Cuba and ultimately they remain fairly up-to-date. The major advantage of the Cuban musical scene is that all they have to do is play music and the State picks up the tab. You oughta' check out their restaurant gigs!

(1) 3 tracks by the great Alvarez, composer, arranger and pianist, including his first band - Son 14. This is the classic large band (orquesta) with biting brass and a searing reed section. Whilst the singer is gentle and graceful, the percussion is fierce and unrelenting. Alvarez even gets a solo.

(2) 'Balance' is a Brazilian expression that describes the up and down motion of a woman's bum as she walks. This relaxed and happy rumba is its perfect description.

(3) Embale has a classic Cuban voice, high-pitched and gravelly. His grace is a reminder of the fifties. His percussion section is hot and builds continuously.

(4) Felix Chappotin is famous for writing 'Yo como candela' and made famous by Tito Puente. As he is 'between generations', he neither fits in with the older style, nor with the modernists. Whilst the arrangement is excellent, the group isn't as cohesive as some others on this compilation.

(5) This is a modern group playing the early 'son' of the twenties. A sweet vocal trio with melodic guitar, set off by a single Spanish-style trumpet and light and simple percussion.

(6) This can almost be called strict tempo (without European stiffness) and is classic dance music which is the basis of most New York salsa. Great montuno piano!

(7) These two bands are an enigma as the rhythm is more 'son caribeno', which speaks of Columbia. The tumba gives it that stop-go feel of a rumba.

(8) He is a roots percussionist and teacher who, it is claimed, developed the Mozambique rhythm for incorporation into modern music. The

similarity to Brazilian rhythms is not surprising as Mozambique is a shared country of origin.

There is not a dull moment on this album.

P.S.



TALL STORIES

"Ten Part Invention"

Rufus Records RF006

Tall Stories, TPI's second release, marks the eighth year of the bands existence, and opens with a thirty-five minute suite in four parts by Roger Frampton, entitled The Jazznost Suite, based on experiences during The Engine Room's 1989 tour of Russia. Highlights include the simultaneously hypnotic and disconcerting 7/4 feel of The Long Journey, and Sorry My English, which has a breezy, laughing head, and lively, witty solos from Frampton's sopranino and Bob Bertles' baritone.

Sandy Evan's Wind over the Lake has a butterfly-wing delicacy, preserved by the piano and John Pochee's brushes. The Afro title track features an entertaining bass solo from Steve Elphick, and a sparkling trumpet solo from Warwick Alder over an attractive horn arrangement.

Elsewhere there is the hauntingly beautiful M.D.D. of Bukovsky and some fire from Bernie McGann on Mike Nock's imaginative Isopin.

John Shand.

ROB WASSERMAN

"TRIOS"

GRP Records GRM 40222

American bassist Wasserman has released an eclectic CD that veers between the sublime and the ridiculous. Cohorts for this venture are as diverse as Brian Wilson from the Beachboys, Elvis Costello, Willie Dixon and Neil Young.

Stand-out tracks include the two with Edie Brickell singing and Jerry Garcia playing guitar, which are immediately engaging with their wry humour. Singer/pianist Bruce Hornsby contributes White-Wheeled Limousine,

which features the crying soprano of the ubiquitous Branford Marsalis.

A version of the Stones' Satisfaction played on triple-tracked bass sounds unlikely, but works, as does Wasserman's similar treatment of his own Spike's Bulls, a flamenco lark for electric double bass. Ole !

Gypsy One and Two has the bass accompanied by two cellists, including Joan Jeanrenaud from the famed Kronos Quartet, and the music glistens with some fake Romanian magic.

John Shand.



JEREMY SAWKINS

"TOYS"

Rufus Records RF004

This album is never worse than pleasant, and contains some inspired music. I confess to be being more beguiled by Sawkins' composing than his guitar playing, though he still shines in the latter role on occasion. Listen to the acoustic section of He Stands Alone (dedicated to some bloke called McLaughlin), or the tasty solo on Drift, which features the crystalline singing of Kristen Cornwall.

Sawkins has selected his collaborators well. The drum throne is shared between Toby Hall and Andrew Gander, each perfectly cast for their respective tunes. The bass of Adam Armstrong is mighty throughout. He and Gander, the rhythm section from Mark Isaacs trio, lock in some fierce grooves. Hall shines on Africanan, a 12/8 excursion which boasts Sandy Evans on tenor.

Great songs, but the guitar sounds don't often seem to do them justice.

John Shand.



ELLIS MARSALIS

"WHISTLE STOP"

Columbia CK 53177

Marsalis Senior is joined by Branford on saxes, Jason Marsalis or Jeff Watts on drums, and Robert Hurst on bass.

