

AUSTRALIAN
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AUSTRALIAS ONLY
NATIONAL JAZZ
MAGAZINE

MARK SIMMONDS
On Fire!

LIVE!
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DIG

Features on

- **Dewey Redman**
- **Renee Geyer**
- **Ronny Jordan**

Exclusive interviews with:

- **Junior Wells**
- **John Foreman**

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JAZZ
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PUBLISHER'S NOTE

John Shand joins the team as Editor of the Magazine and brings with him a wealth of knowledge and experience in the jazz and blues field.

He has worked as a music journalist for over 15 years in Australia and is presently the jazz columnist with the Sydney Morning Herald. We are sure that all jazz & blues enthusiasts and music fans alike will find his style both enriching and entertaining.

FROM THE EDITOR

Same ship, new captain, slight adjustment in course. With a revamped crew that includes some of Australia's finest music writers, we are confident of keeping you informed and entertained, while providing insights from behind-the-scenes, and even the odd glimpse of the future.

The scope of JaB has broadened, so hopefully we will please more of our diverse readership more of the time. Beyond jazz and blues, we will also keep an eye on dance and world music forms, and even dabble in contemporary Australian developments of the classical tradition.

Keeping all areas covered - and all readers happy - is a juggling act that will no doubt make us a little dizzy from time to time: balancing jazz with blues, local with overseas, past forms with contemporary ones, and so on. If we drop a juggled ball once in a while, we will certainly try to snatch it back up in a subsequent issue.

This time around Dewey Redman and Mark Simmonds head a stellar and diverse cast. The live scene around the country is presented in STATE of PLAY, and the resurgence of Australian jazz recording is celebrated with two-thirds Australian reviews, and lots more to come.

Reviews from different styles are intermingled, or too many grey areas would have given us too many grey hairs. It is easier - and more accurate - to call it all music.

In the future, JaB will sprout new regular columns and departments. We aim to keep getting better, and with your continued support, we must stand a good chance.

John Shand

The Dewey Redman sound! When Redman played at Sydney's Performance Space with Bernie McGann, John Pochee and Geoff Kluke in 1986, John Shand, hurrying to the gig, recognised that "light, dry sound" from blocks away. It can be the lightest tenor saxophone sound in jazz, with the possible exception of the somewhat edgier tone of the late Warne Marsh. It can move close to a transparent "classical" sound. But when Redman plays the blues it inflates effortlessly, and in the course of any solo he will darken the tone where solid weight is required. Sometimes he will make it roar, or woosh like Ben Webster, and he can lean on it until the grain of overtones begins to buzz. That is a handsome tone. That is like fine wood.

Before Redman played on a Pat Metheny album for ECM, he declared himself in awe of the technique of Michael Brecker, who also appeared. But Brecker insisted that Dewey Redman should be made a living treasure. He too was in awe of the things Redman could do with his tone. Paul Grabowsky sees it as almost the platonic ideal of what a tenor saxophone sound should be. Playing his most recent album, *Living On The Edge* (Black Saint), and observing that the breathtaking swing is achieved by sculptural and painterly manipulation of his tone as much as by his unique relationship to the beat, I began to wonder who else he might sound like. Lester Young? Zoot Sims? Hank Mobley? I played them all, but there were big differences. Dewey Redman was pleased to hear that.

Redman's sweet Texas drawl is another sound we could talk about. Once, in Sydney, he tested the mike by singing some very acceptable Mozart. "My sound," he said, or sang, "is the second thing I'm most proud of. I consider it my sound. The first is living in New York for 26 years, surviving

by playing my music. But as to influences, I like Dexter, a guy we have here called Red Connors, Bird of course, Gene Ammons a long time ago and Stan Getz at one point. But I've always been captivated by sound. Take any group of people I like - whether they're a drummer, a singer, a trumpet player - and the thing they have in common is a good sound. I hold that in higher regard than technique."

The 63-year old Dewey Redman has had a close musical association with two of the best known and most popular (outside America at least) musicians of our time, Ornette Coleman and Keith Jarrett. I wondered

- David Murray, Joe Lovano, Branford Marsalis and others - and musicians always come to hear me. Sometimes you're more popular after you're dead, and that's a funny thing because my agent has had enquiries about my death three or four times in the past few months. The same thing has happened to Arthur Taylor - and his records have started selling!"

When I think of some of the really vivid and powerful American jazz that has come to our shores, I immediately recall Duke Ellington at the Sydney Stadium, the three nights of the Art Ensemble Of Chicago at Sydney's Seymour Centre, the Preservation Hall Jazz Band followed by Dizzy Gillespie and company at the Capitol Theatre, Freddy Hubbard with Rufus Reid and Victor Lewis at the Basement, Arthur Blythe At Wangaratta, the World Saxophone Quartet at the Harbourside Brasserie, Cecil Taylor in Brisbane - and of course Old And New Dreams with Dewey, Charlie Haden, Don Cherry and Ed Blackwell. Here we

heard Dewey Redman produce that curious, eery effect with his voice hooting and bawling through the saxophone, as he did on Ornette Coleman's *New York Is Now* and *Love Call*. Later, when Dewey played with his own marvellous band - Gerri Allen, Lloyd Swanton, Eddie Moore - at the Kakadu Club in Sydney, some young friends came to me half way through the first set and expressed disappointment that he wasn't doing it then. I told them to wait, to listen to the tone, the phrasing, the rhythm. At the end of the set they came back and said I was right; they'd allowed themselves to go into some of the deepest music they'd experienced. And then in the second set, Dewey did what they had been waiting for.

"It first came to me in San Francisco," he told me. "I thought about it, and I decided that I would never do it as a gimmick. I decided I would only do it when it was appropriate, when that was the way the music was going. I'm more interested

THE RETURN OF THE

REDMAN

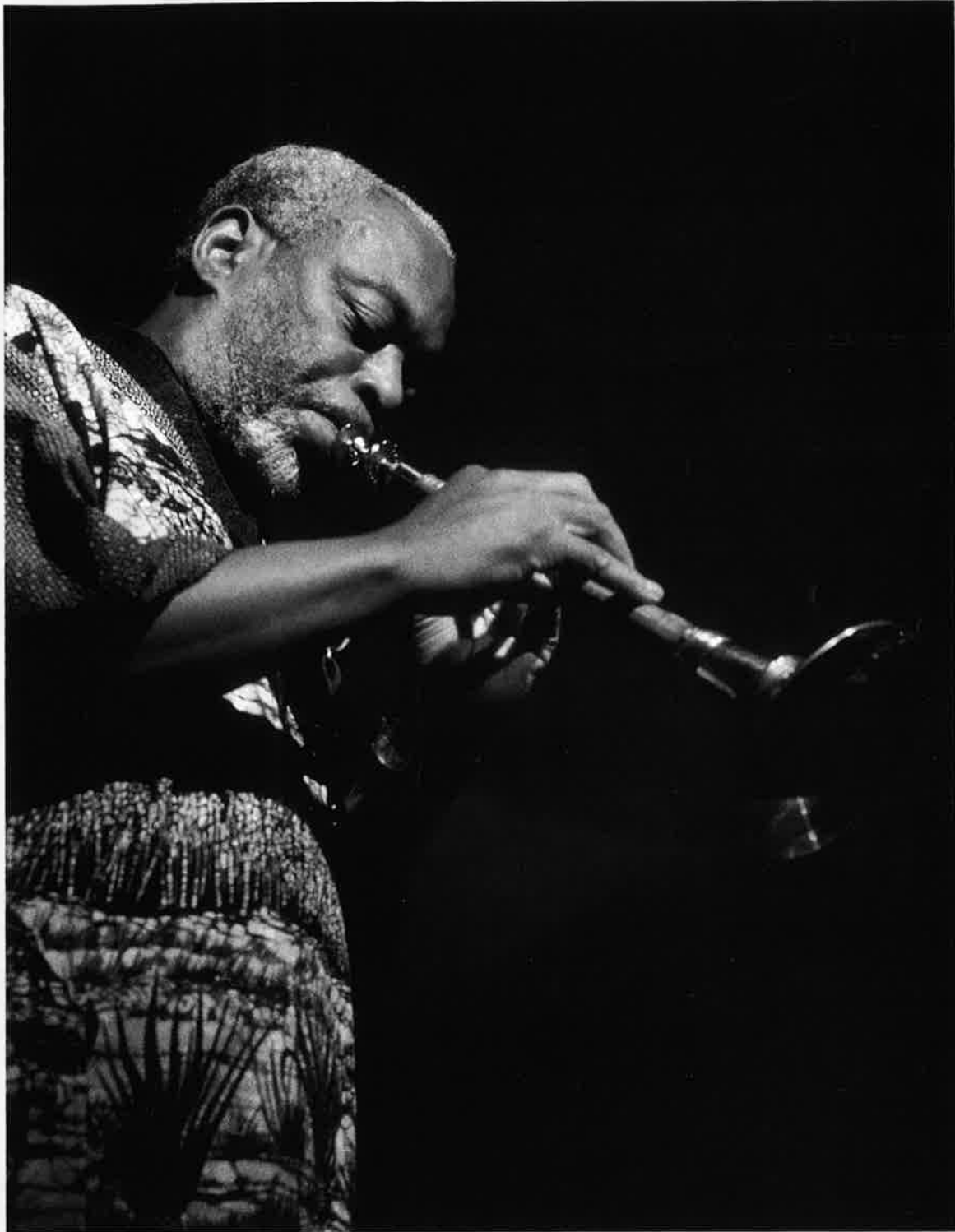
by gail brennan

if he ever wished that more of their fame and, dare we say, money had rubbed off on him.

"Fame and money haven't rubbed off on me," he laughed, "Not in reference to my son either. I'm not jealous, but I'm a little bit envious. He's earned more money in four years than I have in 26. This cat is cleaning up!"

As most readers will know, Dewey's son Joshua won the international Thelonious Monk saxophone competition four years ago (Australian Andrew Speight very creditably tied for third place) and has been heavily promoted and recorded. Father and son have made an exciting CD called *Choices*, on which Dewey plays tenor on only one track, but is featured on alto and melodica on the others.

"But Joshua has kept a level head," said Redman, "unlike some of the so-called Young Lions. No, I'm not rich or famous, but I'm in good company. I have the respect of my peers. Musicians have written songs about me



Nephew of Don, father of Joshua and close associate of Ornette Coleman and Keith Jarrett, Dewey Redman is a treasure in his own right. He'll be here for Wangaratta.

in making music than having a trademark. You know, when I did those records with Ornette, I was literally shaking with fright. Well, I knew Ornette from San Francisco - in fact went to school with him in Fort Worth - but Elvin and Jimmie Garrison were on those records, and you know they'd been with Trane. Jimmie asked me what was wrong and I said I was scared. I said I had no business being there. He put his arms around me and told me to just play naturally, don't feel you have to do anything you don't do.

there was fusion and now this, but it's beginning to fade out. There are a couple of nice young players there. Racism does have something to do with that. You feel the difference in Europe. When I go there I'm on TV, people ask for my autograph, to sign records. You're an artist.

"I don't like to be categorised. I always play some bop, some free music and the blues. I'd get bored if I had to play just the one kind all night. But people are more conservative about music than they are about, like,

**"When I did those records with Ornette,
I was literally shaking with fright."**

Bless him. That helped."

I remarked that, much as I loved the hard bop of the 1950s and early 1960s, whenever I played, say, *Change Of The Century* by Ornette Coleman, it struck me that in a way it swung more. It was simpler on one level and more complex on another. It was almost the ideal of what swinging jazz should be. Was it that the concept allowed them to drop all academic fussiness?

"A thing you'll notice on all Ornette's records," Dewey replied. "is that he always has a swinging drummer. Ed Blackwell or Billy Higgins or Charles Moffett. The swing was always there. It had to be: he was from Texas! But he opened up the harmonic thing and that could give the feeling of things running easier. Then you got some sound effects players who missed the point. Whatever Ornette did, he was always swinging. It's not generally known that he has been given honorary degrees by the music departments of a number of universities. I think he's a genius. He's still a very humble man, and he's been through a lot of shit, man. He was my only true friend in New York. Oh yes, I was very lucky to play with him, and with Keith Jarrett, and all those people. I have been very lucky."

Finally, I asked if Dewey saw the big promotion of academically correct bebop in America, almost to the exclusion of anything else, as a backlash of some kind.

"No, it's just the current thing - like

painting. You know, people say Coltrane must have been crazy to play like that at the end. They don't say that about Picasso. In painting people are interested in every period an artist goes through."

Exactly. By coincidence, I had just played a collage of the introductions to Coltrane's *Om*, *Africa Brass* and *Selflessness* on Shannon O'Neill's program on 2MBS FM. Later I ran into young listeners overwhelmed by the beauty of this allegedly "ugly" music. This is part of the tradition, and to exclude it is to impoverish jazz. The same applies to the great Dewey Redman.

At Wangaratta, Dewey will play in trio form with American drummer Skip Hadden and the peerless Lloyd Swanton on bass. It is likely that people like Paul Grabowsky, Ian Chaplin and maybe even Steve Lacy will appear as guests with this band. Grabowsky is also writing a piece to feature Dewey with his Art Orchestra. Dewey's trio will also play the Melbourne International Festival Of Arts on October 14 and 15, the Travelodge in Brisbane on the 18th, Sydney's Basement on the 20th and 23rd, the Bowling Club, Armidale on the 21st, the Basement on the 26th and 27th, and Olim's, Canberra on the 28th.

Dewey Redman has played the same Selmer Mark VI tenor saxophone for 28 years. He uses a Berg Larsen hard rubber mouthpiece with a Prestini No 4 reed.

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"NO SLAVES"

It barely seems credible that the first ever album from Mark Simmonds' Freeboppers is only now being released - after the band has spent thirteen years in the vanguard of Australian jazz. Better late than never... Birdland should get some sort of medal for recognising that Simmonds is one of our most significant players and composers, whose art has cried out for recording. The other labels should be putting on dark glasses and blushing. Then again, they're probably saying Mark *who*?

Simmonds, born in Christchurch, New Zealand, in 1955, has been living in Australia for 18 years. Initially a trumpeter, he swapped to saxophone in 1972, finding he had a natural aptitude for that instrument. He commenced Jazz Studies at the NSW Conservatorium the following year, which coincided with his beginning to move freely in the Sydney jazz scene. He has been moving freely ever since, his vast, impassioned tenor sound like beacon to his listeners.

Just as, during a performance, the music often gushes from him as though something has burst, so Mark needed no prodding to unleash an erudite torrent of opinion, fact and fascinating insight. In a free-wheeling chat at his Redfern flat, Simmonds began by pouncing straight on a subject that clearly needed to be aired.

"There's a whole bloc in the Australian jazz scene that's been holding things back for years and years. There's this force that says that if you don't play bebop the same way that Charlie Parker played it, then you're not playing it correctly. And it's an incredibly shallow attitude towards music. My music is bebop, but it wouldn't be recognised as such by some people, because I'm more interested in ideas than style. You don't create something new by knocking

down what exists, and trying to create something out of nothing, which some kinds of free-improvisers are into. As far as I am concerned, you take the *ideas* from the tradition, but not the style."

Simmonds went on to explain how this relates to his composing: "A composition arises out of a question; it's an exercise in developing a problem. So you take the ideas that you need to answer these musical problems. You look for things in existing languages that have worked successfully. By lateral thinking, you rearrange ideas from different styles in juxtaposition. And then the problem

restrictions within the group that force certain musicians to be stuck in the role of a *slave*, almost. If someone does a solo as such, it's because they have the strongest thing to say at that point in time; not because it's institutionalised that way. So, at any point in time, even in what might appear to be a saxophone solo, if the drummer picks up on an idea of mine, and an interplay starts happening and ends up as a duet, then there can be periods where the drummer actually takes the lead role."

Simmonds has always liked his drummers to play more drums than cymbals, in order to increase the melodic content, and to get away from the *ting-ting-a-ting* cymbal pattern, which he finds a cliché. To him a swing feel is a body rhythm that runs much deeper than such superficialities. When I suggested that the freeing up of the conversational roles has encouraged too many drummers to shout, he

pointed out that often this was not so much a matter of the dynamics as the density, and that by moving the music off the cymbals, he avoided the wash that occurs when the cymbal overtones pile up. He also punctuates his pieces with periods when the rhythm section pulls out completely.

"We have the attitude that you don't make the rhythm happen by what you play. You feel the rhythm, and then anything you play is rhythmic. It's got to be felt first, before you actually play. I think that's a trap a lot of musicians fall into: they think they're going to make something happen by playing a certain way. It can *appear* to be happening, but it's on a very superficial level. The pulse has to be played as little as possible; it is something we all feel rather than play, and it should be communicated to the audience through the ideas, and not because the bass drum's going 'boom, boom, boom'. So everything is on a feeling level rather

MARK SIMMONDS

talks to
john shand

becomes how to resolve those ideas. I'm not just talking about jazz. I'm talking about composition, or art in general.

"For me, it's very important to be really clear about the difference between bebop as a style - as it was played in the 1940s by Charlie Parker - and the ideas it contained, such as moving away from role-orientated functions in the rhythm section: that is, the bass and drums being there just to accompany some sax player doing a twenty minute solo. That's the best way to lose an audience. The irony is that people like myself who try to do something original are often called self-indulgent. Whereas the real self-indulgence is people that will get up and play a twenty-minute solo without any concern as to whether they're telling a story that says something to the audience.

"My music is very much about moving away from the kind of

than a sound level: the musicians are dancing in their bodies, and so their ideas communicate that rhythm to the listener, and the listener dances in his or her body. That's what we're aiming for, anyway."

The rhythmic possibilities of jazz have always been a major attraction for Simmonds, and he has little interest in music that is devoid of this component. "I've never been of the opinion that there is any such thing as free rhythm. A lot of musicians think, quite naively, that when they hear Coltrane in the last couple of years of his life, or Albert Ayler or Cecil Taylor, that they're playing some kind of rubato. I actually thought that, myself, when I was younger. I thought the music didn't swing. But one day I was listening to *Sun Ship* by Coltrane, and the penny dropped that this was the same as *Giant Steps* or something. It swings like mad, but they weren't stating the pulse. And I think any good contemporary jazz of that style does swing really strongly. I personally hate it in situations where it's just wallowing around in rubato. I'm very strict about symmetry of phrasing, as well. A lot of people have misconceptions that my music has similarities to Ornette Coleman's. My music comes from bebop, as with Miles and Coltrane. It's very symmetrical in terms of division of time."

You won't find the heads of the tunes getting much of a work-out at a Freeboppers rehearsal. Besides ensuring the pulse of each piece has been internalised by each player in the same way, they mainly concentrate on what Simmonds calls the "the improvising language of each piece", going on to explain that there are certain rhythmic and harmonic juxtapositions to be resolved and dealt with. When I asked if there was not a danger of an established vocabulary restricting the spontaneity of the improvisations, he replied that such a vocabulary is

designed to open the music up and to undermine role-orientated functions.

"We have a few bits where we allude to stylistic tradition, but it is almost a tribute to certain styles. If the bass and drums go into a traditional swing thing, it's certainly not the norm, though most

"Dedication, hard work, talent, courage, and persistence go a lot further than what colour skin you've got."

of what we do are swing *feels* as such. There are riffs, but the whole idea is that the riff is a motif, just like the horn melody is a motif, which implies certain tonalities and rhythms on which to improvise."

Players working with Simmonds must have a reasonable grasp of the bebop tradition, and a good facility in standard chord changes and substitutions, though he explains that, harmonically, his music is not built on complex alterations, so much as polytonality.

"All my music is about simplicity of content; the complexity happens in context, through the juxtaposition of simple ideas. To my mind, all great music is like that. Most great composers and great musicians have narrowed down their language more and more as they've matured, but the way they deal with that language has



The FREEBOPPERS (L to R)
Scott Tinker, Steve Elphick, Simmonds, Simon Baker.

become deeper and deeper."

Mention of the possible reintroduction of a piano or guitar to the Freeboppers led to a conversation about the merits of many rock guitarists, sound-wise, over their excessively samey and "clean" jazz counterparts.

"I personally really love John McLaughlin's playing with Miles Davis," said Mark. "I think that John McLaughlin in that period was one of the master musicians of jazz. And it's also a beautiful example of jazz not necessarily being black or Afro-American, as well. Dedication, hard work, talent, courage and persistence go a lot further than what colour skin you've got. I don't think that there is such a thing as Black music, or Afro-American classical music. I don't think music has a colour or a race. I think that's very destructive kind of thinking."

One of the ways that it becomes destructive is by leading to a tendency to place overseas artists on false pedestals. When Simmonds arrived New York in 1980, for instance, he soon discovered that it took more than one gig to hear the top players performing at the level of their best records. This disappointment was more than off-set by the relationship he struck up with saxophonist George Coleman, who was to prove a major influence.

"I was fortunate enough to have a Steinway grand where I was living, and George just loved to play the piano, so he'd come over for an hour lesson, and he'd be there for five or six hours, playing the piano, and writing things out for me. He's a master player of the traditional chord progressions. He filled in some of the gaps in my bebop playing, and he also enabled me to make the connection between my own music and bebop, in terms of the language. That was probably the most important thing. So the way I play my own music is still very much coming out of the things I learned from George Coleman."

To my ears, Mark Simmonds and the late Merv Acheson have produced two of Australia's most instantly recognisable tenor sounds. Simmonds explained that there was no secret beyond what he described as "elitist listening": concentrating on Coleman Hawkins, Lester Young, Ben Webster, Sonny Rollins and John Coltrane. Other players were listened to for musical reasons, but not so much for the sound and technique of the saxophone. This partly explains the lushness of his sound; something that sadly fell from favour sometime in the '50s.