A Moment Alone drips with poignancy from both father and son. Branford's soprano sound just keeps getting sweeter with age. On Magnolia Triangle, the band swings fiercely in 5/4, with Marsalis sounding effortless in his solo. His playing on his ballad, Cry Again, is a blend of languor and sadness. Unaccompanied, When We First Met epitomizes the dignified sentiment and beauty of touch that Ellis possesses.

It's not all ballads by a long shot. Mozartin' is a zany slice of New Orleans with Branford's soprano impersonating a clarinet, and Jeff Watts' virtuosity in full flight as he juggles traditional and more contemporary feels simultaneously.

This one is highly recommended.
John Shand.



THE KEY PLAYERS

"The Contemporary Piano Ensemble"

Columbia CK 57754

Five pianists sharing four pianos? Sounds like a recipe for the sort of density that would make Cecil Taylor seem as if he'd been through the axe scene in The Piano a few times. But this actually works. The pianists are Donald Brown (whose concept it was), Harold Mabern, Mulgrew Miller, Geoff Keezer and James Williams. They are joined by Christian McBride on bass, and Tony Reedus on drums.

The compositions mostly come from within the band. On Brown's Jarrettesque Theme For My Father, they swap duets rather than solos, and the effect is like showers of splintered glass falling on the pattering rhythm section. A delightful reading of Rodgers and Hart's Bewitched by Mabern is worth a listen, as is the way the whole thing cooks on Ray Brown's Up There.

John Shand.



JAZZ AT THE LINCOLN CENTRE PRESENTS: THE FIRE OF THE FUNDAMENTALS

Columbia 474348 2

This material is drawn from a series of concerts at New York's Lincoln Centre between 1991 and last year.

Ellington's Strayhorn is an exquisite Jimmy Heath composition, featuring the composer on soprano, with Mulgrew Miller, piano, Curtis Lundy, bass, and Lewis Nash, drums. Moody and elegant, the only worry is that it's too short.

Monk's Bolivar Blues is the vehicle for a remarkable solo piano performance from Marcus Roberts that just about encapsulates the history of the music in one seamless, exciting, humorous and passionate performance. The septet which attacks Coltrane's Dahomey Dance has Billy Higgins in unusually forceful mood; Wynton Marsalis exceeding anything that was on offer during his recent Sydney concert and Reginald Veal playing the blues in a filthy bass solo.

On You're Mine You, Betty Carter delivers a spine-tingling performance, aided by the subtle and sympathetic trio of Cyrus Chestnut, Chris Thomas, and Clarence Penn, drums. Elsewhere, the big, growling croon of Milt Grayson shines.

John Shand.

THELONIOUS MONK

"MONK'S BLUES"

Columbia CK 53581

Part of Monk's genius lay in his ability to write melodies that leant themselves to being improvised upon. One could have been forgiven for

thinking that big-band arrangements of these same tunes would be less than successful. Of course there was ample evidence to the contrary over the years, culminating in this session recorded in LA in 1969.

The band is big: 5 saxes, 4 trumpets, 2 trombones, and a 5-piece rhythm section, including Monk, himself. He does most of the soloing, and was in good form. Regular stalwart of the period, Charlie Rouse, also features on tenor. Ben Riley shines on the drums, holding Oliver Nelson's difficult charts together. The arrangements are more than just difficult, however: they capture the spirit of Monk's quirkiness.

Versions of Blue Monk and Round Midnight have been added to what appeared on the original vinyl release.

John Shand.



PAUL RODGERS

"Muddy Water Blues

A Tribute to Muddy Waters"

828 414-2 Victory Music

Apart from the featured guitar players, Jeff Beck, David Gilmour, Buddy Guy, Brian May, Steve Miller, Gary Moore, Trevor Rabin, Richie Sambora, Neal Schon, Brian Setzer, and Slash, the band on this fifteen track CD is comprised of the lead vocals of Paul Rodgers, the drums of Jason Bonham, the bass of Pino Palladino, the rhythm guitar of Ian Hatton and they have arranged all the songs, six of which have actually been written by Muddy Waters, on this Paul Rodgers' tribute to Muddy Waters.

The title track, "Muddy Water Blues", written by Paul Rodgers is presented twice, firstly as track one, it appears in acoustic mode featuring Buddy Guy on guitar and lastly as track fifteen, in an electric version with guitar by Neal Schon.

"Good Morning Little Schoolgirl", the Sonny Boy Williamson classic, has also been recorded twice. Track five with Jeff Beck on guitar is titled, "Part One" and track fourteen with Richie Sambora on guitar is titled, "Part Two". The second version is the more rocky of the two.

Paul Rodgers came to prominence with the band, "Free" and also with "Bad Company" and "The Firm" and has most recently appeared as a solo artiste. His forte as a soulful, emotional and powerful singer, is shown to most effect on the first track and on track eight, "Standing Around Crying" which is a slow blues written by Muddy Waters. Interestingly, Paul Rodgers has pioneered, through his work with "Free" the vocal style of Hard Rock and many in that genre aspire to reach his standard.

As well as the fact that Paul Rodgers has gathered together such an impressive cast of guitarists to pay homage to the old master, it is also noteworthy that track four, "Rolling Stone", written by Muddy Waters, is the song that gave the "Rolling Stones" their name.

Stephanie Hopkins.

JELLY ROLL MORTON

"The Library of Congress Recordings"

Volume 1. Kansas City Stomps. Rounder CD 1091.

Volume 2. Anamule Dance. Rounder CD 1092.

Volume 3. The Pearls. Rounder CD 1093.

Volume 4. Winin' Boy Blues. Rounder CD 1094.

Larrikin imports and distributes these, which can be bought as a set or singly.

Alan Lomax, the American folk music historian, recorded Jelly Roll Morton, the man who claimed to have invented jazz, at the Library of Congress in Washington in 1938. In London in 1953, I interviewed Lomax for the ABC. I've never heard the interview, but as I remember it, Lomax said something like this: "Jazz in a sense was my enemy. My father and I had been to the deep south, in prison farms, for example, recording the old folk songs and blues. We weren't interested in jazz as such. But a friend told me of this extraordinary personality in and Washington night club claiming he had invented jazz."

Lomax went to hear Jelly Roll Morton and realised that here was a treasure-house of original American jazz music. In his book *Mister Jelly Roll*, Lomax says he "encountered a Creole Benvenuto Cellini". The story of Cellini's life is that of a disappointed man. Jelly was disappointed too - disappointed and angry that the music he said he had invented was being interpreted by

lesser mortals who were making a lot of money while he was on his uppers.

Take King Porter Stomp. Jelly composed this in New Orleans early in the century and first recorded it in the 20's as a piano solo. But when these Library of Congress records were made, people were listening to the versions by such as Goodman, Jimmy Dorsey, Fletcher Henderson and Harry James. Jelly was forgotten.

King Porter crops up on Vols 1 and 3 and it's obvious from both versions - in the ride-out section in D flat - that's Jelly's riffs, figures and whole rhythmic impetus had foreshadowed the swing era by more than 30 years.

Freakish, the opening track on Volume 4, employs parallel dominant-ninth chords, very progressive for 1929, which was when Jelly first recorded it.

If you're going to buy only one of these CDs and you want as wide a variety of material as possible, Vol 4 might be the best for you. It contains the beautiful Spanish-tinged pieces - New Orleans Blues, Creepy Feeling, The Grave, Mamanita and Spanish Swat - as well as Jelly's unique rendition of Ain't Misbehavin'. He also tries his hand at guitar on L'il Liza Jane. Better still are Michigan Water Blues, with a murmuring, repeated piano phrase, Mamie's Blues (possibly greater than his solo version recorded for the General label the following year) and Winin' Boy Blues (intensely moving for the music - but not for some of the obscene words).

Volume 3 opens with more than 21 minutes of The Murder Ballad, which with its 80-odd verses of singing might make it eligible for a Guinness Book of Records entry. And some of those sung verses are remarkably odd - and off.

Another highlight is the extended version of Wolverine Blues, which remains one of the most popular jazz standards and which is enlivened here by Jelly's singing.

For me, Jelly was one of the greatest jazz singers. Forty years ago, I would have insisted that he was definitely the greatest jazz pianist. Right into the next century - if I make it I shall still insist that he was one of the greatest jazz pianists, and certainly the earliest: the man who bridged the gap between ragtime and jazz, the earliest great jazz original.

And I shall refer you to Kansas City Stomp and the Morton style of Maple Leaf Rag on Volume 1, the immense swing of The Anamule Dance and the arpeggiated and flights of fancy and fantasy of Buddy Bolden's Blues.

JOHNNY DODDS AND JIMMY BLYTHE 1926-1928

Timeless CBC 1-015

This is another in the Chris Barber Collection (CBC), another Larrikin import-distribution label. Before I try to hint at the glories of this CD under the names of Johnny Dodds, the peerless New Orleans clarinetist who was on some of Louis Armstrong's greatest records in the twenties, and of Jimmy Blythe, a relatively obscure southside Chicago pianist presumably stabbed to death in a bar-room brawl in 1931, let me correct the mislabelling of titles on the accompanying booklet.