"It's still unfashionable now," Simmonds suggested. "I'm an expressionist, most definitely, if you're going to give it one of those aesthetic descriptions. That thing you were saying about guitar players applies to saxophone players as well, particularly tenor players. Wayne Shorter, for instance, has been a big hero for a lot of Australian players, and maybe Michael Brecker. Whereas I've never been a fan of Wayne Shorter. I've always been a big fan of Coltrane, but not so much the '50s Coltrane. As far as the '50s went, for me there was only ever Sonny Rollins. Coltrane developed a bigger sound in the '60s."

Other heroes were Archie Shepp; the aforementioned Merv Acheson, with his sound like aural honey; Charlie Holmes; Johnny Hodges; Benny Carter. On the current Australian scene, Simmonds particularly enjoys Paul Furniss' playing in the swing style.

"I went and sat in with his band on Saturday night, and what a great band. You wouldn't get a band playing that

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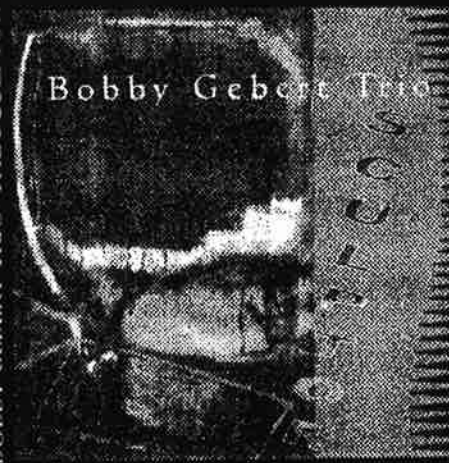


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music any better than that anywhere in the world. He's a great all-round musician. For my money, he and Bob Barnard are two of the best players Australia's ever produced. They've got that magic fluidity that just flows out. Everything they play is rhythmically sparkling, and they've got the sound."

Mark seldom plays gigs outside the Freeboppers any more. He attributes this to having spent too long working in bands to make the money that would supposedly allow him to concentrate on his own music. As countless others have learned, the system did not work.

"It ended up being really soul-destroying, and I nearly killed myself, really. So I can't afford to do that any more. I'd rather just hang in. I think there's a light at the end of the tunnel. Look at the amount of local jazz records coming out. It's fantastic."

Finally added to that list comes *Fire*, the long awaited debut album from the Freeboppers (reviewed elsewhere in these pages). It was recorded earlier this year using a valve tape-recorder, going direct-to-stereo, so there was no re-mixing. For what was to be a single CD, it proved impossible to pick which tracks to leave out. Producer Kieran Stafford's solution was to release a double. The material is all written by Simmonds, except for a rather oblique version of *Body'n'Soul*, on which he alludes to the melody about as much as Coleman Hawkins does on his classic takes.

"After a couple of hours we'd done two tunes, and weren't very happy with them. Then we got into a groove and did something like nineteen tunes in one or two takes. We came back the next afternoon for a couple of hours and did a couple of tunes, and redid the two tracks that we'd done at the beginning of the first day. A lot of it was getting the right sound and balance in the studio; just getting used to it and getting warmed up. We didn't even go into the sound-room to listen to what we'd just done. We went in there after the first hour, altered the balance a bit, and then we just played."

Given the intensity with which Simmonds yearns for his music to be "right", I had thought he might be a difficult person to record, in that he would never be satisfied with a given take. In fact, this was why he avoided the booth, not wanting either the false elation or the negative cringe feeling

that can predominate at the time. Ultimately pleased with the result, Mark's main concern is that a listening audience used to a diet of digital compression will find the sound rather confronting.

"It's a matter of it being as close as we can get at this point in time. I think there's a hell of a lot of room for improvement there. But the drumming, for instance, is sensational. I think Simon [Barker] has done a wonderful job in a short time, given that I put a lot of pressure on him."

Like any composer, and particularly a jazz composer, Simmonds is reliant on the interpretive powers the players bring to his material. From so many years of the Freeboppers existing, there is now a pool of musicians who are familiar with the music and the philosophy. A large part of his own understanding of his compositions has come from hearing how other band members have attacked them. He will then throw back at the musicians ideas that they may have originated.

"Maybe I've been more aware of the idea when it's happened than they've been when they've played it. But what I do is try to create the vehicle for people to find their own originality. Each musician approaches the music in a very different way. Simon plays very differently to previous drummers Greg Sheehan or Andrew Gander. So there is actually an incredible amount of freedom."

Now the ice has been broken, one can only hope that Mark Simmonds will be free to record his vibrant music again and again, without us all having to wait another thirteen years.

Mark Simmonds plays a 1961 Buffet Crampon Super Dynaction, made in Paris. (The same model as Albert Ayler played.) With this is used a Claude Lakey 8-star plastic mouthpiece, with medium-hard to hard Rico Plasticover reeds (the hardness depending on how much he has been playing).

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MANLY JAZZ FESTIVAL



Manly. As much as Bondi, it is a name evocative of sun, sand and surf.

But much more than Bondi, it has a holiday feel about it; a sense of having gone somewhere. Catching the ferry to Manly has long been one of great affordable pleasures of Sydney.

On the Labour Day long weekend (September 30 - October 3), that glorious ferry ride will set you down crawling distance from the largest and most popular jazz festival in the country: the 18th Manly Jazz Festival. It has become etched in the psyche of Sydney, with crowds of up to 100,000 pouring into the seaside suburb over the long weekend. It seems as though everyone who is not watching the Bathurst motor-race is there. Yet the unique local geography accommodates such vast crowds without it becoming excessively uncomfortable. All you need is a sun-hat and your ears. As a family outing, it's ideal.

The festival combines free outdoor performances with ticket-entry indoor concerts at night. All stages are close to one another, and include the Manly Pacific Parkroyal Hotel, pubs and church halls, as well as in the streets and on the beach-front.

The line-up is extensive, with imported acts coming from Italy, Switzerland, Japan, USA, Indonesia and New Zealand, including: Swiss pianist Moncef Genoud ; Americans Dan Barratt, Don Rader and John Harkins, as well as an act that has clearly excited director John Speight, African-American poet Yusef Komunyakaa. This has to be interesting...

The range of local performers is vast: Tom Baker, Bob Barnard, Jim Kelly, Graeme Lyall, The Engine Room to name just a few. Additionally, there will be a host of acts from the stable of Larrikin Records: Renee Geyer tops the bill, plus the Foreday Riders, Marie Wilson, Pamela Knowles, George Washingmachine and Ian Date, Ike Isaacs, the Umbrellas, Banana and Tim Hopkins. James Morrison and his Big Band star at the gala opening party on the Friday night at the Manly Pacific Parkroyal. Sounds like a l-o-n-g weekend.

John Shand



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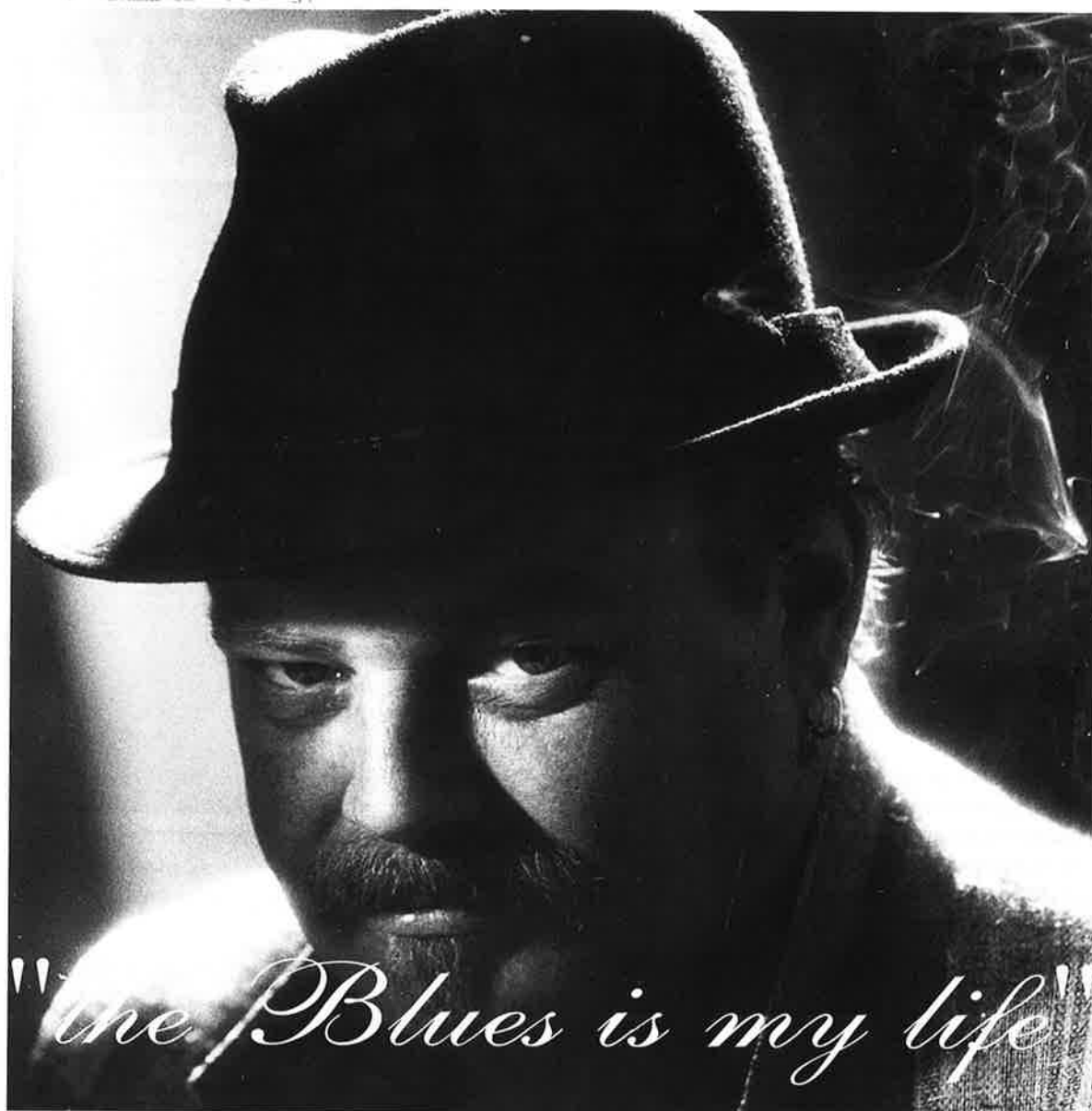
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Dutch Tilders has been a fixture on the Melbourne music scene for as long as I can remember. Whether playing solo or with a band, he is still an ubiquitous figure, recognisable for his trademark hat and sunglasses as much as his nimble guitar-picking and a gruff voice that persuades you that he is singing every song from personal experience.

Perhaps he is, at that. As well as traditional blues themes about hard times, and love betrayed or scorned, he sings a lot of amusing ditties, such as his own *Good Morning Cigarette*, *Stoned Again* or *Pool Shootin' Fool*. He comes across as an engaging personality, who enjoys nothing more than a yarn and a laugh. That quality comes across in conversation as readily

as it does when he is on stage.

Dutch Tilders has a lot of career to talk about. Born in Holland in 1941, he emigrated to Australia at the age of 14 with his family. He taught himself to play, from listening to the records of blues men like Big Bill Broonzy, Blind Blake, Brownie McGhee and Lightnin' Hopkins.

He first recorded for Bootleg in 1972, then made a series of albums for Eureka through the '70s: *Break*, *Working Man Direct* and *The Blues Had A Baby*. Those albums are all collectors' items today, but more recently-converted fans can enjoy Tilders' music of that period through last year's Blues Club Records CD *The Eureka Files*, a sterling set of out-takes from those Eureka sessions.

Recent years have also seen the

release of two CDs on Blues Club Records by Dutch's working band since 1988, the Blues Club. *The Blues Is My Life* and *Live* both show off the qualities of Dutch's singing and playing with the hard-hitting Blues Club.

This was entrenched as one of Australia's top blues bands — in demand to play at festivals around the country (including the East Coast Blues Festival, the Gold Coast Jazz Festival, Wangaratta, the annual Melbourne Blues Festival, etc.), scoring various awards and supporting tours by numerous internationals - when Dutch surprised everyone by forming a new band around the middle of the year.

His new band, The Holey Soles, finds Dutch playing acoustic guitar, joined by Hugh Paddle (electric guitar), Anthony Harkin (harmonica), Peter

Howell (acoustic bass) and Ian Clarke (congas, snare drum). It is a quieter, more subtle setting for Dutch's masterful blues storytelling.

JaB : To start with, let's talk about your new band, The Holey Soles. How did that band get together?

DT : Peter Howell's an old friend of mine; we've recorded together. Ian has jammed with me for years, and we used to go out sometimes as a duo; when I was doing a lot of solo gigs, I thought it'd be nice to have a conga player along, give me a bit of moral support.

Anthony Harkin started jamming

So I thought, if I don't have the Blues Club, I'm gonna do something else. It's nothing new, of course... something old-new, you know what I mean? It's like buying a brand new 1938 Ford (laughs).

JaB : When I heard the band the other night, you were doing one or two traditional blues, and a few original songs, too — some old, some new.

DT : Yeah, and some rags, some new ones, some that I wrote, some that other people wrote. Well, there's a lot of things you can do acoustic that you couldn't do with an electric band, the feel is all wrong for it. You could do

JaB : Let's go back to the start. I believe you got your first guitar when you were a teenager?

DT : I was a teenager, yeah, wasn't quite twenty. I paid five pounds for that thing, an Ibanez. I got it from a friend of mine, I think he saw me comin'. It was impossible to play; of course, I didn't know that. I used to borrow guitars from friends, you know, I used to sit around playin' other people's guitars, but I'd feel as if I had one of my own. It was a shitbox, but it was mine [laughs].

JaB : And you taught yourself to play?

DUTCH TREAT

Dutch Tilders discusses his career in the blues with adrian jackson

with me ten years ago, when we used to do the jam sessions at the Windsor Castle. Hugo is the only new one, he's like the baby of the situation.

JaB : How did the Blues Club come to disband?

DT : Well, everybody wanted to do other things, Geoff Achison especially. He wanted to get stuck into his own band. I was surprised he stayed with me for as long as he did. When he first started with me I thought, "I'll hang onto this fella for as long as I can; he's a pretty good sort of a guitar player." He got even better as he went along. I knew sooner or later he was gonna want to break out on his own, and of course, if he was leavin', I had to change everything else, too.

Winston Galea [drums] had been with me about six years, and I think he had just about enough of it. He wanted to do some other things — I think he wanted to go sailing, more than anything else. Barry Hills [bass] had not enough time to run his side of Blues Club Records, record producing, and playing as well; he was just getting tired.

old Leadbelly tunes like *Keep Your Hands Off Her*; you can get away with that with an acoustic band. You can't do that with an electric band: it'd sound like a country and western band, you know what I mean?

JaB : Are you writing new material specifically for this band?

DT : Over the last three weeks I've come up with about four or five new tunes. But I've got about twenty sittin' around that I haven't been able to finish. Eventually, I think I'll wind up with two songs out of those twenty.

JaB : Any plans yet for an album with this lineup?

DT : I'd like to fool around with it for a while, see how it goes before I'd bother to go into a studio with it. A thing has to sit well with an audience before I can go into a studio. That's the way I've always liked it.

JaB : How have the audiences reacted?

DT : They seem to like it a hell of a lot. I haven't heard anybody complainin', sayin' that it's not loud enough, or whatever. I don't think anybody's missin' the old band at all.

DT : Yeah, I had a friend who showed me three chords. I knew the rudiments, cos' I'd studied piano when I was a small boy. I figured out the mathematical system, like if these three chords are fingered like so and so, and if I put fingers here, I'll wind up with something else. I used to write diagrams, write 'em all out, which is a beautiful way to teach yourself. I knew exactly where my fingers were going to go, because I'd drawn these diagrams.

Then I found out that you can get books that do all that for you, but y'know I never saw any of those until it was too late! (Laughs) Just as well, 'cos I didn't find the chords that I'd made up!

JaB : How long did it take before you started sounding like yourself as opposed to sounding like your heroes?

DT : Oh, I never really tried to sound like 'em. I wanted to do what they did, but I didn't want to sound like 'em. First of all, when you're learning an instrument, and you hear somebody play a phrase, well, you know, you can play a phrase, too. You

don't know what to do with it, but when somebody else has played a particular phrase, you think, "Well, I can copy that. Now I got an idea of what's happening."

None of those things ever go away. Then you wind up developing your own ideas on top of it, and you mix 'em in, and when and how, I don't know. Where I started and where all the others left off, I have no idea. And I don't think all the others have left off anyhow.

JaB : You started off in the '60s playing the folk club circuit...

DT : Yeah, coffee lounges.

JaB : Was that always how you made your living, or did you have a day job to start off with?

DT : Oh, I worked as a toolsetter right up to 1973. '72 I think I recorded, and it was '73 that the Bootleg Family went on a national tour, and I had to give up my day job. That's how that happened. It was purely by accident. I didn't want to be a professional musician; I just thought it might be a little bit of fun to go and do this for a while. It seemed to me, if it didn't work, I could always get a job again, anyway, it was no big deal. Mind you, that's not the same today, heh, heh.

JaB : I guess your career has had it's share of ups and downs.

DT : It's had plenty of ups, plenty of downs. It's given

**"Sometimes I feel so good, I think to myself,
if I'm gonna die, let me die now."**

me a lot of pleasures and a lot of heartbreaks.

JaB : What have been the highlights?

DT : Oh, I had some wonderful tours with the likes of Brownie McGhee and Sonny Terry, Taj Mahal, I thoroughly enjoyed them. I've had some lesser tours that I didn't really like much, I won't mention the people. I like to talk about the good times, otherwise I'd just want to sing the blues. [Laughs]

JaB : With guys like Taj and Brownie, was it a matter of talking music, or just getting to know them as people?

DT : Oh, none of us ever talked music. We'd sit back and play along with each other, after hours, after shows, sitting around having a general drink and a chat, telling jokes and just...you know, male bonding, heh, heh.

JaB : Do you have any favourites out of all the records you have made?

DT : I still like my old *Working Man* album, I think that's one of my favourites. And I think the last album, the live album, is pretty damn good, too. I'd never recorded before an audience before, it's like a completely different feel. I can listen to that and say, "Yeah, that was a pretty good day!" There were a lot of people there; I can see all their faces.

JaB : I guess you've seen a lot of changes in the blues scene around Australia, and Melbourne in particular. The audience seems to have grown a lot in the last few years.

DT : The audience definitely is growing. I meet people of all ages, who tell me, "I just got into the blues, man",

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you know, they've just discovered it. Even old folks I come across: I mean old folks, people who are even older than myself, about 60 or so, sayin' things like, "Hey, I just found out about this blues music thing". It's great! So there's a huge amount of new people comin' to the fold, you might say. Where the music's going, I can't tell you. I can tell you where it's been, but I can't tell you where it's going.

JaB : There are a lot more local bands playing blues.

DT : There's just a few hundred more than there used to be when I started playin', I can tell you that. There's an awful lot of young players about, it's good to see.

JaB : You still play the odd gig solo?

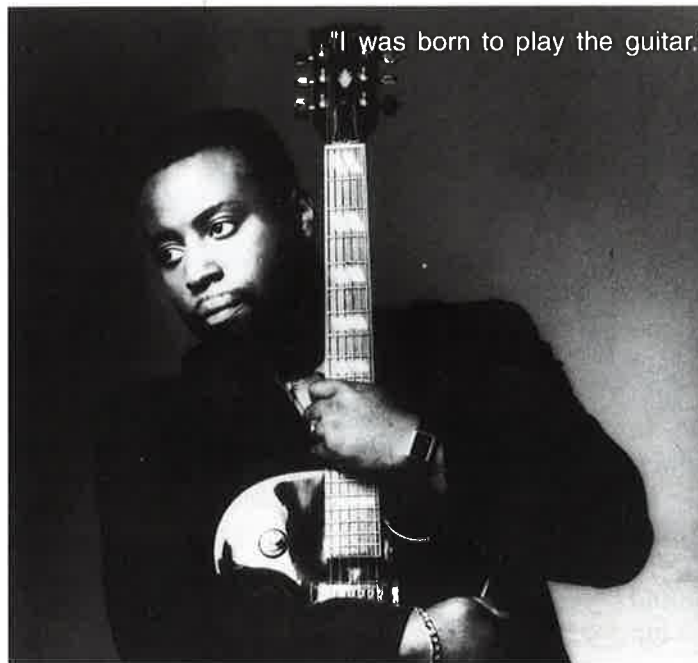
DT : Just every now and then. I thoroughly enjoy that, too. It's a challenge to do it all by yourself, 'cos you know, you can't slack off. Every now and then, if you're workin' with a band, you can lean back and let one of the other guys do somethin'; you can take a little breather and then re-establish yourself in the situation. Whereas, if you're on your own, you can't take any breathers, man, you're doin' the whole damn show and you gotta keep it up there.

JaB : Either way, it seems like you're always having a good time when you're on stage.

DT : Yeah, I like the idea of layin' a little bit of bull on people. Often it has nothin' to do with the song I'm about to sing, either. Once I'm on the stage, sometimes I feel so good, I think to myself, you know, this feels so good, if I'm gonna die, let me die now. You know what I mean? Heaven!

RONNY JORDAN

by Peter Jordan



"Basically, in street terms, I'm opening doors to people who otherwise wouldn't give a shit about jazz."

The Rolling Stones are about to embark on their Golden Pension tour, Bruce Springsteen has disappeared from view, and gangsta rappers have quickly descended into self-parody. Popular music seems to have run out of credible heroes and, at the same time, it has run out of ideas.