They got the first three tracks right also the last six. But tracks 4 to 17 should read in this order: Easy Come Easy Go Blues, Blues Stampede, Goin' Huntin', Sugar Papa, Bohunkus Blues, Idle Hour Special, 47th Stomp (two takes), Buddy Burton's Jazz, Messin' Around (two takes), Adam's Apple, Ape Man, Your Folks.

Dodds is my favourite New Orleans clarinetist. Forty - even 30 - years ago, I would have insisted that he was the greatest of all jazz clarinetists, but sometimes one gets less dogmatic in maturity. Even so, I still rate him the bluest-hottest clarinetist in jazz.

Jimmy Blythe was a barrelhouse expert, who remains one of the most obscure figures in jazz. Louis Armstrong, whose duet with Blythe on Blues Stampede is one of the highlights of this CD, couldn't remember him when I asked about Blythe on his 1956 Australian tour. Louis' second wife - Lil Hardin Armstrong - could only suggest to me in Paris in 1954 that Blythe might have been a pianist sometimes mistaken for her or for Charlie Alexander. With respect to Lil and Charlie they weren't in the same class as Jimmy Blythe, who sometimes sounds like a rough-edged Jelly Roll Morton.

According to the discographers, Junie C. Cobb or possibly Cecil Irwin is the clarinetist on the three opening tracks - Little Bits and two takes of Struggling - but I've always accepted these gems as pure Dodds since I imported them from the US in 1952.

But the next four tracks are indisputably Dodds and Armstrong,, with possibly Punch Miller replacing Louis for three of high spots of the CD - Idle Hour Special (which Ade Monsborough denied to me only recently was an inspiration for his composition, Look Down The Road) and two takes of 47th Street Romp.

Natty Dominique, not nearly so good a trumpeter as Punch Miller, plays on

Weary Way Blues, Poutin' Papa (a composition of Fred Longshaw, who accompanied Bessie Smith on organ on St Louis Blues and Reckless Blues), Hot Stuff and Have Mercy.

The closing track is Oriental Man. See whether you detect in the melodic line a resemblance to There'll Always Be An England. Considering the title and England's continually lowering profile, it could be changed to There'll Always Be A China.

This is a marvellous CD - the very best of what used to be known as mouldy fygge jazz.

Dick Hughes.

BOB CROSBY'S BOB CATS VOLUME TWO

(Plus Bob Crosby Orchestra Selections 1936-1937)

Swaggie CD 502

FINEST VINTAGE JAZZ 1917-1941

Living Era CD AJA 5117

(Various Artistes) CAT ASV

AAAAARRRRRGGGGGHHHHH!!! YEEP!! SHUCKS!! I'm tempted to say something stronger, but I just can't conceive of such a word, unless it's yobenny (Russian).

Only recently I was saying that I would make a substantial contribution to charity were someone to compile a Bob Crosby collection to exclude South Rampart Street Parade which - great piece and all as it is - has been done to death in literally countless reissues. The Bob Crosby Orchestra (as opposed to the Bob Cats) made scores of magnificent records, some of which I still haven't heard, 53 years after first hearing a Bob Crosby record. And yet, whenever a Crosby record comes to hand, it always seems to have South Rampart Street Parade on it.

But give credit where credit is due. Even though Nevil Sherburn, Swaggie Records supremo, starts off this CD with that bruised, battered, bloodied warhorse, he finishes it with a Bob Cats piece which has never been issued before - Feather Your Nest. This came from the same session which produced Washington & Lee Swing, Peruna and the Love Nest. Joe Sullivan plays great piano on these.

The three great pianists with Crosby were Sullivan, Jess Stacy and Bob Zurke. Floyd Bean - an outstanding and neglected pianist - deputises for Zurke on the rare Shakespearean set of Blow, Blow, Thou Winter Winds, It was A Lover And His Lass, Oh Mistress Mine and Sigh No More Ladies. I had not heard any of these since 1942. They were composed by British pianist Arthur

Young, who recorded with Joe Venuti in London, and are sung by Marion Mann.

Other Bob Cats highlights on this set are Hindustan and Mournin' Blues. The large orchestra contributes not only South Rampert (for the umpteenth and 17th time), but Dogtown Blues, a wonderful composition by master bassist Bob Haggart, Panama, Royal Garden Blues and Savoy Blues.

Savoy Blues is a beauty of a piece, with trumpeter Yank Lawson, tenor saxophonist Eddie Miller and guitarist Nappy Lamare in particularly fine form. This is the greatest version of Savoy Blues outside Louis Armstrong's 1927 record.

Louis' solo on the original Savoy Blues is possibly the greatest single contribution to the 25-track Finest Vintage Jazz in the ASV Living Era series, which is distributed by Larrikin.

It is one of the greatest solos recorded by Louis, who's also on Bessie Smith's St Louis Blues (organist Fred Longshaw may be mentioned elsewhere in this issue) and When It's Sleepy Time Down South. Louis doesn't sing on this big-band record of his theme tune, but I know of no greater version.

Billie Holiday is heard with Lester Young and Buster Bailey on one of her finest pieces, Easy Living, recorded with Teddy Wilson, who's also on Runnin' Wild by the Benny Goodman Quartet of Lionel Hampton and Gene Krupa, drummer on Jack Teagarden's I Gotta Right To Sing The Blues, which rivals the versions of Louis and Billie Holiday.

Fats Waller is on his earliest record of Honeysuckle Rose. Other great pianists on this five-star CD include Earl Hines (with Sidney Bechet playing the clarinet of his life on Blues In Thirds) and Mary Lou Williams playing Walkin' and Swingin' with Andy Kirk.

Django Reinhardt and Stephane Grappelli swing out on I Got Rhythm with the Quintet of the Hot Club of France, and Django's guitar propels Coleman Hawkins in one of the breathtaking solos of his career on Rhythm Band. Benny Carter plays gorgeous and lyrical alto sax on this and leads his own unappreciated band on Symphony in Riffs.

For good measure, let me also mention Duke Ellington on East St Louis Toddle-O and Creole Love Call, Count Basie's Jumpin' At the Woodside and Meade Lux Lewis' Honky Tonk Train Blues.

I've never been a great fan of the Original Dixieland Jazz Band, but never have I heard so well recorded Tony

JAZZ AND BLUES

Sbarbaro's drums as on Livery Stable Blues, the opening track (recorded 1917) by the Original Dixieland Jazz Band on this feast of vintage jazz.

Dick Hughes.



OREGON

"The Essential Oregon"

VCD- 109/10 VANGUARD

Oregon is comprised of

Paul McCandless - oboe, English horn, flute, bass clarinet; Glen Moore - Bass, electric bass, piano, violin, flute; Ralph Towner - classical guitar, 12-string guitar, piano, French horn, clay drums, hands, mellophone, trumpet; Collin Walcott - tabla, sitar, pakhawaj, congas, percussion, dulcimer, clarinet, esraj, 12 string guitar, piano.

"The Essential Oregon" is two albums on one CD and the music is very much of a mixture. The thirteen tracks total over 71(Half) minutes and one track, "Violin" goes for 15(half) minutes and features guest violin player, Zbigniew Seifert. This is a group improvisation, very free-form in parts and most spontaneous with some great oboe playing from Paul McCandless and there are also shades of Django Reinhardt and Stephane Grappelli on this track.

Oregon's music is many and varied, classic, jazz, blues, folk, with a constant Indian percussion and could work wekk as atmospheric music in a movie. This album is certainly different. How often does one hear jazz or classical music crossed with traditional Indian music?

Stephanie Hopkins

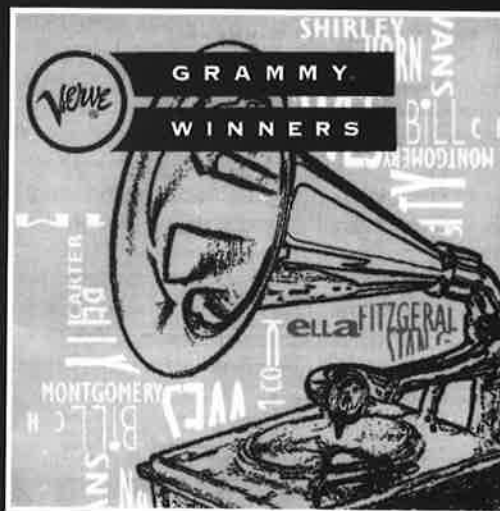


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by KEN KILLEN, *Manager*

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Continued from page 19
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M.H: And it keeps you in touch with people?

MBR: Yes, it's not just the music, it's the life that goes with it. Generally you play with younger players and you play to a young crowd. I think that this gives you an outlook and a sharp edge that you would otherwise lose.