So it should not come as a surprise to learn that jazz, along with many other musical forms, is increasingly being called on to help resuscitate an essentially moribund music. Technology, of course, makes the process of appropriation easier. Sampling allows groups to trawl the history of jazz for phrases and lines that appeal; tasty morsels added to an otherwise thin gruel.

British group US3 has produced an entire CD, *hand on the torch*, based on samples from old Blue Note recordings. It is an interesting synthesis of the original music, rap and some biting playing from trumpeter Gerard Presencer and saxophonist Steve Williamson. However, as Village Voice jazz writer, Gary Giddens, has observed, it is hard not to come to the

conclusion that the most compelling ingredient is the sampled tracks themselves. Interestingly, the album was released by Blue Note who, no doubt, are keen to encourage a new generation of listeners to explore the label's back catalogue.

It is not only through forms of direct appropriation that jazz is being added as a delectable ingredient in the world's pop factories. The acid jazz phenomenon - which includes groups like US3 - that has swept clubs throughout Britain and Australia in the last few years has, to varying degrees, seen elements of jazz incorporated into a mix of rap, hip hop and funk.

One of the most successful musicians to be marketed under the acid jazz banner is 32-year-old British guitarist, Ronny Jordan. His 1991 dance version of Miles Davis's, *So What*, was a British Top 30 hit and his two albums, *The Antidote* and *The Quiet Revolution* have sold by the barrow load.

In Australia for his first tour, Jordan told *Australian Jazz and Blues* he felt restricted by the term acid jazz. "It's a label I don't really like. It's a label

I'm not very uncomfortable with. It limits you and gives people the impression that's all you do. I'm trying to get rid of labels. Music is music".

Jordan developed his musical skills by playing in his local church and fell in love with jazz after hearing Miles Davis play *My Funny Valentine*. He describes the late trumpeter as his favourite musician of all time, but says the music that put him on his present course was jazz-funk.

"It was listening to that sort of earthy, gritty jazz-funk sound of the '70s. I never lived through the '60s, but the '70's for me was where it was at. You had Herbie Hancock's *Headhunters*, Donald Byrd, Roy Ayers and Lou Donaldson".

The spinning wheel of fashion has turned yet again and jazz-funk, like flares, is enjoying a resurgence. Jordan says the live element of the music goes a long way to explaining its success.

"The '80s was the period when you had a lot of people playing tapes. There was a lot of techno stuff, which for me speaks, but it's very hollow in terms of creativity. People are now into live music, watching a band on stage.

That's what it was like in the '50s, '60s and '70s. But in the '80s the live situation was kind of dying a death except for the jazz clubs and the really hard-core rock. But live performance is coming back strongly now, which is a good thing".

For all his love for earth and grit, Jordan's albums largely offer polished surfaces. Guitar lines that are sometimes sinewy, but more often silky, meld with mid-tempo dance beats. The prevailing mood is mellow.

Jordan has attempted to grapple with one of the most difficult problems in the popular music business: how to express yourself creatively and gain mass popularity at the same time. He has consciously styled his material with this issue in mind, and believes he found the right balance on his first album, *The Antidote* (1992).

"The combination I was trying find with that album was to get a jazz hip hop record which wouldn't be too heavy; which would have some sort of underground credibility, but can also cross over on radio. I think I've come up with the right combination. Although it is acid jazz - if that's what they want to call it - it's got some radio friendliness and that's enabled it to be played world-wide and become an international success".

If it sounds as if Jordan would be equally at home designing breakfast cereal ("not too light, not too heavy") it would seem that he has adopted George Benson's philosophy when it comes to questions of art versus popularity. The American guitarist - who Jordan cites as a major guitar influence along with Wes Montgomery and Grant Green - said: "My first interest is in making the listener happy, and if kids can't hear it, I don't care how good it is, you can't sell it to them".

To be fair, Jordan has never sold himself as a jazz musician. Nonetheless, he does regard improvisation as the key to his musical self expression. "For me jazz is what you play - the improvisation - whether you play horns, guitar or piano, your improvisation is jazz.

"But at the same time, you have to cross over. A lot of jazz records get lost. A lot of them don't get heard at all.

You have to go to a limit because you want your stuff to be played. Back home, they hardly play jazz records [on the radio] anymore. Jazz just seems to be an ugly word right now with a lot of the media and the record companies".

Jordan's pessimism about the state of jazz in Britain makes him look elsewhere for inspiration. "I don't really think there's much of a jazz market in the UK, to be perfectly honest. I tend to look more to the States, Japan and part of Europe for any vibe. It [the jazz scene in the UK] has a very elitist vibe to it, which I don't particularly like. Although, having said that, you do have some promising musicians who can play and they deserve wider recognition".

Jordan is nostalgic for the days when jazz was a genuinely popular form. He sees himself as presenting a version of the music to people who would otherwise not hear it.

"For me, jazz right now is back where it should be. It's real music based on reality and the thing is young people are buying it again. Okay, I never once said my music was jazz, but its a modern day relation to jazz, only that I'm sort of aiming at the young people because they are the ones that are open to the whole thing. They can b e c o m e appreciative of the likes of Miles".

But does his audience make the c o n n e c t i o n between the music he plays and some of its jazz influences? Jordan is emphatic: "Big time, big time. I've lost count of how many times in shows I've done where fans come up to me with my CD to sign and they'll pull out a Miles album, you

know, *Kind of Blue*.

"When I did the *Quiet Revolution* tour in Europe people were coming up to me with Wes albums with *Mr Walker* on it [the Montgomery composition appears on Jordan's second album]. It is good, so I am getting through and I'm pleased about that."

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IN HER OWN SWEET WAY

RENEE GEYER

by david sly



Renee Geyer has long fought battles as a recording artist, forever struggling to be allowed to be herself. Since she first enjoyed hit records in Australia during the 1970s, Geyer has been steered by producers and record company chiefs to fit set perceptions of her style and capacity. The resulting records never satisfied her. She believes the problem has been curbed.

Summer, Winter, Spring and Fall, her 18th album, was recorded live in the studio, in Los Angeles last year, with a family of talented players including Brazilian guitarist Dori Caymmi, Bonnie Raitt band members Johnny Lee Schell (guitar) and Mary Greb (keyboards), Bruce Hornsby Band drummer John Moto, percussionist Lenny Castro and trumpeter Patches Stewart. It boasts what Geyer affectionately describes as "eleven spontaneous, soulful

performances". Even a year after its completion, she remains thrilled by the results.

"It's very different to the normal string of my records, but it's probably the closest it's come to actually representing me on record," Renee says. "There's some Brazilian pulses, a blues, a bit of jazz, some dusky torch songs, a South African rhythm rippling though Paul Kelly's song *Careless*...a little bit of a lot of things, which is what I like."

Still, despite the fruits of her labours, stifling misconceptions of Geyer's work remains in place, especially in Australia. After doing the recording with financial assistance from friends, Geyer now finds that major record companies have balked at distributing the album. It isn't what they expected of her and they don't know how to market it as a result.

For anyone who has seen Geyer performing in the eight years since her

last album was released here (she makes an annual return for a series of club dates around the nation), the tone of the new album comes as no surprise.

However, the big record companies remember Geyer's pop hits - and if they can't hear another one on tape now, they aren't interested.

"This album is a hard sell, in anyone's terms," Geyer says. "I know that anything that falls under the broad heading of R & B is going to have difficulty being accepted in Australia. I'm not offended, I know that it is better they don't even deal with me if they don't understand me."

It took someone beyond the mainstream to recognise and appreciate what Renee was offering - Warren Fahey, of Larrikin Records, who immediately grasped the album, and Renee is most pleased to be working with Larrikin.

"They have an understanding of this type of music. They issued the

soundtrack to *The Piano*. They have the Rounder blues label. They can work this type of record because it makes sense to them - even if it is unique."

The unique qualities of Renee's album stem from a unique collaboration with Australian songwriter, Paul Kelly. They formed a friendship in 1992, after producer Martin Armiger asked them both to sing on the soundtrack to the television series *Seven Deadly Sins*. When Kelly went to Los Angeles to further his own recording and performing career last year, he hooked up with Geyer, spending time together listening to favourite records, seeing other performers they admired in clubs, writing songs. Slowly, ideas began to evolve of what songs and sounds would make a good album for Renee.

Kelly came to have such a strong input on the project that he was given the mantle of producer. He set about hunting down the musicians and studio environment to best suit Renee (and their modest budget). What was most important that he knew and understood Renee - and what her voice could do.

"People in Australia kept saying 'What? Paul Kelly is producing you?' but they didn't understand what he could do for me," Geyer says. "Just because he's not a soul singer doesn't mean, he isn't soulful. He's one of the most soulful people I've ever met."

Kelly was able to give Geyer a strong body of songs to record, some from other writers, some which he had written with a women's voice in mind - and she was able to twist his

compositions into new shapes with dynamic, distinctive performances.

In the studio, Kelly was also able to calm and soothe Renee. "Like all great singers, she gets nervous and insecure about herself in the studio - and needed reassurance that what she was doing was right," he says.

He was also able to keep the project on course. It was swift and

"Like all great singers, she gets nervous and insecure about herself in the studio - and needed reassurance that what she was doing was right."

*Paul Kelly
Producer*

efficient, with the songs captured on tape within four days. What's more, the tapes captured the essential liveliness and emotive qualities of Geyer's performance.

"It's not a technical record, but it most certainly is compelling," Geyer says. "Paul was so important because he insisted that at every turn, this had to remain a quintessential Renee record. And that's what we've ended up with; the real essence of what I am...

on record."

And now she is back in Australia, touring again with her "boys" that she always like to make music with - Harry Brus on bass, Mal Logan on keyboards, Steve Edmonds on guitar and Greg Toll on drums - and is preparing to thrill her loyal, devoted fans with performances to match her new recorded offering.

But when Geyer returns to Los Angeles, principally to work as a contracted staff songwriter for EMI Music, the echo of her Australian audience's applause takes a long time to fade from her ears.

"It's an anti-climax to walk away from that good feeling but at least I'm never left sitting on my bum in Sydney after a tour," she says. "In Los Angeles I get down to work, I have to. It's the sort of push I need.

"To be truthful, I like the anonymity of Los Angeles, even though I don't actually get mobbed in Australia. You see, I never was a graceful star. I think it's nice not to be noticed. It's the stares that get to me - 'Yes, okay it's me, so let's just move on' - because I'm happier just slopping around in an old track suit, getting the work done."

But if this album lives up to its potential, Renee will be edged back in the spotlight again - doing the media duties and smiling for the photographers and keeping up appearances to satisfy a hungry marketplace. Confidently, she says, she is ready if the call comes.

"Oh, I'm much more graceful now," she chirps.

"You see, I'm a professional."

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WHAT'S WITH WANGARATTA?

by gail brennan

WANGARATTA

I am not alone in calling Wangaratta our greatest festival. Others may have different reasons for bestowing this accolade, but here are mine. In the four years I have attended I have heard maybe three bands I didn't think deserved to be there. Wangaratta has almost no dross. Wangaratta makes a point of bringing out artists we would otherwise be unlikely to hear: those who are either too young to be known to most promoters (sensational young bop alto saxophonist Vincent Herring was the festival's first guest) or whose expression lies somewhat outside the well-tryed mainstream (Sam Rivers and Arthur Blythe are past guests), or whose music is so mature, deep and gimmick-free that they have never been heavily promoted (eg the great bop pianist Barry Harris).

Wangaratta makes a point of highlighting contemporary Australian jazz. Other festivals have done this sporadically, but Wangaratta is always solid. Wangaratta also makes a point of featuring the best of our often neglected traditionalists. The main venues - the Town Hall and the Playbox Theatre - are adjacent, and it is possible to move backward and forward in time as the best of the new and the old succeed each other on these stages.

This year's international guests are world-renowned traditionalists The Swedish Jazz Kings - who will be joined for some sets by Australian masters Ade Monsborough, Graeme Bell and Bill Howard - and pioneer stylists Dewey Redman and Steve Lacy. Steve has never been here before. He is a brilliant choice. For those unaware of him, a comparably important and eclectic figure might be Jimmy Guiffre. Redman and Lacy will both play with Paul Grabowsky's sensational Australian Art Orchestra, which is packed with local contemporary talent. The contemporary Australian line up is actually the strongest ever,

with a special youth appeal. Perhaps the most extreme and intense music will be provided by Brisbane's Artisans Workshop and Mark Simmonds' Freeboppers. Bands like Carl Orr's and Nude will be funky and danceable.

This year the blues contingent is also specially strong, with my must-hear choice going to The Mighty Reapers, and the festival has been extended to take in the Monday preceding Melbourne Cup day. This is a cunning move designed to allow flexitimers to fill in the day before going on to the cup. The Monday night concert combines Lloyd Swanton's joyful, world music jazz outfit The Catholics with the popular big band swing and R&B of the Moovin' And Groovin' Orchestra plus Don Burrows' truly all-star quintet featuring the sensational Graeme Lyall and superb Melbourne pianist Tony Gould. This is the kind of setting that will bring out Don's true greatness. Original, contemporary vocal approaches will be taken by Kate Swaddling and Michele Morgan, and - this is a great stroke - John Sangster will present sections from his *Hobbitt Suites*. Craig Scott's band Improviso must be one of the most brilliant bop-oriented bands ever assembled in Australia. Their great pianist Cathy Harley will also lead a trio in one of the pubs, which will provide the foundation for jam sessions.

Wangaratta is a short bus or rail ride from Albury, if you are flying (your travel agent should be able to make the links for you). It is a comfortable drive from Melbourne or Canberra, and if there are two drivers it is a breeze from Sydney, too.

Motels cost from \$40 to \$80 a double per night. Tickets for the festival will go on sale from August 1, from Bass. The \$75 Festival Pass gives you admission to all events except the Friday night Dinner Dance (with the Swedish Jazz Kings) and the Monday night concert. The all-inclusive Gold Pass costs \$95. Day passes cost \$45. The Monday

night concert costs \$25 on its own. Bass bookings are on 11500 (Melb metrop area) or 008 338 998.

For further information, including accomodation bookings, call (057) 21 5711. To request photos or arrange interviews etc, contact Artistic Director Adrian Jackson on tel: (03) 898 6276 or fax: (03) 898 8487

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"HARPIN'ON"

I caught up with Junior Wells on the morning after a sell-out concert in Canberra. Although looking thin and tired, Junior was very generous with his time and gave many insights into several periods of his life, particularly the early days in Chicago, touching on many other areas on the way through.

JaB : When you were growing up

until I went back down there, you know. I met Big Walter Horton down around there too. And then later on I met him again in Chicago. I met Billy Branch in Chicago. James Cotton - I met him in Chicago.

JaB : So a lot of people went to Chicago from the South for work?

Junior : Yeah, a lot of guys come to Chicago because at that time jobs

was workin' and expenses wasn't so high as they are today, so everybody could do a thing. I could get an apartment like this here [a motel room] with a kitchen and everything - cost about twelve dollars and fifty cents a month. Food wasn't that high. You didn't have to pay no light bill or nothin' like that, or water bills, so you could get by. It was great.



and learning to play, were there lots of good harmonica players around in Arkansas?

Junior : If there was, I didn't know nothin' about it, cause when I came to Chicago I was goin' on nine years old. When I was getting out of school, I started meeting some harmonica players. Some people you never even heard of, like a guy named Four City Joe. I met the late Sonnyboy (Williamson II) whose name was Rice Miller. Also, livin' right across the street from me was Junior Parker. I didn't know he was playin' harmonica

JUNIOR WELLS

by peter gelling

was like gold. You could walk down 47th Street or 63rd Street or this street or that street and they had so many clubs you could just walk out of one door and right into another. Seven nights a week you could be workin'. You wouldn't make big money, but you

JaB : Are there still many clubs now?

Junior : No, not in Chicago. Not as many as there used to be, cos there were neighbourhoods where some of the so-called Church people voted this district dry - you know what I mean? So when they voted the district dry then you'd be playin' in some other club in another area, and the people who voted the dry would be over at that club, dancin' too. So you got a bunch of hypocrites, that's what you got. So religious they don't want nobody with a liquor licence in their neighbourhood.

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JaB: I've read about you playing in Muddy Waters' band a lot. How did you find the difference in roles playing in his band and then being the band leader and singer yourself?

Junior : I've always sang and played. I had my own band before I was with Muddy, you know. I went with Muddy a little before I went into the [National] Service. I went in the Service in '53 and I got out in '55 and I started back with Muddy. I played with him up until about the early part of, ah... '58. Then I quit, cos I asked Leonard Chess [owner of Chess Records] about recordin' me and he told me, "Nah, you're not ready right now. I'll let you know when you're ready. You just stay back there and play behind Muddy." I said, "No, I won't do that." I said, "I'm goin' back, get my own group again."

It wasn't that I didn't like Muddy. I loved Muddy because he was a good person. He taught me so much, and he showed me so much about how to carry yourself around people. But I knew that it was time for me to move on and do somethin' for myself, so that's what I done. So I stayed like that and then in 1970 I fired my group. I had fired them all. Then The Rolling Stones came and they wanted me and Buddy [Guy] to come to Europe with them on a tour. Buddy had a band and they didn't want two bands, so we just went together with his group. We enjoyed ourselves and we stayed together for a long time, me and Buddy, but the money wasn't gettin' any better. We ended up gettin' the same between us as we each could have got with our own band... and we didn't get enough time to really express ourself. We decided that it was time for him to do his thing to get his recognition and me to do my thing, get my recognition. But you can't tell that to people, because other people think you had to have a fight about something. You know, they'd say "What did you and Buddy have a fight about?" I said "Who the hell had a fight?" I don't think there's nothin' on God's earth that if Buddy was able to do, that he wouldn't do it for me. And I know there's nothin' I wouldn't do it for him. If anything happens to me, I bet you I know who the first person gonna try be there.

JaB: Buddy Guy.

Junior : That's right. He don't care where it's at, he's gonna come and, I'd do the same thing for him.

JaB : In an interview you said you don't really like to sing a song unless you really feel it. Do you think that's partly what attracts people to blues, the fact that you can feel it so strongly?

Junior : Yes, because if I can't feel it myself, how can I make the people who come to see me feel it? I sing a song I feel myself so I can deliver it. To make the people out there feel it you got to deliver it to 'em. I couldn't write a song if I didn't feel it, so that's that.

With these words they carried the last of Junior's gear out to the van and got in to begin the eight hour drive to Melbourne, where they were performing that night. Even though Junior Wells has had a measure of success, I couldn't help thinking that a man who has been so influential in the course of the blues and all popular music should be in a position to take the trip by plane at the age of 60.



B O B B Y G E B E R T

by
john shand

sculpting a career

Life paths and career moves have a funny habit of happening as much by accident as design. Take Bobby Gebert. One of the country's leading pianists for many years, Bobby has become type-cast as Sydney's accompanist *par excellence*. This may have led to much work backing many fine artists, but the lack of opportunities for his trio to strut its stuff has Gebert concerned that the type-casting might be assuming the mantle of a straight-jacket.

Add to this the fact that Bobby also feels he has been falsely branded strictly a bebop player, and it is no wonder he was keen to use our talk to set the record straight about a thing or two.

"I was a member the avant-guard when I was seventeen," he declared. "It just happens that to make a living out of gigs, you have to play everything. I'd love to do a night of free music somewhere, but people wouldn't believe that I could do it. They'd think I was joking, or would go in and play bossa novas all night. I would love to do some free things with someone like Sandy Evans, or with a percussionist, maybe, to expose one of the other sides of my work. I write very freely. I write that way more than in a bebop style, but I don't get a chance to play my music."

Warming to his subject, Gebert explained how his own type-casting was symptomatic of what he sees as the single biggest threat to the well-being

of Australian jazz. "This little scene that we've got here is so small that we all need each other. It's self-destructive to polarize things. You've got this guy saying that's too old-fashioned; that's in *that* slot - when it all should just be music.

"I've got a record of Coleman Hawkins where he played solo saxophone, and it's free. It's not a thing that only belongs to the new people. They used to do that in the '40s: get in a room and all just play, and out of that would come something. How would those great guys have found what they did if they didn't first explore everything?"

"One night in the early '80s, I went to hear Hank Jones at the Village Vanguard, and it was quite a shock to see people like Keith Jarrett and Richie Beirach there - guys that have their own individual style - just in awe of this sixty-five year old master. It's something we don't pay enough attention to. There are a lot of good piano players out there who have been ignored. We don't have a 'statesman' category like America: people like Hank Jones, Tommy Flanagan and Cecil Taylor, who are all between sixty and seventy-five. Here, there's this huge gap between about thirty-five and sixty, and people get put down for being too old-fashioned. All that's happening is people are missing out on something."

Gebert is also tired of what he finds to be a prevailing disposition among local players to take musical criticism as personal criticism. "It's just a thing that seems to be in our culture: we're so paranoid of being exposed. I think that goes right through Australian sport, everything."

Lest this give the impression that Bobby had more axes to grind than flags to wave, there were other matters to bring out his own brand of placid ebullience. First of all, no fewer than two "Mo" awards had recently fallen from the heavens: Gebert was named the Jazz Performer of the Year, and the trio was Jazz Group of the year. More used to rubbing shoulders with the might-have-beens and should-have-beens of show-biz, I asked to see the trophies. Prefaced by a quip to the effect that such things were hardly pre-eminent in the Gebert scheme of things, he took me through to where the two golden statuettes adorned a mantle-piece near his baby grand.

Hopelessly naive in such matters, I asked if they were gold. Gebert looked at me askance. "Yeah, sure," he said. "I'd be in New York by now..."

Another reason for optimism was the fact that an album of trio music, called *The Sculptor* (on ABC records), should

"This scene here is so small that we all need each other."

be released about the time you read this. Since the recording, the band's line-up has changed, with Ashley Turner replacing Jonathan Zwartz on bass, while Andrew Dickeson continues his crisp work behind the drums.