G MEN

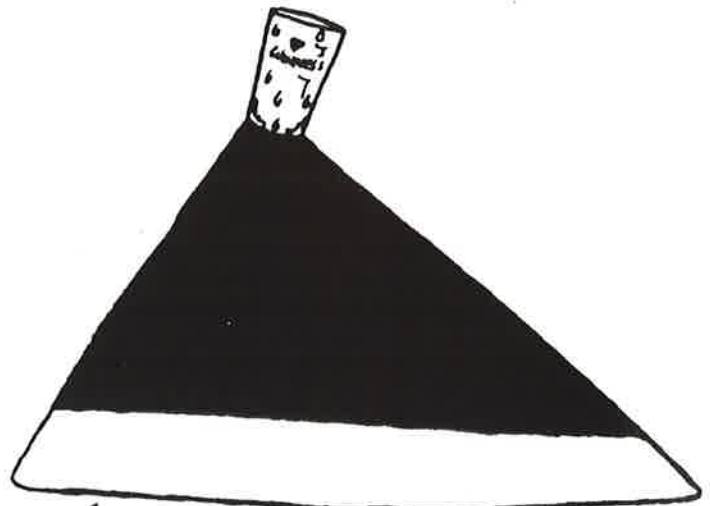


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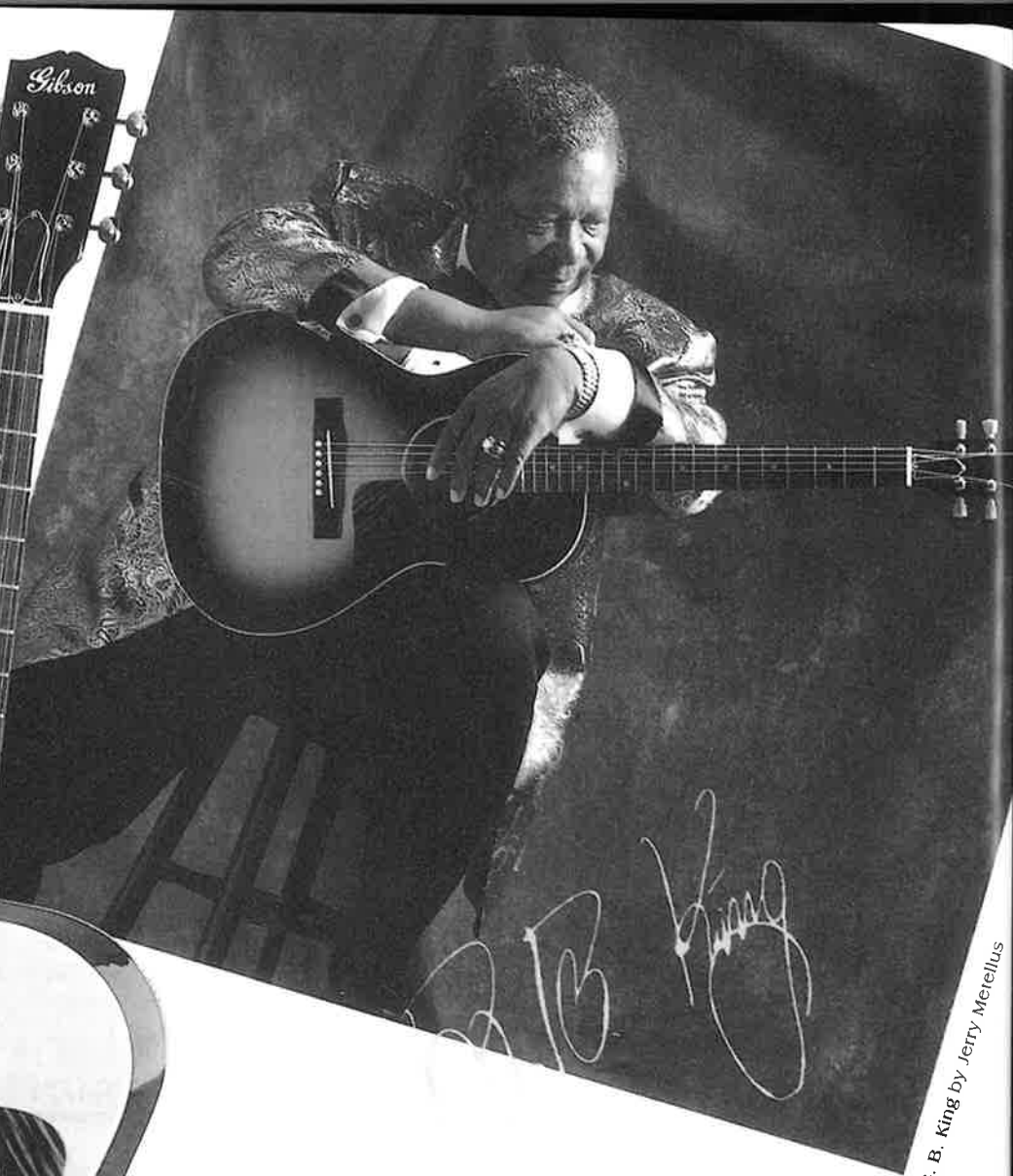
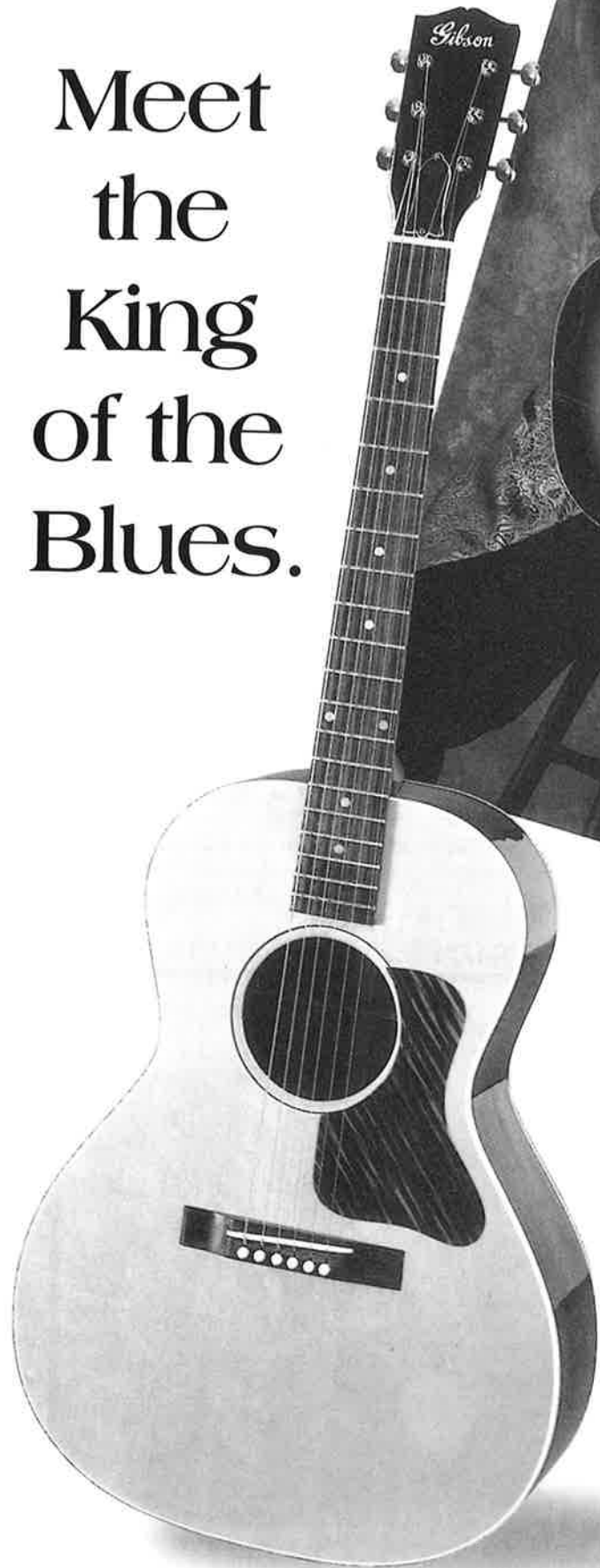
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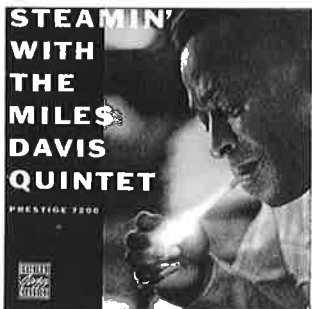
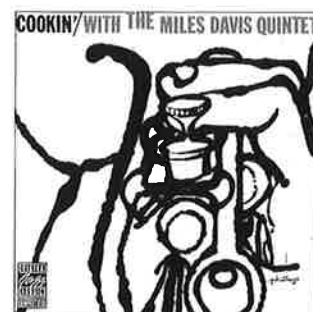
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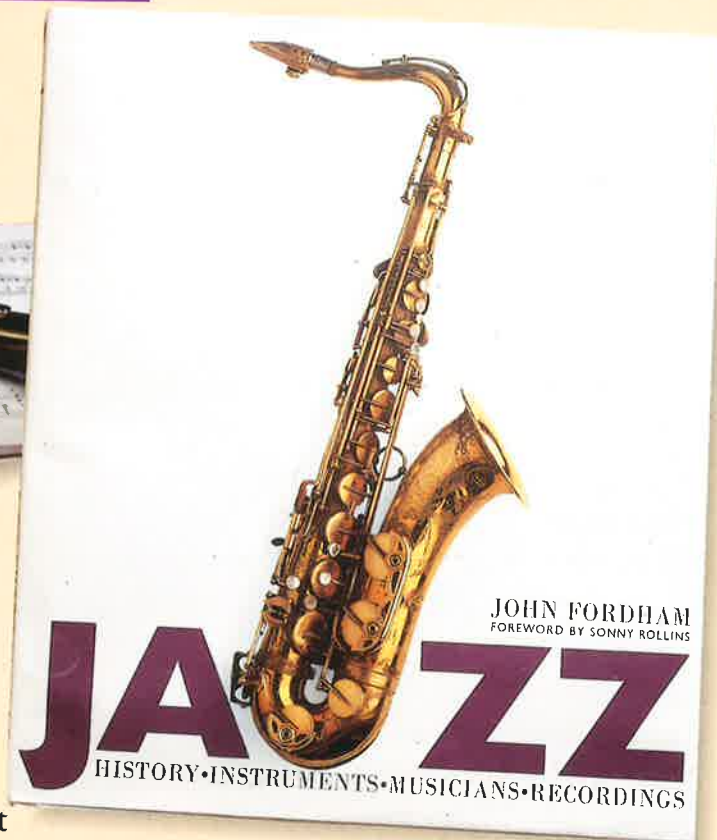
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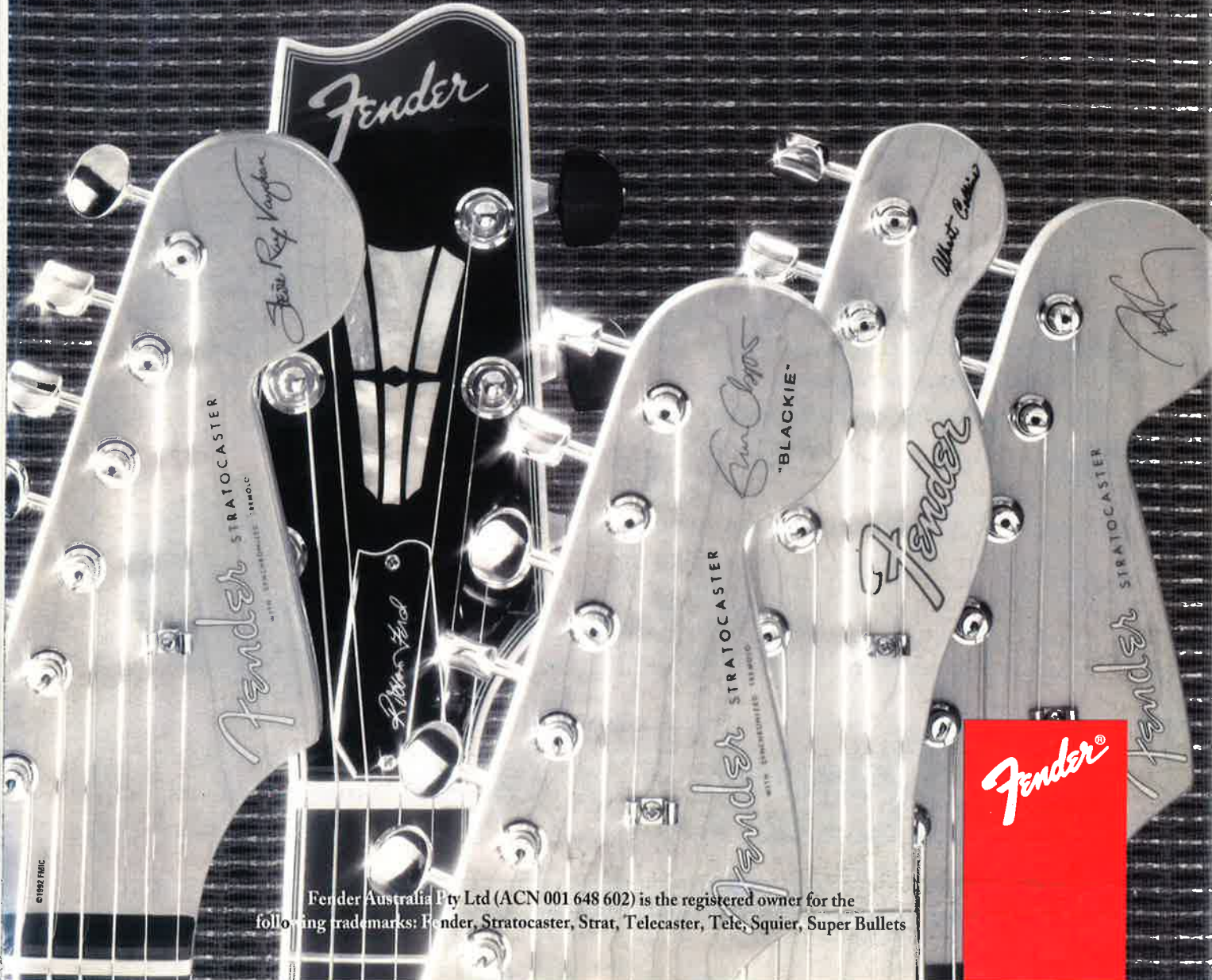
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