In addition to the regular work - a steady four gigs a week at the time of the interview - the trio rehearses twice a week for four or five hours. When they are to back a visiting performer, Gebert endeavours to get the charts in advance, and have the band as well prepared as possible before the artist's arrival. This was the case with both Johnny Griffin and Claire Martin, for instance.

"You're not there to show what you can do. You're there to make the guy sound as great as he can. Johnny Griffin wanted the piano to be almost non-existent. When he was working with Monk, he used to love it when Monk went to the bar, because he reckoned Monk fucked him up... He didn't want to know about me pushing or shoving. He just wanted the sounds and the rhythm.

"Everyone wants something different. It seems like it's in vogue in England not to have the hi-hat on `2' and `4' in ballads, for some reason. It's not the way I would do it, but that's what Claire Martin liked. Though she's very talented, and her material is great.

"I like accompanying singers, but I would much prefer to play instrumentally more. With the trio, I look for important traditional things that work, and then try and work them over. I don't take someone's personal thing; I just take the essence of what works, and then try and put it into our form."

With *The Sculptor* out, and plans for a piano "choir" afoot, perhaps Bobby Gebert will find a way to shake off the straight-jacket, without shaking off all the work.

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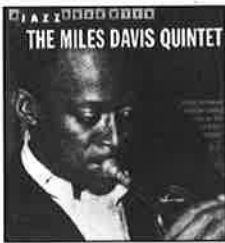
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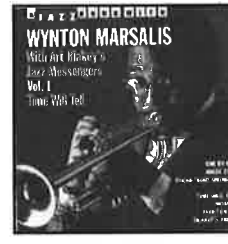
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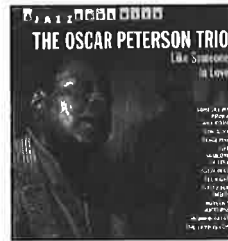
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JOHN FOREMAN

S till only 22, pianist John Foreman has started his career in music on a very promising note. He can be seen on national television daily as musical director and pianist on Good Morning Australia, on the Ten Network.

His debut album, *No Jivin' (on BMG)* garnered a lot of positive reviews. It featured him solo, in a trio or band situations, with players including trumpeter Rod Hayhew, saxophonist Lisa Parrott, bassist Adam Armstrong and drummers Virgil Donati, Andrew Gander, Toby Hall or Gordon Rytmeister. And he is part of the powerhouse fusion group, *Playdiem*, who have just released a self-titled album on Larrikin.

John took a break from his busy schedule at the channel 10 studios to talk to **ADRIAN JACKSON** in Melbourne.

JaB: I believe your big break came when you won the Nescafe Big Break Award. Can you tell me about that?

JF: Yes, I won that in 1991, when I was 19. I think it was my parents who suggested I should apply for it. I spoke to Mike Nock, and he kind of helped me put the application together, and later he produced some of the tracks that finished up on the album.

JaB: Did you have to submit a demo tape?

JF: No, the idea was, I had to tell them what I would do with the money if they gave it to me. I told them I would make an album that would showcase some of the outstanding young jazz players in Australia. Fortunately, they went for it. They give away six of them each year actually, it's eight now and not just to musicians, so I was really happy they went for a jazz one.

JaB: Can you go back before the Big Break, and tell me about your background? I believe you came from Newcastle originally.

JF: Yes, I studied classical piano for quite a long time. My first-ever band was a ska-reggae band in Year 7, then later I played in a rock band. When I was in Year 8 or 9, I started playing with some friends at school in a band we called Blues By Five. That was my first jazz band, and the other players were people you might know

of : Lisa and Nicki Parrott, Andrew Dickeson and Adrian Mears.

JaB: Was that as good a band as people might expect, knowing how good all of those players are now?

JF: Let's say we evolved. We started off nowhere, then all discovered different things around the same time. The pinnacle for us was in 1988, we came down and played at the Manly Jazz Festival, and that was filmed, and shown on the ABC as part of *The Burrows Collection*. That was quite a big deal for us, coming from a pretty small scene in Newcastle.

JaB: When did you move to Sydney?

JF: In 1988, the family moved to Sydney. At that stage, I was unsure about being plummeted into the very large pool that was Sydney, compared to the relative comfort of Newcastle. I spent the last two years of high school at the Conservatorium High School. I got to study classical piano with people like Nikolai Vlasenko from Moscow. At the same time, I was doing maths and the regular subjects, and I also took a few lessons with Roger Frampton. So that was a very productive and enjoyable period for me.

After that, I did the two-year Associate Diploma of Jazz Studies course at the Con. I got to study with people like Roger Frampton, Mike Nock, Paul McNamara, Don Burrows

and George Golla. And I got to do a lot of playing with different student bands all the time.

JaB: Did you get a different message from each of those teachers you mentioned?

JF: Absolutely. Everybody's got their own style of playing, and bound up with that, everybody's different in their teaching style. That made it very interesting; I came out of there with a thorough and well-rounded view of the music.

JaB: Was there any one approach from those teachers that struck you as the "right" one?

JF: Not really. What I did was kind of take the best bits from all of them, and combine them into something that made sense to me.

JaB: So what did you do when you left the Con?

JF: Well, even before I left, I was gigging around town, playing with different bands, doing jobs with singers, playing with established people like Steve Hunter and David Jones.

JaB: How did you score the job at Channel 10?

JF: I started there at the beginning of '92. That was through the freelance scene: I worked for a tour management company who organised a tour for Bert Newton. So I met him on that, and shortly afterwards, he offered me the job.

JaB: What are the pros and cons



of the job?

JF : Well, it's not your traditional musician's hours, getting up at 5.30 every morning; that's not terrific. But you get to meet a great variety of performers and work with them. In the jazz idiom alone, we've had people like Joe Williams, Buddy De Franco and Louis Bellson on the show... James Morrison, Don Burrows, Buddy Greco. And a lot of terrific pop performers, too. You're constantly being challenged with new things, which is great. I enjoy interacting with Bert, he encourages that. It's a good, fun show to work on.

JaB : Obviously, it's good exposure for you.

JF : Absolutely, you can't beat that.

JaB : Do you find that it takes you out of circulation, as far as gigging goes?

JF : A little bit. I mean, it's hard, but it isn't impossible. I hope to do some more live work. I have done a few things this year. Just recently, I was in Sydney for the Playdiem album launch. In Melbourne this year, I've done things at Bennetts Lane and the Continental.

(John's performance at Bennetts Lane was a solo performance, as part of the Melbourne Jazz Co-operative's program; his performance at the Continental was at the helm of a trio, with bass guitarist Jeremy Alsop and drummer Darryn Farrugia).

JaB : Is the trio with Jeremy and Darryn a permanent situation?

JF : It is. I really enjoyed playing with them that night. They're both excellent players in their own right, and they work very well together. So I hope to be doing a bit more work with them.

JaB : Getting back to the album *No Jivin'*, was that financed by the Big Break Award?

JF : Up to a point; then BMG stepped in.

JaB : That was an important development, being signed by BMG. They've got a big jazz catalogue, but you're the only Australian jazz artist they've signed. How did that happen?

JF : Well, I think winning the Nescafe Big Break Award gave me some credibility with them. A few

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people in the company were genuinely interested in getting something happening with the jazz side of things; I guess I turned up at the right time.

JaB: The record features a lot of different players, and has an unusual mixture of original material and popular material. How did that all come together?

JF: Fortunately, the record company gave me a free choice with both the musicians and the material. I thought that, being a debut album, it was important to include a lot of original stuff. Then, rather than doing the standards that everybody does from the '40s and '50s which are great songs to play, but they've been done so often I thought it might be nice to do some more contemporary popular material.

(The songs he chose were The Beach Boys' *God Only Knows*, Sting's *Moon Over Bourbon Street* and Marvin Gaye's *I Heard It Through The Grapevine*.)

JaB: Why did you choose those particular songs to cover? Did you like the melodies? Did they offer something as blowing material?

JF: A bit of both. They had a good melody, an interesting chordal progression, also an interesting sentiment or lyric. On a song like *I Heard It Through The Grapevine*, where there's a bit of anger or hurt in the lyric, it was interesting to try to get that across instrumentally. As for the players, they were mostly people I had met through the Con. They were people who I know would work well together. The original idea was to showcase a lot of young musicians, so that's why there are so many different drummers, for example, on the album.

JaB: Have you been happy with the album's sales and reviews?

JF: The reviews have been really good. It got a lot of coverage, especially in the Sydney street press, and things like *Rolling Stone*. I think BMG have been fairly happy with it. They might do something with it internationally; there's a good chance of release in England particularly. That would be great. The sales have been okay, too: it didn't go Top 40, but no-one really expected it to.

JaB: I know they produced a video of *Melon*. Did that achieve much?

JF: Yeah, it got played a few times on *Video Hits* and *Rage*. It helped generate awareness of the album.

JaB: Do you have any plans for another album with BMG?

JF: Well, no definite plans as to what I'll do on the album; but BMG have told me they do want to do another one, and fairly soon. I guess I'll start work on it later in the year.

JaB: What can you tell me about Playdiem?

JB: Well, that's a band with (bassist) Steve Hunter, (drummer) David Jones and (guitarist) Guy Le Claire. It's great fun to play with those guys, who are all great players, especially David, who's such a legend. We've had a great reaction, especially for our live performances. I think people really react to the energy the band generates. I really enjoy playing that music, because it's so full-on and unrelenting. It's quite unlike anything else I've ever done.

"UP THE HUNTER VALLEY - A TALE OF TWO FESTIVALS"

Spring days and jazz festivals. That the two go hand-in-hand has clearly occurred to more than John Speight of the Manly Jazz Festival, because there are some nine events around country during that same month. *Nine!* And they try and tell us this is a minority art-form.

The Brisbane Warana Festival extends over two weekends, and has a strong line-up. On September 24-25, Paul Grobowsky, Mike Nock, Artisans Workshop and



the Swedish Jazz Kings are amongst the acts. The following Sunday is a blues day that includes Li'l Fi and the Delta Rhythm Kings, Phil Manning and Dutch Tilders.

One of the more bizarre pieces of programming amongst all this occurs in the Hunter Valley in New South Wales. On consecutive weekends, there are two entirely unrelated festivals at two different vineyards. Now I admit I may have lost the odd brain-cell over the years, but this sure confuses me, and I can't help but imagine it will do the same to the general public, regardless of the state of their brains.

On the weekend of October 22, the Rothbury Estate plays host to *Jazz at the Winery*, and a week later Tyrrells present *Jazz in the Vines*. I even had to make two stabs at typing it to get it right. The line-up for the former, which begins on the Friday, includes: Craig Scott's burning quintet, Improviso; Don Rader with the Ed Gaston Quintet; Grace Knight with her ten-piece band; the Red Onions from Melbourne; Margie Lou Dyer; John Morrison's Swinging Sidemen with Su Cruickshank; and the 23-piece youth ensemble Jazz Connection, directed by Judy Bailey.

This list will grow further between the time of publication and the event, itself. On-site facilities will include recreational activities for the kids, affordable gourmet buffet dining, and, of course, Rothbury wines.

Then there's barely time to dash home, empty the plonk

The Zairean singer and percussionist, Jean-Paul Wabotai, has announced he is donating a percentage of his Rothbury fee to CARE Australia's Rwanda appeal.



JAMES MORRISON

out of the boot and sample it, before heading back to the Hunter for Round Two. This one includes: Don Burrows; James Morrison; Dale Barlow, Monica Trapaga; Andrew Oh; Trude Aspeling; Bruce Mathiske; the Dixieland Five; Suzanne Wyllie; the Mt View High School Showband; and John Foreman, all contained in a one-day event, starting at 11am and winding up at 6pm.

Once again, there will be gourmet food, this time supplied by the Hunter Valley's leading restaurants, for around \$5 a serve - the same price that the bottled wines will start at. You can even get there on the old 3801 steam train from Central Station in Sydney, which sounds like fun.

By the time you get home from this one, you should have a healthy cellar and a healthy knowledge of who's who in Oz jazz.

John Shand

Amongst the grape vine...

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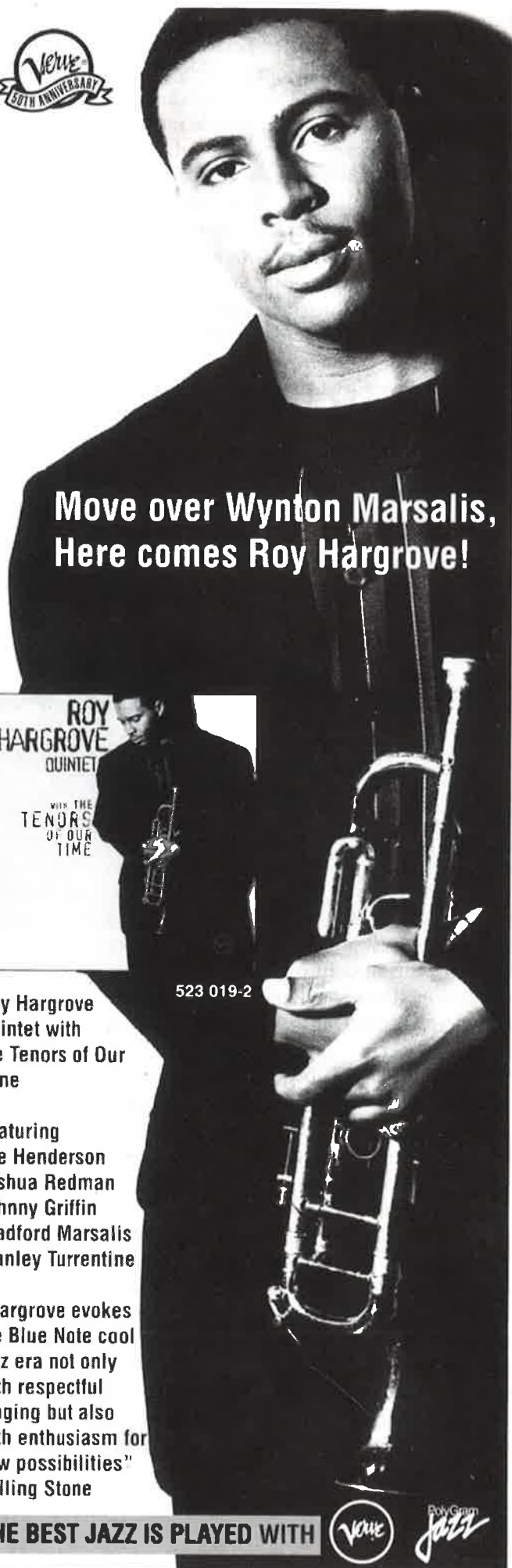
ONE FROM YOU

Dear JaB,

Peter Smetana's review of my album *For Sure* portrays me as a plagiarist who has wooed the "establishment" and become their "darling", hoodwinking them into believing that he is a "true talent". According to him, if it weren't for the brilliance of the musicians I recorded with, the album would be consigned to "oblivion". (I certainly agree with the bit about Adam Armstrong and Andrew Gander being brilliant).

I am apparently a plagiarist because I play "exactly like Keith Jarrett" (!) and have deliberately copied Keith's "sing-along vocals". I have no qualms about acknowledging a major influence, but there is much music on *For Sure* that does not even betray Keith's influence, let alone being an exact copy of his style (I defy anyone to detect a Keith Jarrett influence in *A Night in Tunisia* for example). Another point: sometimes an artist can sound like another artist not only because of direct influence, but because both artists share a similar musical background. Like Keith, I was trained as a classical pianist and am interested in bringing elements of the classical approach to my jazz playing. I was starting to do that before I heard Keith, but hearing him was like a beacon that helped to light the path on which I have chosen to walk. I think this is simply the process by which all artists are nourished by their influences.

Taking up the issue about the so-called "vocals", there are just four or five spots in the entire CD where you can very clearly hear my voice, and each lasts no more than a few seconds. I'd estimate that you can't hear "singing" for 95% of the CD's playing time. I raise this to correct the completely false impression given by the review that I "sing" non-stop on the album (which went as far as a mocking description of the album as being by a "vocalist with self-backing" and doctoring of the album credits to include one for me as vocalist). Then from outright untruths to sophistry in the assumption that because a pianist sometimes "sings along" and Keith Jarrett sometimes does too, conscious imitation must be taking place. Again, both artists can just be coming from the same place, in this case a place that many others also come from. Here is a list of just some of the jazz and classical pianists that I have



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Rolling Stone

THE BEST JAZZ IS PLAYED WITH



musicians who used to frequent Club Eleven on a regular basis. Not only because he was a great drummer - still is, but he used to wear T-shirts before they became a fashion and advertising statement.

Most of the guys who played in the "Gaiety Swing Band", i.e., Terry Wilkinson, Allan Geddes, Dave Rutledge, Arthur Hubbard, Norm Wyatt, Jimmy Edgecombe and Clare Bail, played at Club Eleven, and I was privileged to hear legendary altoist, Frank Smith play there on several occasions.

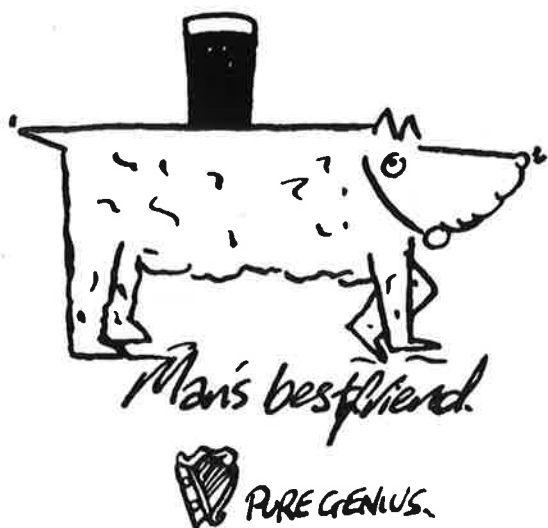
I was always fascinated by Frank Smith, not only because of his modern and exciting playing, but also because he played what appeared to be the world's oldest alto, held together by fishing line or similar, but oh how he could swing.

A Dutch bass player, Fred Logan, ran Club Eleven, and it was the place to go on a Sunday night, especially when Sydney in the fifties usually closed Saturday night, round midnight.

Jimmy Shaw also mentions Stan Kenton being here in 1957. I and a friend attended his concert at the stadium, then walking back through the Cross found him having a meal in the "Hasty Tasty". Stan Kenton was a very gracious man, especially when two uncouth youths requested his autograph whilst he was eating.

Anyway, the period that Jimmy Shaw mentions in the late forties and through the fifties was a wonderful era for modern jazz. A period that still gives me warm feelings when I reminisce with my friends about Sydney musicians who use to play the "new" jazz at venues like Club Eleven, El Rocco, Mogambo and other places that have now become a dim and pleasant memory.

Arthur Carr



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WESTERN AUSTRALIA

MICHAEL PIGNEGUY
SEXTET.

Hyde Park Hotel, Perth

Following their success the previous day at the Jazz Australia Showcase in winning Best Band category, the Michael Pigneguy Sextet performed to a near capacity audience at Perth Jazz Society's weekly Monday concert.

Led by drummer Pigneguy, the sextet represents some of the finest young jazz musicians in WA. David McGregor (tpt), Chris Greive (tbn), Russell Holmes (p) and the leader are graduates of the Jazz degree program at the WA Academy of Performing Arts. The other players are Carl Mackey (tnr & alt sx) and Marcus Dengate (el bs).

Mackey showed throughout the evening the prodigious technique that has earned him an invitation to record with Lionel Hampton following a support performance with the Kalamunda Youth Swing Band to Hamp's band in New Orleans last December.

The repertoire was mostly original. On several compositions the sextet was augmented by Shane Mancuso (alt sx), Bruce Thompson (bs tbn), Wendy Page (fr hn) and Wendy D'Souza (perc). Pigneguy, the main composer, brings a drummer's emphasis on rhythmic phrasing to a sophisticated understanding of harmonic textures. He employs various contemporary devices in his arrangements, layering the horns, and allocating the melody, for instance, to bass and tenor as in *Odd Jobs*. He is not afraid to delete instruments such as bass and piano, as in *Time Will Tell*, to achieve a specific effect.

Most of the band jammed with the Wynton Marsalis Septet earlier this year, and this experience has certainly influenced them. Pigneguy's "second line" feel on originals such as *Tram Ride* and *Odd Jobs*, inevitably gave a New Orleans flavour to the solos of McGregor and Greive.

By contrast the Bill Evans tribute, *Ballad for Bill*, was a freely modulating ballad with typical Evanesque harmony. Bassist Dengate provided a flawless solo introduction to *Sunday Morning*, though acoustic bass would have been more appropriate on many of the tunes, given the style of composition.

Emma's Day featured pianist Holmes in a trio setting with his own composition, and was an ideal contrast to the preceding Pigneguy tune *Mi Maruca*. This contained a well constructed drum solo by the leader



The Zydecats

over typical horn figures in the latin idiom, and an introduction that showcased percussionist D'Souza with Pigneguy.

It is a pity that in Perth there are so few opportunities to explore writing for non-standard instrumentation. Pigneguy's *Term 17* (what happens after 16 terms of a 4 year Jazz degree?) is an outstanding composition/arrangement for trumpet, alto sax, tenor sax, french horn, trombone and bass trombone with piano, bass, drums and percussion support. Their next performance will be much awaited.

Gary Lee

THE ZYDECATS

The Claremont Continental,
Perth

This is music that will make you smile and want to dance. The Zydecats play the rhythms of New Orleans and the Cajun music of Louisiana, combing them with the music that is rock 'n' roll, rhythm 'n' blues, country, country swing, rockabilly, blues, and '50s jump tunes (a la Tiny Bradshaw).

They radiate a happy spontaneity in a potpourri of well-played music and on-stage fun, with Zydeco and

Cajun tunes, having titles such as: *Jole Blond* (pretty brunette), and *Cochon Du Lait* (pig in milk).

The instrumental solos and vocals are by Bill Rogers (ts), Kent Hughes (g) and Lucky Oceans (pedal steel, accordion) and drummer Conrad's backing rhythms are driving and inspired. His solos (especially on *Hold on to that Tiger* and *Bon Ton Roulet*) are never detached from the overall 'feel' like many drum solos can be. Paul Binn's bass glides, drives, rocks and swings as required, while Rogers' sax playing and vocals reflect his R &

B background: always soulful and energetic. His washboard playing has a rhythmic quality that I have not heard previously from Oz musicians, especially his triplet rhythms on *Big Mamou* (written by Zydeco artist Wayne Toups, soon to tour Australia).

Hughes' guitar playing is always tasteful and energetic, giving the impression that he has plenty more up his sleeve. His vocals are entertaining, especially on his original song *So Long*, a driving rock-boogie.

Lucky Ocean's pedal steel playing reflects his musical roots in Texas Swing. Sometimes driving, and sometimes poignant and sweet, as it is on his original tune *Windy City*. The Zydeco and Cajun tunes are given the essential ingredients by Lucky when he plays on his button accordions. One is, according to lucky, the 'Rolls Royce of Cujun accordions' and was custom built for him by Marc Savoy of Eunice, Louisiana. The other is an off the shelf three row Hohner diatonic/chromatic model that allows him to play in greater number of keys.

The highlight of the session was *Zydeco*, a tune written by Bill and Lucky (recently recorded with four other originals on Perth's Radio JJJ). This tune features Bill on vocals and washboard, and Lucky on accordion. It begins and ends with a stunning Zydeco rhythm, with a rocking guitar solo by Hughes in the middle section.

So look out for the Zydecats live and on their soon to be recorded CD.

Max R. Harris

Where to go...

Three jazz club/societies present weekly concerts in Perth. These are:
Perth Jazz Society

Monday 8.30 to 11.30pm. Hyde Park Hotel, North Perth
Jazz Club of WA Tuesday 8 to 11pm. Hyde Park Hotel, North Perth
Jazz Fremantle Sunday 4 to 7pm. Seaview Tavern, Fremantle.

PJS presents mainly modern, including

interstate guests, and has been in operation since 1973. JC of WA was established in 1983 and presents mainly local traditional jazz bands, with occasional interstate or international guests. Jazz Fremantle has only been operating since 1992. It is successfully taking a middle road, presenting mainstream, some modern and some traditional.

JAZZLINE was established in Perth in 1986. it provides a weekly update of jazz gigs by phoning (09) 357 2807.

John Green's Saturday Jazz on RTR FM (92.1) from 11am to 2pm also provides details of local jazz activities including interviews and recordings of relevant artists where available. John edits a monthly newsletter for his listeners - The Jazz Listener.

The Jazz Guitar Society of WA which is unique in Australia and possibly the world, presents a grass roots bi-monthly newsletter with subscribers world-wide. The newsletter presents guitar transcriptions, interviews and reviews of jazz guitar recordings, videos and books.

The International Association of Jazz Educators Australasian Section is incorporated in Western Australia. IAJE presents the annual Jazz Australia: and performances involving leading US and Australasian jazz educator/performers.

For further information please contact Garry Lee, 2 Bradford St, Mt Lawley WA 6050. Fax 09 271 8995; Ph: 09 272 8705.



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ADELAIDE JAZZ FESTIVAL

Old Lion Hotel, Adelaide

The ambitious Adelaide Jazz Festival, presented for the third year by the Jazz Action Society, enjoyed enthusiastic support, with crowds of 600 people attending a two-day session headlined by Kerrie Biddell and pianist Michael Bartolomei. Also featuring interstate guests Bob Barnard (trumpet) and Melbourne pianist Graham Coyle, the event was especially important for showing the strong new tide of young jazz talent in Adelaide. Djangaroo, Vo-Cool, the Elder Conservatorium Big Band, the popular Leslie Millar Quartet and saxophonist Andy Sugg all chimed in with notable performances.

Outstanding Adelaide reeds player Andrew Firth bid farewell to hometown audiences on July 22 with a performance at the Governor Hindmarsh Hotel, before preparing to fly to London, where he will establish a new working base.

Firth, equally at home on clarinet (for which he is best known) or saxophones, has made his mark as a great entertainer, throwing himself into performance with an exuberance which has made him an audience's favourite, without sacrificing his great touch as a rich, melodic player.

David Sly

PAUL WHITE HAMMOND QUARTET, PIECES

Governor Hindmarsh Hotel

The young musicians of Adelaide are playing some explosive jazz, and the Paul White Hammond Quartet is leading the charge with a brand of powerful, eclectic funk. The student outfit hit the stage with full force, cooking up a boiling funk version of The Meters' *Sissy Strut*, with Paul White pumping a fat sound from his Hammond, drummer Bramley Plain and Damien Steele-Scott (electric bass) motoring aggressively beneath him, and hotshot guitarist James

Muller peeling off lightning licks.

While a diet of aggressive funk kept the climate hot, the quartet also had the ability to ease back for some more tender melodic playing, as on White's original piece *Heritage Walk*.

However it is the quartet's ability to cook up a wild energy in such intricate works as Muller's composition *SS* that marks it as an outstanding act, ready to win wider acclaim.

Also playing on this bill was Pieces, a more conventional quartet, styled loosely around modern bop, but dexterous enough to touch on hard funk, gentle, folksy melodies, shuffles and swing in an impressive catalogue of mature, original compositions.

The great appeal of Pieces is its ability to accommodate three distinctive and powerful but diverse instrumental voices. The smooth, melodic tenor of Martin Aujard, the rich and funky bass of Sandy Klose and the flighty, angular guitar lines of Michael Burgess provide intriguing and dynamic interplay, with each showing themselves to be a capable, interesting soloist but also disciplined as ensemble players. Their value as original composers will continue to rise.

This double bill - one of a continuing series of concerts to promote South Australia's contemporary jazz, funded by the SA Department for the Arts Cultural Heritage - was most heartening, as it gave valuable and necessary exposure to the creative talent which deserves it most.

David Sly

Where to go...

Jazz in Adelaide usually focuses around one pivotal venue - at present the Governor Hindmarsh Hotel. It hosts the Southern Jazz Club gigs every Thursday night and Jazz Action Society

gigs on most Sunday nights, in addition to occasional SA Jazz Co-ordinator concerts and touring national/international performers.

Big name jazz acts on tour also perform at The Office, a stylish, spit-level city bar and bistro which works especially well for more intimate acoustic performances.

For more modern sounds, the Caro Club is the headquarters of cool, where the nightclub lizards hang out and acid jazz performers or cool sounds inspired by late-era Miles can frequently be heard.

The Mecca Bar, a stylish modern bistro, also has jazz from cool combos on some Sunday evenings.

The Metropolitan Hotel has trad jazz and classic swing on Sundays, from the likes of the Tommy Richardson Jazz Band (which also performs on some Fridays at the Union Hotel).

Blues is strong in Adelaide, with electric outfits finding gigs in virtually all of the city's large rock venues. Such places as The Office Empire, The Bridgeway Hotel and The Venue have catered for international touring acts, but the room with the most solid commitment to blues is the Oriental Hotel. It hosts the Northside Blues Club every Sunday afternoon, organised by active blues players and enthusiast Greg Baker, and features the best of Adelaide's more devoted bluesmen.

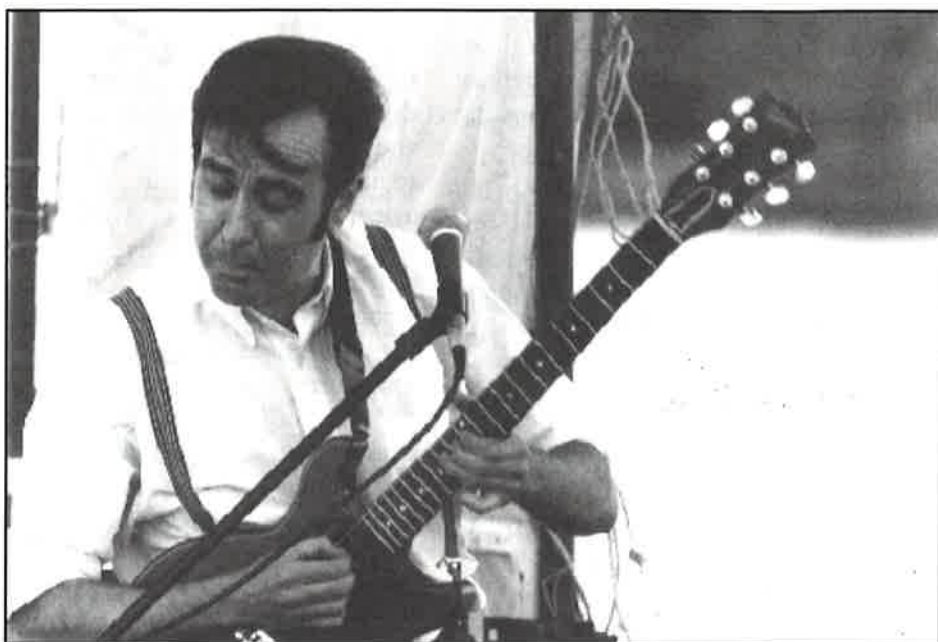
David Sly

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Billy Whitton

SUNCOAST JAZZ FESTIVAL St. Helens

Recipe for jazz festival success: take five dozen of Tasmania's best swing and traditional musicians. Add Tom Baker. Stir well and cook until dawn.

This past June saw the 10th annual Suncoast Jazz Festival held in the sleepy hamlet of St Helens on Tasmania's far northeast coast. What would otherwise have been just a good weekend of mostly local talent, playing in all sorts of weird and wonderful combinations, was enhanced out of sight by the presence of Sydney's Tom Baker, a 40-ish veteran of bands ranging in style from traditional to bop.

The Suncoast festival may be unique in Australia in that coordinator Bruce Haley does not book established bands to appear. Instead he takes his pool of roughly 60 Tasmanian musicians and singers, mixes in a handful of interstate artists (notably Baker and clarinettist Alex Hutchinson), then programs three days of almost non-stop music for crowds that this year topped 450, a stunning turnout for a Tasmanian jazz event.

The result? A trio of Tom (soaring on alto sax and clarinet), with local

legend Ian Pearce and drummer Alf Properjohn, provided the weekend's highlight with a set that included seldom-heard gems like *Diga Diga Doo* and *Redwing*. Playing a borrowed C-Melody sax, Tom really cooked on several standards and fast blues numbers that also featured the excellent Launceston clarinettist Max Gourlay. With other line-ups, Tom reverted to his more familiar instruments, trumpet and tenor sax.

Ian Beecroft's group thrilled an afternoon gathering with some blazing electric blues, and the fine Hobart guitarist Neil Heather chipped in with some tasty Django licks. St Helens now starts its second decade of jazz life on a high note.

Steve Robertson

Where to go...

It's a Sunday afternoon in Tasmania, and if you're out looking for some live jazz, you've picked the right day.

On Sunday at the Novotel Hotel in Launceston, the Gourlay brothers infuse standards with freshness and swing, while at Hobart's Ocean Child Hotel,

saxophonist Deryck Trahair belts out anything from Miles' *Four* to a Jobim bossa, accompanied by Sydney identity Paul Owen on keyboard.

At the Rest Point Casino at Sandy Bay, Ian Pearce heads his quartet, ranging from dixie to swing.

On Sunday nights, guitarist Billy Whitton and the Jive Cats play at the jam-packed New Sydney Hotel, mixing blues with jazz and Texas swing.

Friday nights at Nonie's Jazz Cellar varies from solo piano to the very authentic New Orleans Trio.

On the second Tuesday of end month the Jazz Action Society presents something worthwhile at the Duke of Wellington Hotel. On the last Tuesday, Launceston's Royal Oak is the home of the Launceston Jazz Club. Jazz clubs in Burnie and St Helens also feature local groups or bands brought in from the state's other regions.

There is healthy support for newer trends at venues like Cafe Who and Round Midnight in Hobart. The latter also plays host to two excellent blues artists: acoustic guitarist/singer Gerry Balding, and mainstay of the Tasmanian blues scene, harp player Ian Beecroft.

Steve Robertson

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GOING OFF

Bennetts Lane, Melbourne

The hard bop style of jazz, defined in the '50s and '60s by bands like Art Blakey's Jazz Messengers and the Cannonball Adderley Quintet, is one rarely heard on the local scene. Pianist Mark Fitzgibbon is doing his bit to change that with the formation of Going Off, a sextet designed to show off the best qualities of the genre, whether playing classic material or idiomatic originals.

The band got off to a strong start by playing five nights at Bennetts Lane through June (albeit with an occasional change in personnel, as on this night, when regular tenor player Jim Glasson was interstate). The front line players - trumpeter Scott Tinkler, altoist Ian Chaplin and tenorist Christophe Genoux - tackled themes like Hank Mobley's *This I Dig Of You*, Wayne Shorter's *Venus De Mildew* and Nat Adderley's *Fun* with plenty of confidence and assertiveness. I especially liked the way Chaplin's thorough, bursting-with-energy lines strained at the conventions of the form, without quite going outside them.

Bassist Philip Rex and drummer Scott Lambie combined with Fitzgibbon to give the band a purposeful, bustling foundation. The pianist was fairly laid-back as an accompanist, tracing quiet jabs and patterns behind the horn players, but he sprang into life when his turn to solo came. He reminded me a little of players like Tommy Flanagan or Barry Harris in that his lines swung hard, but with a light, playful touch, and he made liberal use of bluesy flourishes without resorting to cliché. His urgent, two-handed excursion on Bobby Timmons' *Dat Dere* was a highlight of the night.

On local pianist Sam Keevers' *DNA* (one of the non-American numbers in the band's book - they would have played a few more, but for Glasson's absence), Tinkler and Lambie engaged in an on-the-edge duet where the trumpeter produced some audacious, brilliantly executed lines, and the

drummer had to push himself to keep egging Tinkler on. It was one of those passages that had fans and fellow musicians shaking their heads, laughing in admiration.

Adrian Jackson**Contemporary Jazz Concert**
The Malthouse, Melbourne

The Composing Womens Festival, staged around the first weekend in July, involved performances by a number of women composers and (mostly) female musicians, across the spectrum of age groups and musical styles. The Festival's Contemporary Jazz Concert was a notable success, in terms of both the attendance and music performed.

Radha Claridge began with *Internal Logic*, a solo exercise for alto saxophone that ran for some ten minutes without losing the audiences attention and the music performed.

She was followed by Morgana, who presented four original pieces, played with a tangible spirit of mutual support and optimism. Bassist Annette Jenko-Yates gave the band its foundation and a lot of its drive. Drummer Sonja Horbelt and pianist Sue Johnson teamed well with her, but often were as concerned with creating space and texture as they were with more conventional rhythm section roles.

Lisa Young sang both lyrics and wordless lines with clarity, skill and emotional frankness, while soprano saxophonist Fiona Burnett came to the fore with some purposeful, intelligently-paced solos.

After an interval, Carole Fraser relished the role of story teller, whether singing her own songs (accompanied only by herself on clapsticks) or standards associated with Billie Holiday. On the latter, she was joined by pianist Peter Jones, whose playing was busy but sensitive.

The most interesting event of the concert was the debut of Sydney pianist Judy Bailey's *You're An Instrument*, performed by the composer with the

Euchordos Quartet: Edwina Kayser and Elizabeth Duffy (violin), Kerryn Coulter (viola) and Sharon Leitch (cello). Given that they only had a half-hour rehearsal, and the score required the string players to improvise (which they described as a new experience), it was a risky venture. Bailey set the scene, her piano lines swirling, then rippling, around the strings' held tones. The quartet took over to play an attractive, wistful melody, then took turns at improvising over a firm pulse, Bailey hovering in the background, adding subtle touches here and there. The string players did not stray far from the safety of the ensemble, playing embellishments on the melody rather than wide-ranging improvisations.

It would be interesting to hear this group play the piece when they are confident enough to really stretch out with it. But as an exercise in finding common ground between jazz and classically-trained musicians, this was a substantial achievement. Having heard both performances of Mike Nock's piece for improvisers and string quartet, *Environments*, I could not help making the comparison: this piece was clearly shorter and less ambitious than Nock's, but having set its sights a little lower, more closely achieved its goal.

Adrian Jackson**THE BACKSLIDERS**

Continental Cafe, Melbourne

There are not many bands or performers who would challenge Sydney trio The Backsliders for the title of Australia's best blues band. An admirably consistent band, they seem to get better each time I see them in action. Unfortunately for Melbourne's blues fans, they don't seem to make it down here very often, so it was no surprise to find them playing to an enthusiastic, near-capacity audience at the Continental.

The Backsliders specialise in the classic, country blues style, playing songs by the likes of Charley Patton,

Robert Johnson, Howlin' Wolf, Leadbelly, Fred McDowell and Blind Willie McTell. In the wrong hands, it could be a recipe for boredom: earnest musicologists trying to reproduce music of a foreign culture, from a distant time and place. But The Backsliders managed to take the songs (they did just one original, which was not out of place) and make them their own, while somehow remaining true to most of the spirit and the letter of the original recordings; creating music that was vibrant, alive and thoroughly enjoyable.

Guitarist Dominic Turner alternated between a standard acoustic instrument and a steel-bodied, resonator-style model. His work was equally impressive whether playing bold slide guitar lines or nimble, ragtime-style finger-picking. Just as important, his singing sounded relaxed and natural. He does not have a great range or an especially expressive voice, but his policy of avoiding an artificial false accent (is there anything more embarrassing than a white Australian trying to sound like a black American from the 1930s rural South?) and letting the lyrics speak for themselves, worked handsomely.

Percussionist Peter Burgess gave the

music tremendous drive. Perched behind a homemade drumkit (a snare drum, a hatbox bass drum, a washboard and an assortment of cymbals and tambourines), he stomped out the bass drum, all the while playing enthusiastic cross-rhythms on the washboard or snare drum.

The icing on the cake came from harmonica player Jim Conway. At times he chugged along with his partners, delighting in the music's exuberant momentum; at other times, he swooped and skated around them, his busy lines giving the music an element of surprise.

Adrian Jackson

Where to go...

For modern listeners, the outstanding venue is, undoubtedly, Bennetts Lane, an intimate-sized room for about 120 patrons. As even taxi drivers sometimes have difficulties finding it, the best directions for getting there are to travel up Little Lonsdale Street (a one-way street) between Russell

and Exhibition Streets, and you will find Bennetts Lane on your left, about half way down the block.

Most of the major international acts - and Vince Jones - are invariably presented at "The Continental". It is very stylish, and the general sound and sightlines reflect a great deal of planning and consideration.

A new room with some real potential is "Jean-Jacques Oyster Club" at the famous "Jean-Jacques" Seafood Restaurant, in St Kilda. Situated in a very elegant room, with a grand piano and good acoustics, the venue is trying to run into the early morning seven nights per week (with no cover charge).

Other venues that include modern Jazz are The Rainbow and The Royal Derby in Fitzroy; The Esplanade in St Kilda; Mietta's, City. Trad is offered at The Fountain Inn, Port Melbourne; The Bridge Hotel, Richmond; The Emerald Hotel; Auntie Sue's and Bell's Hotel, all in South Melbourne. The Victoria Jazz club operates on Sunday nights at the Whitehorse Inn, Hawthorn.

Martin Jackson



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ACT

THE DAVE BROWN BAND
En Vogue, Canberra

This band is built around Brown's saxophones, the piano of Wayne Kelly, the acoustic bass of Brendon Carke and the guitar of Jim Fuller.

On the first Sunday Simon Barker was the drummer. On the second, Nick Bride came back to Canberra to join the others behind vocalist Gabrielle Bermington. The introduction of Sydney musicians is intended to expose the Canberra people to what Brown described as the heightened dynamics to which the visitors are used. It has worked. The Barker session emphasised his control of rhythms and time, and pushed the other three, all very competent in their own right, just a little further, a little wider. Barker demonstrated just how easily and quickly a group responds to a good drummer, and how a good drummer can soon establish comfort when happy with what is happening.

There were some great tunes played, with a particularly nice reading of *Solo*, with Brown on soprano; and *Softly as in a Morning Sunrise*, *Satin Doll*, *Green Dolphin Street* and *Bessie's Blues*.

On a second visit, the fourth Sunday, the McBride-driven band romped through a variety of tunes, including such as *Green Dolphin Street*, *Straight No Chaser*, *Lullaby of Birdland* and a sensitive airing of Wayne Shorter's *Wildflower*.

Birmingham sang, with her characteristic, and still developing, lovely phrasing and colouring, from a wide-ranging selection. This included *The Lady Wants to Know*, *Whisper Not*, *Do Something*, *Old Devil Moon*, *All or Nothing at All* and *Prayer Dance*.

Michael Foster

BOB BARNARD'S ALL STARS

Canberra Southern Cross Club,
Canberra

Barnard's band sparkled through an

exposition of Chicago-style jazz in the second of a five-concert "History of Jazz", in the club's Jazz at The Cross series.

In the Barnard manner, the group burst into their first bracket with a romp, this time *China Boy*. In a fun-filled concert they played standards, blues, and some less-often heard tunes.

Carol Ralph showed her flexibility with belted-out blues and raves like *Big Butter and Egg Man* and *Take Me Out to the Ball Game*, straight-ahead pieces such as *I've Found a New Baby* and torchy songs, *I've Got a Crush on You* and *That's My Desire*.

For someone who has only heard her singing gospel, her treatment of more romantic material was pleasingly appealing.

Ed Gaston walked a lovely bass solo through *Why Wasn't I Born?*; Len Barnard played a typically exuberant drum solo *Jeepers Creepers*; and Kenny Crawford's piano was the driving force in the rhythm section's outing in *Blues in the Closet*.

Paul Williams, who played with lovely tone and phrasing on tenor sax throughout, demonstrated his exceptional reading of *Body and Soul*, enhanced by Barnard's mallets and Gaston's bowing.

With Barnard maintaining his crisp and brilliant tone, pushing and being pushed, it all came together in an evening which kept the full house content and there until the lights went up.

Michael Foster

JUNIOR WELLS + THE CHICAGO ALL STARS

Tilley's Devine Cafe, Canberra

After mixed reports of Junior Wells + The Chicago Allstars at the Basement in Sydney, I wasn't quite sure what to expect. However, as soon as they hit the stage, all misgivings were swept away as it became obvious we were in for a great night. The band

started with a funky rendition of the Meters' *Cissy Strut*, followed by Sonnyboy Williamson's *One Way Out*, sung by drummer Willie Hayes. Then it was time for Junior Wells. His voice appeared before he did, coming out of the kitchen with a radio mic, putting everything into his own *Broke and Hungry*.

The packed house was enthusiastic from the moment he appeared and got even more so as the night progressed. Junior played a couple of tunes from his latest album *Better Off With The Blues*, and then launched into some old favourites including a great version of *Stormy Monday*. This song has been done to death by thousands of average blues rock bands, but to hear it done by one of the original masters makes all the difference in the world.

The band's use of dynamics was excellent, and they knew when not to play as well as when to play. Each of the players was featured during the night, and all showed themselves to be good soloists as well as sidemen.

Many requests were fielded, including *Lord have Mercy*, *Snatch It Back And Hold It* and *Good Morning Little Schoolgirl*. He also played a great version of Merle Haggard's *Today I Started Loving You Again*.

The only disappointment of the evening was that we didn't get to hear Junior play more harp. Speaking to him later it became clear that the reason was probably a long-standing cough. However, when he did play he still had all the intensity and tone as well as his unique style of phrasing. Listening to him play, sing and talk it was easy to see that his musical style came straight from his personality. Everything he did had the blues at the heart of it.

Peter Gelling

DIG

The Basement, Sydney

DIG is one very popular band right now - popular on a rock band scale, with a young audience who probably had not heard of Monk, for instance, until they heard DIG's tribute, *Wind-up*. They came on late on a Sunday night, playing to a crowd for whom getting up the next day for work was a bridge to be crossed sometime in the future; well after they had savoured their favourite group.

While the sound and lighting are like a rock gig, the four players are very low-key on stage: still very much musicians rather than performers. Keyboardist Scott Saunders was the most charismatic, easily donning the front-man's mantle to do his rapper routine on three or four numbers.

The rhythm section of Sam Dixon on bass and Terepai Richmond on drums shone. Richmond was endlessly inventive without destabilising the all-important groove, while Dixon kept his considerable technique well in check in the interests of beefy economy.

Over this guitarist Tim Rollinson laid his lithe chords, often using wah-wah to increase the percussive feel. One of his solos, when he dabbled with a little distortion, really took off, keeping the audience spell-bound through a lengthy improvisation.

Saxophonist Rick Robertson tended to concentrate on repeated rhythmic motifs, particularly on tenor, when some of his solos seemed over-long. On soprano, his style was more supple and expansive, with the band giving off overtones of Weather Report. And, like that band, one of DIG's strengths is their ability to continuously vary feels and textures, thereby keeping the music spirited over a longish gig.

John Shand



Martin Taylor

MARTIN TAYLOR

Darling Harbour, Sydney

The guitar has had a troubled time finding its voice in the world of jazz. Part of the problem has always been the sound, with players tending towards an ultra-conservative imitation of what has gone before. Martin Taylor is no revolutionary in this regard, but he has managed to sidestep the constipated, pasteurised sound that all too many guitarists think makes them seem 'jazzy'.

Bypassing an amplifier and plugging his semi-acoustic instrument directly into the pleasing sound-system that Darling Harbour had provided for this chilly, outdoor gig, Taylor obtained a gloriously rich bottom-end, while the upper register could have bite or a wistful mellowness as the music required.

Following his long association with Stephane Grappelli, Taylor has said that performing solo was the best solution to the problem of how to present his music. I both agree and disagree with him. His reading of ballads and slower numbers such as *Georgia*, *Somewhere* and *My Romance* was impeccable, with an exquisite delicacy attained on the

latter song, where the notes cascaded like diamonds from a jewel thief's bag.

Technically, the more up-tempo numbers were very impressive, notably his maintenance of the illusion of a bass line, even when it was, in reality, interrupted by the more pressing demands of chords and melodies. However, after several of these numbers, it felt a little as though the box of tricks had been plundered to emptiness, and that perhaps one solo set and one with a rhythm section would have spiced up proceedings.

John Shand

PALLE MIKKELBORG

Harbourside Brasserie, Sydney

Kick yourself if you missed this, because it was one of the great ones. His trumpet rigged with a radio mike, Mikkeltorg began playing at the back of the room, instantly causing a hush to descend on the place, as he unleashed heart-rending cries while making his way to the stage. There he was joined by his wife, Helen Davies, on harp, keyboards, voice and percussion, and Mehmet Ozan on percussion, acoustic guitar and voice.

They proceeded to take us on a journey to Denmark and back, via India and the Middle East (for rhythms), Spain (for flamenco), Wales (for harp), and the USA (for Miles), in a spell-binding performance of some two and a half hours, delivered with perfect live sound. Much of the material was drawn from Mikkeltorg's current CD, *Anything But Grey* (reviewed elsewhere in these pages). But this was just a launching pad and framework for the enchanting ensemble improvising. Yet there was no sense of clearly defined solos or duos or trios. All boundaries were magically out of focus, including that

between composition and improvisation

It is obviously Davies' harp that is largely responsible for the textural idiosyncrasy of the group. She would create delicate arpeggios, loaded with longing, which Palle would echo on his horn, often playing one-handed, while setting up drifting backdrops on a synthesizer. Ozan, meanwhile, revealed himself to be the most stunning percussionist I have seen since Nana Vasconcelos. At one stage he used a wooden box to make music as melodic as any tablas. *And* he plays the guitar like he was born to it.

The leader often played directly to Ozan or Davies, gently exhorting and encouraging. There was no searching for dialogue, however, as the rapport is constant and profound. From whispering horn with tinkling chimes, to full blooded shrieks of trumpeted jubilation over Ozan's propulsive hand-drums, shakers or cymbals, the moods and textures shifted constantly, with beauty the common denominator; the sort of beauty that leaves you bewildered whether to laugh or cry.

He even told us funny stories, and, when there was a malfunctioning guitar lead, he twinkled his fingers above it in a mock-magic incantation. Then, when the roadie solved the problem, Palle brought the house down by saying, "See, it worked." For most players, such equipment problems produce only angst.

Mikkeltorg is one of those rare musicians that is not only hovering somewhere way above technique, he is also above the music, in the sense that you sense music and life as one, not one merely a part of the other. It's worth going to Denmark for another dose. I could probably fly there without an aeroplane.

John Shand

GREGG TELIAN

Soup Plus, Sydney

A decade and a half after Trude Aspling became an integral part of the local jazz scene, another South African has decided to call Australia home. Saxophonist Gregg Telian is originally from the USA, but twenty years spent

absorbing the exhilarating musical culture of South Africa has leant his work a special charm.

His loping, effervescent original tunes drip with the celebratory infectiousness that made Dollar Brand, Dudu Pukwana, Chris McGregor, Johnny Dyani, Louis Moholo and others some of the most vibrant voices in the last thirty years of jazz.

Telian had assembled a band that clearly had great empathy for this music: Phil Marks on piano, John Aue on both acoustic and electric basses, and Ron Lemke on drums. The leader achieved a pleasant enough tone on tenor, but his alto sound was altogether more striking, moving between the honey-sweetness of Paul Desmond and something more gritty, without being strident.

Assorted pieces from the standard repertoire were forgettable: it was Telian's originals that allowed him to shine, taking short, pithy solos, riding on the back of the excellent rhythm section. Marks had the appropriate left-hand swagger nailed, while Aue bubbled and Lemke tripped lightly through the swaying feels.

Telian would be well advised to dump the pick-up band versions of Monk and Shorter, and concentrate on his own material, which could well find wide appeal, the more so if he also relinquishes his vocal aspirations.

John Shand

MAYNARD FERGUSON

Sydney Town Hall

Canadian-born trumpeter Maynard Ferguson may not be in the same league as the likes of Miles or Dizzy, as either a soloist or a stylist, but his trademark excursions into the stratosphere have

nonetheless been wildly received for years by audiences around the world.

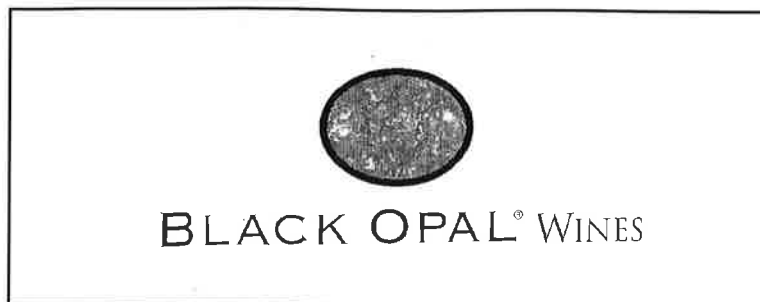
He came to prominence in the Stan Kenton Orchestra in the early 1950s, screaming above the rest of the brass section and it was this ability to wake the gods that people packed the Sydney Town Hall to witness.

At 66, Ferguson may be a little short of breath, but he is still able to reach for the moon. However, he did not play solos as much as punctuate each number with a series of glass-shattering phrases. The lack of development in these endeavours did not trouble the crowd, who loudly roared their approval at every assault on the upper register.

Unlike other big band leaders, Ferguson has never been the nucleus of an all-star ensemble. Sure, Wayne Shorter, Jaki Byard and Joe Farrell have all emerged from his groups over the years, but in the main he has surrounded himself with young players eager to establish a name. If the nine-piece group he brought to Australia - the Big Bop Nouveau Band - did not exactly burn, it was capable of a tight, polished sound.

A few of the players showed the development of an individual voice. In particular, Chip McNeil's snaking soprano saxophone solo on *A Night in Tunisia* displayed style and grace in one of the most imaginative improvised moments of the evening. But any hope that the night would be spent admiring more than a shimmering surface was dashed when Ferguson put down his trumpet and picked up the microphone to sing *He Can't Swing*.

The highlight was as unexpected as it was brief; a striking and evocative rendering of *Caravan*. For the first time in the performance, some of the possibilities of a large ensemble were partly realised. While Ferguson on



flugelhorn played off McNeil's tenor saxophone, the brass section cruised the dynamic range of their instruments: purring quietly at first before expanding like a balloon as the piece reached its climax.

The magical and the exotic beat a hasty retreat as saxophonist Matt Wallace sang a forgettable song - *I Don't Want To Be a Hoochie Coochie Man No More*. There was a snappy version of *Birdland* and the trumpeter left the stage.

Called back for the obligatory encore, Ferguson introduced the piece that he quipped was responsible for his wealth. As the theme from the film, *Rocky*, reached its climax a number of the younger members of the audience were punching the air.

The trumpeter has a great interest in Indian music and has written a suite based on a traditional raga. I would have enjoyed hearing it.

Peter Jordan

NOCK, REID AND TANA.

The Basement, Sydney

Half way through the second set, amid thunderous applause for a piece called *Heroes*, bassist Rufus Reid took the microphone that had hitherto been the domain of Mike Nock. In a voice as deep as his bass, he informed the near-capacity audience that, "Mike Nock is bad. For a little guy, he's heavy".

The irony is that it takes an American rhythm section to make a sense of event out of a Nock gig for the blase Sydney audiences. If there was a degree of cultural cringe at work, nonetheless it was, in truth, refreshing to hear Nock in the company of true peers, as good as his young local colleagues are. Whereas they can sometimes appear tentative out of respect for their mentor, or insufficiently alive to the subtleties of his music, here we could rejoice in three equal voices.

Reid and drummer Akira Tana came to these shores to participate in Jazz Australia, a Perth-based annual get-together for both jazz educators and young players. This led to several gigs around the country, including this

reunion with Reid's old buddy, Nock.

Despite an apparent absence of rehearsal time, the interaction was exemplary right from the start. In a repertoire which included originals from all three, augmented by some choice standards, they scaled the heights of conversational jazz with passion, verve and humour. Having been smitten by Nock's reading of John Lewis' *Django* on the *Touch* album - seemingly so complete as a solo piano excursion - it was fascinating to watch the sensitivity with which the rhythm section now fleshed it out. Using brushes, Tana's wrists seemed to soften until the notes melted from his hands. He was not averse, however, to spicing up Reid's bass solo with a jocular bass drum punch or two.

Reid's imposing presence - sufficient to dwarf his bass - is paralleled by his stature as a player. As the intensity increased, he hunched over his bass, extracting his trademark sound of trebly attack and bottom-end warmth. His soloing was as diverse as the songs they played, from searing arco work on *Heroes*, to funky octave runs on *Moanin'*.

The latter number produced a thumping, gospel-tinged foray from Nock, who seemed to find fresh ways to raise the energy stakes each time it seemed the tension must surely be released. It was also a delight to hear him in his achingly lyrical mode, as on Reid's *It's The Nights I Like*.

It's easy to be wise after the event, but a live recording of this one would have been a smart idea.

John Shand

Sally King and The Mustangs; Li'l Fi and the Delta Rhythm Kings.

The Basement, Sydney

"The Ladies Sing the Blues" night at The Basement drew a near capacity crowd, who heard Sally King and her band cover a varied range of blues and soul. The audience soon warmed to a great rendition of George Jackson's *Down Home Blues*, and things kicked up another gear on Al Green's *Love and Happiness*. This began with just Sally and guitarist Colin Watson, before

the whole band cut in with a solid groove.

Watson sat out while Sally, showed her versatility by playing rhythm guitar on *The Pain*. David Green kept the bass end tight, adding backing vocals with keyboardist Steve Blau. Dave Druery rounded off the competent rhythm section with some punchy drumming. *It Wont Be Long* had a blistering solo from Col, and Sally blasted us all away with the final tune, Aretha Franklin's *Soulville*.

Li'l Fi and the Rhythm Kings didn't waste any time getting the message across with *World Don't End*, an up-tempo jump blues which featured Fi and Donny "Blindog" Bourke doing a vocal/guitar line from Clapton's *Steppin Out*. Next came a rumba feel called *Miss Strange*, reminiscent of early Fleetwood Mac, with some fine Peter Green style playing from Bourke.

Whole Lotta Lovin' by Professor Longhair was a very up shuffle, with a quirky 'Pop goes the weasel' ending. Fi moved in on a soulful version of *Evening* with a very earthy low D-flat in the vocal line. Fi's voice is wild and primitive. Her unison lines with Donny's guitar were really effective in this sparse and bluesy setting covering a healthy variation of feels. A slow blues extension received a wild response and was followed up with a great, tight arrangement of the Hendrix tune *Rainy Day*.

Gavin McLeod

Where to go...

There are five main inner-city venues for hearing jazz-related music in Sydney: the Strawberry Hills Hotel, Soup Plus, Kinsellas, the Basement and the Harbourside Brasserie. In addition to these, there are a host of venues presenting jazz once or twice a week. These include: Neil's Brasserie at the Randwick Labour Club; Nippers Restaurant at Spit Junction; the Norfolk Hotel, Surry Hills; the Bowlers' Club of NSW, City; the Last Supper Club, Balmain; Young Street Cafe, Neutral Bay; Woollahra Hotel; Napean Rowing Club, Penrith.

John Shand

QUEENSLAND

The Tom Hare Quartet with Terri Hartung.
The Mayfair Crest Hotel, Brisbane

This quartet has been playing around town for some time now. Tom Hare seems to be enjoying himself since his Galapagos Duck days. The Tenor is his medium these days - "I have much more fun with this horn," he explains. With him were Vince Genova, piano, Peter Walters, bass, Clive Moorehead, drums, and Terri Hartung, vocals.

The band displayed many virtues, but not brevity. *My Romance* had choruses for all, Hartung indulging in vocal elastics with the occasional effective moment of interplay with Hare's tenor.

Softly As In a Morning Sunrise was better with Genova outstanding in right hand interplay with Hartung. An effective key change led the vocalist into the world of falsetto. Her technique here was admirable - a result of her many years of serious voice study.

The Nearness of You provided Hare with his best moments.

Hoagy Carmichael's changes sitting well with his tenor technique.

Peter Walters demonstrated considerable talent with his work on *Nearness*. The inevitable vocal was complemented by an excellent obbligato by the saxophonist. Despite a soft amplification system Terri Hartung appeared a developing talent. Maturity will bring restraint.

Barry Ralph

The David Bentley Trio
The Brisbane City Travelodge, Brisbane

David Bentley has been a part of the Brisbane Jazz scene for as long as I can remember. As a composer or instrumentalist, he is one of the most durable and imaginative musicians currently practicing the art. His Trio now holds the Tuesday night residency in the Hotel's Jazz 'n' Blues Bar.

Ask Me Nice, a pleasant blues featuring Bentley's piano and light tenor voice, opened a typical Tuesday evening set. *I Can't Believe That You're In Love With Me* was a splendid second selection. Bentley, with touches of Nat Cole in his playing, swung effectively in tight interplay with Peter Walter, bass, and Jeff Lotze, drums.

The piano player is a prolific composer and his originals were balanced with quality standards. *Cash In The Hand* is a piece that Bentley has recorded. His vocal and playing were witty and precise. The Trio reverted to standard fare with *Night in Tunisia*, on which Bentley and Walter thrived.

One Room Country Shack was a twelve bar blues. A jazz samba followed, and then an enterprising rendition of *St Louis Blues* replete with contrasting meters, rhythms and an enthusiastic Bentley, vocal. The performance concluded with an up-tempo *My Funny Valentine*. Bentley as always, was economic while Lotze

d i s p l a y e d
u n c o m m o n
v i r t u o s i t y
o n
b r u s h e s .
Regrettably, part of the performance was hindered by poor amplification balance.

Barry Ralph

Where to go...

The Brisbane City Travelodge is one of the few high profile venues with a committed jazz policy now produces a program with the emphasis on young bands with trendy styles.

The new Tivoli Club is becoming consistent in


booking profile jazz talent as is the *Snug Harbour* venue at Dockside.

The Story Bridge Hotel, continuing decades of tradition, features Dixie with Lunch. The Transcontinental Hotel presents a female Jazz vocalist.

Restaurants such as the Baguette, Michael's and the Sitting Duck presently offer regular attractions.

The most committed organisation for the art form is undoubtedly The Brisbane Jazz Club.

Barry Ralph



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JAZZ EDUCATION

The Changing Face of the Piano

Not so long ago a piano was an acoustic piano, and electronic keyboards were regarded as completely different and inferior instruments. But the music industry has been at the forefront of

piano. "Similarly, the keyboard action is based on the ultra responsive piano action which evolved from the ongoing development work on the concert grand," he said.

These advances in technology have been recognised by the purists and this

to another, both for the musician on the move and within the home. At home it can be located in the young musician's bedroom rather than taking the piano's traditional pride of place in the lounge room.

The comparatively low cost of



Baptist Redeemer School music students busy at the keyboards in the school's music laboratory.

technological advances and nowadays it is possible to build a high quality electronic piano which sounds and feels just like a good acoustic piano.

The main difference between earlier electronic keyboards and today's high performance digital pianos are the quality of the sounds produced, and the touch sensitive feel of a real piano action which produces a volume of sounds in direct proportion to the speed and intensity with which the keys are struck.

John Blanch, of Kawai Australia, explained that the master piano technicians and electronic engineers of that company have worked closely together to develop electronically produced sounds based on the actual tonal qualities of a concert grand

year the Australian Music Examination Boards (the AMEB) will allow the use of digital pianos in some of its examinations. This AMEB approval recognises the advances in electronics and production technology that have made it possible to produce a digital piano at much lower cost than an acoustic piano, which is a major benefit to providers of music education and parents of piano students alike.

Major advantages of the digital piano are lower cost, greater portability, elimination of the need for regular tuning, ready linkage to electronic sound systems, and particularly, silent practice via the use of headphones. Their smaller size and lower weight makes it easy to move an electronic instrument from one place

these digital pianos is due to highly automated production methods. Professor Warren Thomson of the Sydney Conservatorium of Music who saw pianos being assembled by robotics in Japan said, "The robots were able to perform repetitive operations accurately and at high speed to produce a keyboard in which the action of each key is virtually identical. This even touch is difficult to achieve manually".

While only the higher quality digital pianos have received AMEB approval, the sound quality and feel of simpler electronic keyboards have also improved considerably making them attractive both at the beginner level, and to those who want to have serious musical fun. Many keyboards now

offer touch sensitive response (the sound volume depends on how hard the key is struck) which allows expressive control, and multiple note polyphony (as many as 28 notes can be struck at once) which simulate a piano keyboard. Other keyboard features include built-in rhythms and accompaniments (both standard rhythms and rhythm sections based on chord charts of selected songs), a wide range of instrument voices (128 under standard MIDI), and a recorder to record and play back the performance.

The simple electronic pianos are being used increasingly for keyboard education for beginners. Their comparatively low cost makes it possible to provide group tuition in a classroom in which each student has a keyboard. Through the use of electronic technology and headphones the teacher can selectively monitor what each student is doing, and provide instruction where necessary. Children quickly learn keyboard geography and fundamental techniques, and the use of headphones enables everyone to maintain their sanity.

And the use of electronic pianos is limited to school students. The Sydney Conservatorium of Music offers group piano classes for adult beginners in an electronic keyboard laboratory. These classes focus on fundamental techniques, aural awareness and repertoire study and are aimed at adults who are seeking a comprehensive introduction to music making at the keyboard.

A particular attribute of many electronic keyboards is MIDI, the standard Musical Industry Digital Interface which enables keyboards and synthesisers to be connected to sound systems. An emerging use of the MIDI capability is to link a keyboard performance digitally in the computer memory. Computer music software is now available which enables the musician to edit a recorded performance in a similar to edit in word processing. The software can display the performance (the recorded sounds) on the computer screen in standard music notation which can be changed by adding or deleting notes, altering their timing (syncopation), duration and velocity, and by adding

different parts from the MIDI keyboard. For example, drums, bass, guitar, trumpet, or any of the other 128 instrument voices available under MIDI can be added to an initial piano or other instrument track to provide a complete ensemble performance.

This complete composition can then be played back through a sound system, and improvements can be made by further editing. When you are satisfied with the result, sheet music for all of the instrument parts can be printed immediately using the computer's printer. And you can transpose to another key by simply pressing a button and nominating the key!

An article on the hardware and software equipment needed to set up a computer music system will be presented in the next issue of *Australian Jazz & Blues*.

Ron Knight

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Product Update

FENIX BASSES

Marcus Dengate, 'Bass Player Of The Year' at the recent WA Rock and Musical Industry Awards, looks at two of the nine bass guitars in the Fenix range.

The PF80M, with the traditional lines of the precision bass styling, has a body of solid older, one piece maple neck with 20 jumbo frets and fine cut bone fingerboard nut. This Fenix is equipped with unique bevelled headstock which houses Gotoh vintage machine heads and a heavy duty Gotoh bridge. Marcus was particularly impressed by the clarity of the pick ups, and felt that at \$499 this guitar is extremely good value for money.

The MB bass is one of the cotemporary style bass guitars in the Fenix range suited to today's modern player. The sleek European design closely resembles the Warwick Bass. The finish is

transparent cherry red on solid older body with one-piece neck and rosewood finger-board. A three-way toggle switch selects between 2 humbuckers in a soap-bar format with one volume and two tone controls.

Marcus Dengate was knocked out by the tonal range of the MB bass. "It was easy to get a good feel and the quality of this guitar is outstanding" he told JaB.

"The pickups are warm and clean sounding and chordal changes are bright and clear. Anybody taking the time to pick up this bass will be surprised and extremely impressed at the price of \$899."

The Fenix bass range caters for all styles of players, beginners to advanced. Check them out at your local Fenix dealers.

BLUES

Workshop

SET RHYTHM

Welcome once again to Blues Workshop. In the last few issues I have demonstrated various ways to use a particular rhythm to create parts in an arrangement. This time I would like to approach rhythm a little differently, looking at how to use a set rhythm to develop improvisational skills. The good thing about using any set rhythm is that it forces discipline on your playing. You can't play all your standard memorised licks because they usually don't fit the rhythm.

A good place to start is the use of continuous 8th note. The idea is that you can use any notes you like, but you must stick to the 8th notes - no triplets or 16ths, and no rests. At first try playing against a background of one chord and when that becomes comfortable, play against a whole 12 bar blue progression. Try to outline the chord changes and make the playing musical, rather than just running up and down a scale.

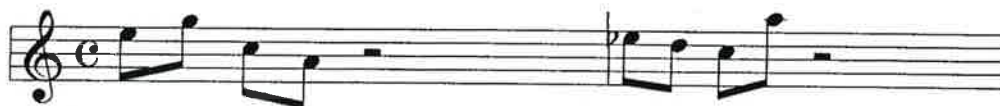
Apart from constant 8ths, it is a good idea to practise putting 8th notes on any beat of the bar.



and use that as the set rhythm for the exercise.
After that try any two beats



Here is a 2 bar example using this rhythm:



Then try any 3 beats.

It is also useful to add some rests on any beat or combination of beats.



At this point it begins to sound like something you might really use.

Here is an example of the way this rhythm might be used to create ideas over an A7 chord:



By now you should have a fair idea of how these exercises work. Remember they are just exercises, but are also a valuable way to develop more variety in your phrasing and a way out of the rut of letting your fingers lead you rather than your ear.

Next issue I'll look at how to apply this exercise to triplets.

See you then.
Peter Gelling.

JAZZ

Workshop

UNDERSTANDING JAZZ PIANO

by PHIL MARKS

Welcome to the first in a series of articles in which we will explore various aspects of jazz piano. I will be giving you some valuable "short cuts" to understanding the basic concepts of harmony, melody and rhythm which pervade the mainstream of jazz. In much of Western music, groups of notes known as chords provide the framework on which to build melodies. There are three basic chord types, major, minor and diminished, from which more complex chords are formed. In this lesson I will describe a simple and fast method for memorizing all of the major, minor, and diminished chord. Since the black notes on the piano are higher than the white notes, the shape of any major chord can be related to one of the following geographic structures: plain, hill valley, slope down, slope up, or plateau (see diagram).

C MAJOR		D ^b MAJOR	
F MAJOR		E ^b MAJOR	
G MAJOR		A ^b MAJOR	
D MAJOR		B ^b MAJOR	
E MAJOR		B MAJOR	
A MAJOR		G ^b MAJOR	

Minor chords are formed by lowering the middle note of the major chord by one semitone. Diminished chords are formed by lowering the top note of the minor chord by one semitone. In the next lesson we will discuss the relationships between chords and melody. Goodbye for now.

VARIOUS

Beyond El Rocco
Vox Australis VAST017-2

The Necks; Bernie McGann Trio; Dale Barlow Quartet; Paul Grabowsky Music; Bernie McGann Quartet; Ted Vining Trio; Mark Simmonds' Freeboppers; Feeling > Thought.

This is much more than the soundtrack to an adventurous film about the Sydney jazz scene. It is simply the best available compilation of the cream of Australia's players. From the opening bars of Lloyd Swanton's hypnotic bass riff in The Necks' *The Royal Family*, you sense both the track and the album will be special, with Tony Buck's silken subtlety interwoven with staccato jabs and harp-like swirls from Chris Abrahams' piano.

On *Salaam*, McGann wrings the emotion from his alto like tears from a sodden handkerchief, while Swanton and Pochee swing as if the lives of their lovers depend upon it. Nor do things drop away for Barlow's *Visby*, which elicits a magical exchange between Mike Nock and Alan Turnbull, through which Jonathan Zwartz threads lean, sinewy bass lines. Barlow sounds both robust and engagingly vulnerable.

The Moon and You is archetypal small-hours music, full of silver light from Shelley Scown's voice, and shadows from Grabowsky's hard-listening combo. McGann returns for *Spirit Song*, bubbling and boiling over a swelling waltz feel, on which Bobby Gebert unleashes his freakish rhythmic invention, tied, as it is, to a boundless empathy to what is going on around him.

Trio has an immediate urgency and sense of drama that grows and grows as Vining pushes, Buckley prods, and Gould is goaded into yet more surges and cascades. Simmonds' commitment and glorious sound are instantly recognisable on *Kings Cross Drag*. Sparks fly relentlessly in this version of the Freeboppers, with Bukovsky, Elphick and the eternally ebullient Greg

Sheehan.

Phil Treloar wrote *Shades of Bhairau* after his Indian sojourn. He uses mallets to play ghostly drum figures while Dave Addes ponders on alto, and Simmonds broods on tenor. The latter's control in the upper register is startling, having the purity of a boy-soprano. If you only buy one jazz record this year, *Beyond El Rocco* should be it.

John Shand

THE MIGHTY REAPERS *Trouble People*

Rufus Records; Polygram RF007

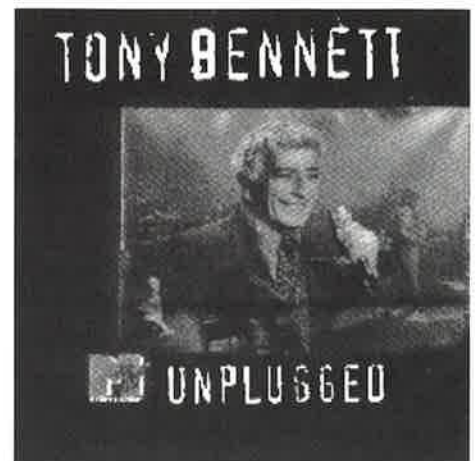
Robert Susz, vcl, hca; Dave Brewer, guitar, voc, tamb; Sammila Sithole, congas; Rob Woolf, org; Vito Portolesi - Antero Cescin; Margie Evans, voc; Miroslav Bukovski, trumpet, flug; James Greening, tb; Craig Walters, ts.

This is the Mighty Reapers third album, and once again they've come up with a highly original set of funky blues. Dave Brewer's trademark guitar is at the forefront of their unique blending of blues and soul sounds, while Robert Susz blows nice harp and does most of the singing.

As well as four new originals, there are new versions of *You Gotta Reap* (originally on their first album), and *If It Ain't One Thing* (from their Dynamic Hepnotics days). Other songs come from T-Bone Walker, Sonny Boy Williamstown, Curtis Mayfield and B.B. King.

Margie Evans (USA) makes a guest appearance on three tracks, and there are also some good hom arrangements throughout. James Greening's trombone solo is particularly good on *The Shunkle*, an instrumental track written by Dave Brewer. The Mighty Reapers are a quality blues act doing something exciting and original. This CD is well worth seeking out.

Tony Peri



TONY BENNETT *Unplugged*

Columbia CK 66214; Sony

Even though he chooses not to call himself a jazz singer, Tony Bennett's interpretive powers are mighty. He delivers 20 classic tunes from the "great American songbook", drawing the listener into each song with his wholehearted warmth and sincerity.

So what if he's sounding a few years older, missing that little edge on his voice in the low register?

With Ralph Sharon (his long time collaborator) on piano, Doug Richeson on bass and Clayton Cameron on drums, Bennett deals out such oldies as *Fly Me To The Moon*, *The Girl I Love*, *It Don't Mean A Thing If It Ain't Got That Swing* and *Autumn Leaves/Indian Summer*. Gems such as *When Joanna Loved Me*, *I Love A Piano*, *Rags to Riches*, and *It Amazes Me* display his ability to size up tunes that wear well but have not been done to death.

He is joined by Elvis Costello on *They Can't Take That Away From Me* and by k.d. lang on *Moonglow*. And of course there is a version of *I Left my Heart In San Francisco*, the song that projected him to international stardom in 1962.

Jill Morris

PALLE MIKKELBORG

Anything But Grey

Columbia 471614 2; Sony Music

Mikkelborg, t, flg, hrn, kbd; Helen Davies, hrp; Gunnar Andreas Berg, g; Bo Stief, b; Mehmet Ozan, pcn; Jan Lysdahl, d; Oli Poulsen, b, prgms; Safri Duo, marimbas; Dino Saluzzi, bandoneon; Ars Nova Vocal Group.

This is a bit like Miles Davis meets Tangerine Dream, only much better than that implies. The textures throughout this offering are exquisite. On *Prince of Peace*, Mikkelborg floats bittersweet lines over drifting keyboards and rippling harp, while *Queen of the Night* is a haunting and slightly sinister evocation of clear skies and chill night air. On *The Naked Facts*, the trumpet - muted for most of the album - is set against a busy backdrop of chattering marimbas.

Charlie Chaplin's *Smile* is played with a fragile tenderness of which Miles would have been proud. The album is not all subdued tones and pining sounds, however. *A Time to Keep* is positively hit-single material, with a jaunty tune played by the muted horn over a sparse synthetic backdrop that bounces and swaggers. The recording is superlative, and the whole is great late-night music.

John Shand

SONNY BOY WILLIAMSON & WILLIE LOVE

Clownin' With The World
Alligator D 41751; Festival

Various, incl. Sonny Boy Williamson, hca, vcl; Willie Love, p, vcl.

Sonny Boy Williamson's credentials as one of the greatest blues harp players - not to mention singers and songwriters - are firmly established on last year's 2-CD set, *The Essential Sonny Boy Williamson*, which contains all of his best and most celebrated recordings for the Chess Label.



Newcomers to Sonny Boy's artistry should start there.

But established fans should also find plenty of interest in *Clownin' With The World*. A collection of sides cut for the Trumpet label in Jackson, Mississippi, in the early '50s (before Sonny Boy headed north to Chicago and Chess), it contains eight previously unreleased numbers. His vocals, alternately pleading and defiant, and his stunningly inventive harp playing are on a level comparable with those Chess classics.

The other half of the album presents Mississippi pianist-singer Willie Love (he also plays behind Sonny Boy on four of his tracks). Love is an obscure figure now, but was a popular performer in Mississippi in the early '50s. His backing band, the Three Aces, is decidedly rough (and the sound is less than perfect), but it's not hard to imagine them getting the house rocking at a Mississippi juke joint.

Adrian Jackson

JULIE ANTHONY AND DON BURROWS

Together At Last

Castle Communications CTVCD
1001

Julie Anthony, vcl; Don Burrows, cl, fl, alt fl, alt sx, per; George Golla, g; Dave Pudney, b; David Jones, d.

From the track listing on this CD, it seems that for the most part, Julie Anthony and Don Burrows have followed that old showbiz adage of "give the people what they want". Then again, perhaps the best-suited songs just happened to be old favourites. Whatever the case, they and the other musicians have succeeded in making *Together at Last* highly pleasurable listening for almost any ears. It's a happy blend of voice and instruments in which nothing sounds out of place.

Burrows is in fine form as usual, and shows that he is still a master soloist and bandleader. Anthony truly swings and is expressive throughout, other than on a rather wooden rendition of *One Note Samba*. George Golla almost steals the show with wonderful solos on *In a Mellow Tone* and others.

Jones and Pudney provides stability with vitality for what sounded like a concert well worth the money at Twin Towns Services Club on the Gold Coast.

Elisa Valli

ROGER FRAMPTON

Totally Prepared

Tall Poppies TP005

Two Pianos One Mind

Tall Poppies TP006

Pure Piano

Tall Poppies TP0019

Roger Frampton, p.

Frampton's work has long enlivened the Sydney scene. As a member of the trans-national tribe of contemporary improvisors and composers who roam nomadically to and fro across the borders between jazz and contemporary classical music, his music is intensely passionate and intensely cerebral.

The project represented by these CDs is at once ambitious and beautifully contained. They were recorded in two sessions three days apart on two on two pianos, a Bosendorfer grand and a Kawai

prepared by Frampton. *Pure Piano* is the result of all those recordings made on the Bosendorfer alone; *Totally Prepared* of those made on the Kawai; and *Two Pianos One Mind* those which combine the two pianos, apparently without overdubbing.

For those who haven't heard a prepared piano, I'll quote Frampton's words on John Cage, its inventor: "He experimented with the piano by placing metal screws and bolts, and other objects made from wood, glass, plastic and rubber, between the strings. This produced an instrument which was considerably quieter than a piano but created, in effect, a percussion ensemble under the control of a single player."

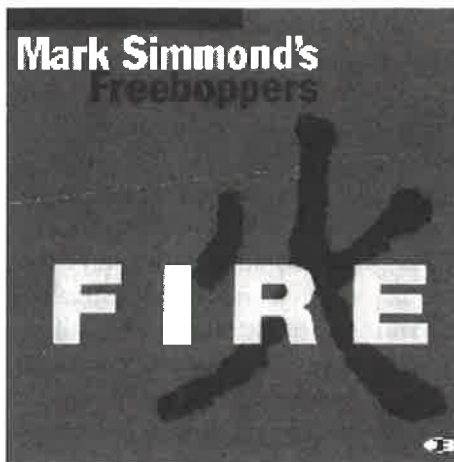
Neither driven nor constrained by commercial considerations, the three CDs give every indication of having been gleefully undertaken as a sonic adventure by Frampton and co-producer and recording engineer, Belinda Webster. Frampton's dedication to the thorough investigation of both pianos and to the improvisation is expressed in almost equal measure.

For an artist such as Frampton, the project must have been the exhilarating realisation of the kind of private fantasy only another pianist could truly understand. For the listener, the experience is of a journey through an intimate sound world, intricately paced, delicately constructed. In these CDs the listener has access to one take work with the energy and immediacy of live performance. Because of the recording environment, however, allowing performer and composer (for both are tangibly present in this work) to formulate and execute his most uninhibited work in seclusion, the listener is also privileged witness in a way that is possible in very few live venues, certainly very few jazz venues.

This is music for after the party has gone home, moved on. Music for the solitary-minded listener, looking out on water, late at night.

Music for repeated listening.

Michele Morgan



MARK SIMMONDS'
FREEBOPPERS

Fire

Birdland BL 002

Simmonds, ts; Scott Tinkler, tpt; Steve Elphick, b; Simon Barker, d.

If, after a 13 year wait, you feared an anti-climax, relax. From the moment the horns join the jostling rhythm section on *Spotted Dog*, the sound hits you. It's like the band has set up in your living-room, and holds a grudge against your neighbours. While the bass and drums pump and growl, the trumpet comes skating out of the tweeters, and that mighty tenor swoops and shrills, celebrates and laments.

You soon realise why producer Kieran Stafford settled on a double CD, rather than culling tracks. Simmonds' playing has long been lauded, but now you can dwell on the excellence of his composing. There is just so much variety here, from the mesmerising *Afghanistan* to the playful *Birds Hit*.

All players triumph. Elphick's playing is like a firm handshake, yet on *Underground* he makes the bass cry as poignantly as Charlie Haden. Simon Barker realises his potential as a catalyst as well as an accompanist. For Tinkler there can be no higher praise

than that his wiry lines hold their own amidst Simmonds' outpourings.

As for the leader, if there is a better tenor saxophonist operating anywhere, please step forward: I'd love to hear you.

John Shand

ALBERT COLLINS

Collins Mix

Pointblank 7243 8 39097 2 8;
Larrikin

Albert Collins, vcl, gtr; with various, incl Ernest Williams, org, pno; Johnny B Gayden, el bs; Marty Binders, dms; Coco Montoya, gtr.

Blues fans were saddened by the premature death of Albert Collins last year, but there is some consolation in the fact that he managed to write his own epitaph, as it were, with *Collins Mix*. This is a "best of" set with a difference: instead of collecting his best or most popular recordings, Collins went into the studio with his band, The Icebreakers, and a number of special guests, and recorded them all again.

Collins had a very personal guitar sound and style, and he is in peak form here, cutting through the band (organ, horns and all) like a hot knife through butter. The guests include B B King and Branford Marsalis, returning favours from recent albums where Albert guested with them; hearing B B and Albert dig into *Frosty* is worth the price of admission by itself.

While Collins could play and sing *Stormy Monday* with the best of them, *Collins Mix* serves to remind that Collins' own songs offered some pretty sharp observations. Fans will love this set, while others will find no better introduction.

Adrian Jackson

Pamela Knowles
Love Dance

Knowles, *vcl*; Roger Frampton, Mark Isaacs, *p*; Craig Scott, Adam Armstrong, *b*; Toby Hall, David Jones, *d*; Warwick Alder, *flgl hn, t*; Samila Sitola, Tony Azzopard, *perc*; Graham Jesse, *s, fl*; Dave Colton, *guitar*.

Knowles has assembled not one but two groups of highly competent and sensitive musicians here. Her arrangements vary the colours of the available instrumentation to complement Knowles' versatility in style and range. The effect of this shifting sound palette through a variegated bunch of lovingly chosen and seldom heard tunes is very pleasing.

Her craft as a song stylist is clear and glowing, particularly on tracks such as the slow sad *Good-bye* by Lobo and Neto. Mellow and sophisticated, this is the kind of music they brought touch-dancing back for.

The liner notes include a warm statement of support for Knowles from Mike Nock. Track details listing which players appear on which tracks are well-presented but there are a few unfortunate omissions. There is no mention of the guitar (must be Colton) I'm sure I hear on *Summer Me Winter Me*, or the bassist (Adam Armstrong on electric?) on the delightful *Night Owl*.

Michele Morgan

KEITH JARRETT
At The Deer Head Inn
ECM 1531 517720-2

Jarrett, *p*; Gary Peacock, *b*; Paul Motian, *d*.

Like many of his peers, Jarrett fell under the magical spell cast by Bill Evans. Never before have I heard the link between them so strongly, as hearing Jarrett with this particular pairing of Evans alumni. Nor have I heard Jarrett swing so hard. Motian,

sitting in for Jack DeJohnette, has enormous impact on the trio: less dramatic and volatile, the Motian version thrives on understatement.

The album comes from a live recording of two years ago, at the scene of Jarrett's earliest musical adventures. Not only was it a reunion with an old venue, but no less than 16 years had slipped past since Jarrett last played with Motian!

Inspired readings of such standards as *Solar* and *You and the Night and the Music* are the order of the night. Peacock, that most poetic of robust bassists, is at his best. Motian drums like he is painting impressionist watercolours. And Jarrett is simply remarkable. There is a weight to his playing that only the great have. Listen to *You Don't Know What Love Is*, and feel the skin crawl at the nape of your neck. This one could even win over the unconverted.

John Shand

LUTHER ALLISON
Soul Fixin' Man
Alligator D 31170; Festival

Luther Allison, *gtr, vcl; various, incl. James Solberg, gtr; Ernest Williamson, kbd; Dave Smith el bs; James Robinson, dms; The Memphis Horns.*

Luther Allison emerged from Chicago's West Side as a rising star of the blues in the early '70s. But an ill-fated record deal with Tamla Motown, followed by an extended stay in Europe, made him something of an invisible man over the last two decades.

Soul Fixin' Man, his first US record for 20 years, represents a comeback for him, and it is a very impressive one. Allison comes on strong from the start with his dramatic, razor-sharp guitar lines and powerful vocals over a tough, full-bodied band. The album offers a varied menu of mostly-original songs, which range in style from classic Chicago Blues to more soul-oriented offerings. It finishes on an unusual but

effective note with *Freedom*, where Allison sings over the African percussion of Kpe Lee, backed by the voices of the Another Blessed Creation Choir.

Adrian Jackson



**NIGEL WESTLAKE,
DAVID BOLLARD**
Songs Of Sea And Sky
Tall Poppies TP004

Music by Peter Sculthorpe, Margaret Sutherland, Ross Edwards, Miriam Hyde, Mark Isaacs and Don Banks. Nigel Westlake - cl, b, David Bollard, p

This is a fascinating collection of works for clarinet and piano spanning almost forty years. The playing standard is excellent throughout. Both players possess an enviable technical facility. Often the clarinet is too forward in the mix, which tends to give a slightly artificial "studio" sound to all the works, and, the piano tone has uneven bulges across its range. This is a decided drawback with digital recording as all imperfections are also revealed.

The title work by Peter Sculthorpe is not his most interesting. It seems to amble in a sort of walking dream state based on a traditional melody from Saibai in Papua New Guinea. At 16 minutes, it feels too long for its limited contents.

The Sonatas by Margaret Sutherland and Miriam Hyde, both from 1949, are two of the many works

denied us by the post war cultural cringe. It's as though there were a huge gap in our cultural map which recordings like this help to fill. The Sutherland piece delves into a slightly darker terrain. Both display consummate skill in chamber music forms of the post Brahms variety.

The Ross Edwards work *Tower of Remoteness* enjoys a sparseness and economy with which this composer is associated and provides good contrast on this collection.

The *Cantilena* by Mark Isaacs is for Bass Clarinet and Piano is all about melody as the title suggests, and though dating from 1987/91, actually has much in common with the two sonatas composed 40 years earlier by Sutherland and Hyde.

Prologue, Night Piece and Blues for Two by the late Don Banks is great fun to play and listen to with its sardonic blend of chamber music and jazz elements.

Edward Primrose

CARNEGIE HALL SALUTES THE JAZZ MASTERS

Verve 314523150-2; PolyGram

Don Alias, perc; Tom Barney, elec b; Dee Dee Bridgewater vcl; Ray Brown, b; Kenny Burrell, g; Betty Carter, vcl; Peter Delano, p; Al Foster, d; Charlie Haden, b; Omar Hakim, d; Herbie Hancock, p; Roy Hargrove, t; Joe Henderson, ts; Bruce Hornsby, p; Antonio Carlos Jobim, p,v; J.J. Johnson, tr; Hank Jones, p; Abbey Lincoln, v.

Jeff Lorber, k; Christian McBride, b; John McLaughlin, g; Jackie McLean, as; Pat Metheny, g; Art Porter, as; Renee Rosnes, p; Stephen Scott, p; Jimmy Smith, o; Gary Thomas, ts; Kenny Washington, d; Vanessa Williams, v; Yosuke Yamashita, p.

This All-Star bash was recorded earlier this year to celebrate the 50th anniversary of the Verve record label. Each of the sixteen tracks on the CD was originally recorded by Verve artists and are performed here by some of the

biggest names in contemporary jazz. It is also a celebration of the Jazz at the Philharmonic concept.

All the performances are of high quality as befits the array of talent, but as with most events of this sort, some things work better than others.

Abbey Lincoln, Vanessa Williams, Dee Dee Bridgewater and Antonio Carlos Jobim each sings, but Betty Carter's rendition of *How High the Moon* is by far the most interesting vocal performance on the album.

At 75, Hank Jones is still in form and as elegant as ever. His version of *Willow Weep For Me* echoes Tatum without copying the maestro; seventeen year-old pianist Peter Delano displays exceptional technique and facility on an Oscar Peterson arrangement of *Tangerine*, and Herbie Hancock and John McLaughlin do justice to the subtlety and richness of Bill Evans' *Turn Out The Stars*. A blistering version of *Manteca* is the up-tempo highlight of the project.

No great surprises or disappointments. A good CD for the Christmas stocking.

Peter Jordan

ARTISANS WORKSHOP

Artisans Workshop.

Tall Poppies TP028.

Elliott Dalglish, as ts; Jonathan Dimond, tbn, b; John Rodgers, v; Ken Edie, perc.

The main virtue of this Elliott Dalglish project is the opportunity to perform music of his choice without commercial considerations. The support of the performing Arts Board has resulted in Artisans Workshop having artistic freedom of movement. Much of the music is atonal and free form.

Twelve originals feature the group in personal and collective creativity. There is homage to Dalglish's mentors with *Screaming with Eric and Ornette*; introspection with Diamond's *Fusion*

of *Elements*: humour with *Invisible College*; and hostility with *Viv's Bum Dance*, an original by Rodgers (John not Richard). 273 *Hale St* is a former abode of one of the members. Dalglish has a hard tone here while Edie is exuberant. Impro is a confusing opus that runs almost fourteen minutes.

Artisans Workshop performs a highly individual form of music that requires a great deal of perception and objective listening. Accepted on the level intended, this recording can be a rewarding experience. However, it will do little to rescue jazz from it's minority following.

Barry Ralph

JACKIE ORSZACKY & THE GRANDMASTERS

Family Lore

Wright WR002

Arne Hanna, g, v; Orskaczy, b, v; Chris Abrahams, Steve Ball, Cathy Harley, org, p; Jonathon Jones, Hamish Stuart, Angus Diggs, d; Andrew Robson, as; Jason Cooney, ts; James Greening, tbn; Lily Dior, Tina Harrod, Monique Morrell, v; Geoff Lundgren, sound sources; Tristan Linton-France, Anna Orszaczky, v; Luke Linton-France, cello.

Anyone who has been battered about the ears by the dirty slickness of the Grandmasters live will more or less know what to expect. Fabulous grooves built around the leader's earth-moving bass are the order of the day. Over this is laid, with consummate precision, the impossibly funky guitar of Arne Hanna, organ, horns and vocals. The latter, shared between Lilly Dior, Tina Harrod and Monique Morrell, vere between being bluesy, anguished and downright sexy. Jackie's own singing hovers in a black-and-white movie world of good-natured melancholy.

I miss a little of the wit and idiosyncrasy of the live band, though it may have been astute to keep the

recorded material straighter, for longevity of listening appeal. There are also some pearls of solo statements, such as the way Cathy Harley ruffles the groove with her piano on *Lights Off* and the brooding *Tractor Mind*.

It may not be such a bible of sounds as a Chic record, but Orszaczky's songs are less samey, swinging from the mean funk of *Smile Machine* to the smokey haze of *Holiday From Yourself*.

John Shand



ROY HARGROVE QUINTET
with the Tenors of Our Time
Verve 523019-2; PolyGram

Roy Hargrove, flghrn; Ron Blake, ts, ss; Cyrus Chestnut, p; Rodney Whitaker, b; Gregory Hutchinson, d.

Roy Hargrove is one of the most well regarded young trumpeters on the scene. His latest release as a leader sees him playing with some of his favourite tenor saxophonists: early influences, Stanley Turrentine, Johnny Griffin and Joe Henderson, as well as younger players, Branford Marsalis and Joshua Redman.

Hargrove has a big, biting sound and considerable technique; one that allows him to express himself confidently at various tempi. However, he does not let his command of the instrument dictate his musical choices: there are no pyrotechnics for the sake of it.

All the guest tenor players are in

top form. Griffin plays particularly well on his own composition, the ballad, *When We Were One*. Hargrove's, *Soppin' The Biscuit*, was written with Turrentine specifically in mind and recalls the exuberance present in the tenor player's best recordings. Contributing to two tracks, Redman displays the inventive qualities that have made him such hot property in the last couple of years.

While he is in some heavy company, Ron Blake makes an impression. On *Once Forgotten*, the saxophonist blends superbly with Hargrove; the two horns rising and falling in unison through the chorus. Despite the number of guest musicians, *Tenors of Our Time* is, nonetheless, a cohesive work. An album worthy of attention.

Peter Jordan

PLAYDIEM

Playdiem

Larrikin CD LRJ 329

Guy Le Claire, g; John Foreman, p, kbd; Steve Hunter, b; David Jones, d.

Like that other much-maligned music form, heavy metal, electric jazz-rock just won't go away. It has become trendy to damn the whole genre out of hand, but that would be unfair to Playdiem, who only occasionally slide into that black hole called bombast. Other than the excellent playing, which one takes for granted in this music form, three things save them: the astute use of space, their groove-consciousness, and the good humour implicit in David Jones extraordinary musicianship, which smiles brightly on *Ride the Camel*, a middle-eastern pastiche.

Foreman favours piano, which helps soften the texture. Some sparkling solos emanate from him, including those on *Hong Kong*, *Space Cadet* and *Dedication*, to the latter of which Le Claire also contributes some dazzling, stratospheric work, as he does

on *Isabel*, sounding not unlike Steve Hackett. And through the whole Hunter pumps his extraordinary virtuosity, laying back for a thoughtful solo on *Dragon Fly*. Overall, I admit to finding the playing more appealing than the compositions.

John Shand

DUTCH TILDERS & THE BLUES CLUB

Live

Blue Club Records BCR 105CD

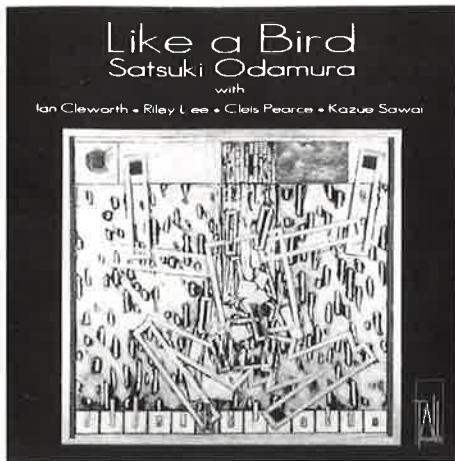
Dutch Tilders, gtr, vcl; Geoff Achison, g; Barry Hills, bs gtr; Winston Galea, d.

Dutch Tilders has enjoyed some well-deserved success in the last few years, with a couple of CDs *The Blues Is My Life* and the retrospective *The Eureka Files* selling well, and scoring some rave reviews.

His latest is a session recorded at his long-time stronghold, the Station Hotel in Prahran, with his band of the last six years or so, The Blues Club. Dutch and crew stretch out at length on some favourite vehicles, like *Hey Babe* and *Outskirts Of Town*, even a couple of real oldies from Dutch's coffee lounge days in *House Of The Rising Sun* and *Good Morning Blues*.

Dutch's lived-in voice sounds like he knows what he's singing about; the band is as tight as a snare drum, and the crowd is audibly enthusiastic. My only reservation is that the party atmosphere sometimes goes too far - fifteen minutes of *Baby Please Don't Go* was obviously great fun at The Station, but I wouldn't want to sit down at home and listen to it too often. Fans will no doubt enjoy this album, but for newcomers, I would recommend one of the earlier CDs first.

Adrian Jackson



SATSUKI ODAMURA
Like a Bird
Tall Poppies TP044

Odamura, koto, b koto; Ian Cleworth, perc; Riley Lee, shakuhachi; Cleis Pearce, v; Kazue Sawai, b koto.

Every now and then, a CD leaps out of the waiting stack, grabs me by the ears, and whisks me off to a land free of word-counts and deadlines. Perhaps it was the striking impact of the koto, itself. Odamura can make the notes hang oh-so poignantly in the air, like plums ripe for picking; or in thick, arpeggiated clusters (grapes?), with each string having crystalline clarity.

She performs solo, and with Kazue Sawai on the speaker-shaking, earthquake-making bass koto; with Cleis Pearce, whose violin playing always reminds me of a misty morning in the country; with Ian Cleworth's mastery of taiko drumming - something fans of Synergy have long appreciated; and with the meditative shakuhachi playing of Riley Lee.

John Shand

JACK BRUCE
Cities Of The Heart
CMP CD 1004

Jack Bruce, vcl, b, p; Maggie Reilly, vcl; Gary "Mudbone" Cooper, vcl, per; Gary Moore, g, vcl; Clem Clempson, g; Dick Heckstall-Smith, sx; Art Themen, sx;

Henry Lowther, t; John Mumford, tbn; Bernie Worrell, org; Jonas Bruce, p, kbds; Malcolm Bruce, g, kbds; Francois Garny, b; Ginger Baker, d; Simon Phillips, d; Gary Husband, d; Pete Brown, vcl, perc.

The 2 hours of music contained on this double CD set has the feel of a Swan Song. To celebrate his 50th birthday, Jack Bruce decided to stage two live concerts in Cologne. And, being something of a legend, he gathered together the cream (sic!) of his past affiliates, plus a few family members, to play along.

The music runs the gamut of Bruce's oeuvre, from blues, rock, and soul, to contemporary jazz. Compositions are largely by Bruce and his long-time lyricist Pete Brown, with a few nuggets from old blues heroes tossed in. The line-ups range from Bruce in solo setting, through various combinations of small and big bands. And through it all there's that big, fat bass sound that is synonymous with the Bruce style, just as thick and pushy as it was back in the Cream heyday.

I can't deny that Bruce is a very fine bass player, but I've never been overly enamoured with his voice. The quirky eccentricities of his vocal style in the 70's have accentuated to become more gravelly and rough-edged. To be sure it suites some tunes, particularly the more laid-back numbers, but on a frenetic song like *Smiles and Grins* (in 7/4 time), the voice becomes breathless and garbled in a vain attempt to inject feel.

Blues/rock guitar aficionados please note: this album has some ball-tearing guitar playing. Clem Clempson really warms things up for the first half, then the remarkable Gary Moore demonstrates just how good hard rock guitar can be, when it's done with musicality rather than wankery.

All three of the drummers perform like the technical virtuosi they are. Ginger Baker comes up trumps for proving himself more than adept in both a free jazz setting, and the down-the-line rock numbers. His ambidexterity

on *Statues* fair takes the breath away.

For me the real joy of these CDs is listening to the outstanding reinterpretations of those old Cream chestnuts, *Born Under a Bad Sign*, *NSU*, *Sitting On Top Of The World*, *Politician*, *Spoonful* and a version of *Sunshine Of Your Love* performed with a 15 piece outfit. Nostalgia was never so much fun!

Tony Wellington

AUSTRALIA ENSEMBLE
Café Concertino
Tall Poppies - TP002

Music by Carl Vine, Martin Wesley-Smith, Nigel Westlake, Gillian Whitehead and Mark Isaacs.

The *Café Concertino* works are all of a high standard. The title piece by Carl Vine is indeed, as annotated, a "bright, sharply intelligent work".

Martin Wesley-Smith combines serial manipulation of nursery tunes with computer generated articulative virtuosity.

Westlake's *Refractions at Summer Cloud Bay* displays the influence of Bartok and Stravinski and shares Vine's penchant for multi layered "out of phase" sequencing and perky unequal phrase lengths.

Standing out from the group, Gillian Whitehead is female, a New Zealander and explores a pre-post-modern vernacular, if you get my drift. Moody, but not readily accessible on first listening.

So it Does from the pen of Mark Isaacs is the most conventional of the works on the disk with its three movement fast-slow-fast form and perhaps the most accessible in terms of thematic development.

Edward Primrose

NEIL OSBORNE
Ozone
No details

O Osborne, saxes, kbd & d sequences;

Matt O'Connor, g; Tass Petridis, b.

Drummers can be late, loud, inaccurate or drunk. Drum-machines can look very appealing, given that they also save time and money in a studio. It's damned inconvenient that drummers are the single most important ingredient in music from the Black American tradition.

What gets me with the machines is the lack of dynamic variation on a micro level. That, and the lack of human interaction. But perhaps this CD is less about interaction than it is about nestling into the niche created by the likes of Grover Washington, David Sanborn and Kenny G. Elevator music.

There is some fine playing here, particularly on the ballads, such as *Destiny*, or the pretty and heart-felt *Message of Hope*, a duet for alto and acoustic guitar. But then that damned machine cuts back in and kills off much of the music's potential.

John Shand.

RILEY LEE & GEOFF
WEEN-VERMAZEN
The Eagle and the Ocean
Tall Poppies TP014

Lee, shakuhachi; Ween-Vermazen, el g.

Most of the community probably use music to create moods rather than to actually listen to, these days. Some of it is intended for this purpose, such as this calming CD.

Forget about having to talk your partner into giving you a massage after a stressful day's work. Just pop this on the hi-fi, and receive an aural massage, instead. I defy anyone not to be relaxed by this serene combination of floating lines from Lee's shakuhachi - an end-blown bamboo flute - and the carressing washes from the electric guitar. Ahh... Zzzz...

John Shand

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Thank you for your contribution to this questionnaire.

TOUR TALK

OS Touring Grants

Many musicians are unaware of the existence of the Federal Government funded, Export Market Development Grant Scheme (the Scheme) administered by Austrade. In summary, the Scheme is available to Australian residents and provides a 50 cents in a dollar rebate of costs incurred in each financial year in excess of \$15,000, in researching export markets and promoting into those markets, eligible copyrights, goods, services or knowhow. It is necessary to incur a minimum of \$30,000 of eligible expenditure to be able to lodge an EMDG application, however the rebate applies from dollar \$15,001. The maximum annual cash rebate is \$250,000. The only countries excluded from the Scheme are New Zealand and Iraq. South Africa was re-admitted as an eligible market in October 1993.

Costs which typically qualify are travel costs, samples including bios and photos, promotional videos, overseas agents, communication costs and legal fees. Costs of performing live overseas including travel, production and promotion will qualify where the performance is a promotional performance undertaken to promote record sales or assist in obtaining an overseas record deal.

Where expenditure is incurred on promotional items which are used in Australia, as well as overseas, such as promotional videos or demonstration recordings, then that portion of the expenditure which relates to overseas markets can be claimed under the scheme.

Accommodation and entertainment costs incurred while travelling overseas do not qualify. However, in lieu of these costs Austrade allows a \$200 per day allowance for a maximum of 21 days per trip.

For first time claimants only, expenditure can be claimed over the preceding 2 financial years prior to the EMDG application being lodged.

Claim forms are now available for the year ended 3- June, 1994 and claims must be lodged before 30

November, 1994.

Warren Cross

(Warren Cross (L.L.B) is the CEO of Export Incentives, a Division of Cross Consulting Group.)

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Book Review



1994 AUSTRALIAN JAZZ DIRECTORY

Compiled and Edited by Eric Myers
*(Jazz Co-Ordination Association of
NSW)*

An absolute bible at our office, this publication is indispensable for anyone involved in any aspect of the jazz scene. Painstakingly researched by Eric Myers and his helpers, it is an incredibly thorough list of such individuals or groups as arts funding bodies, broadcasters, co-ordinators, educators, ensembles, festivals, promoters, societies, venues, writers, reviewers, arts organisations, record companies and retailers. But this is not just a list of names and phone numbers. There are blurbs describing the festival or record company, or whatever.

After nearly wearing ours out with excessive use, only one suggestion has occurred to me. With many names having more than one page reference in the index, it would be nice if the main reference were in bold.

The presentation is attractive, with a glossy blue cover broken up by excellent snaps of some of our key players. Now, if you'll excuse me, I've just got to look you up. If you're not in it, let Eric know, and you'll make the first update.

Available from the Jazz Co-ordination Society of NSW, PO Box N503, Grosvenor Place, Sydney, NSW 2000. RRP: \$40.00 (\$26 for members; membership: \$20).

John Shand

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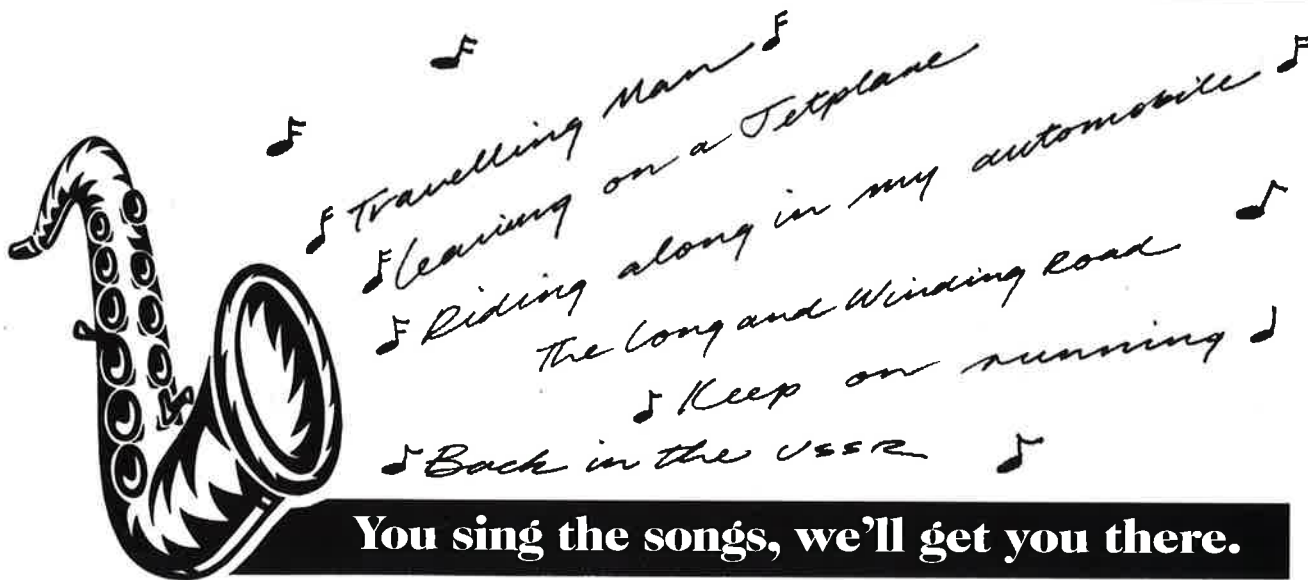
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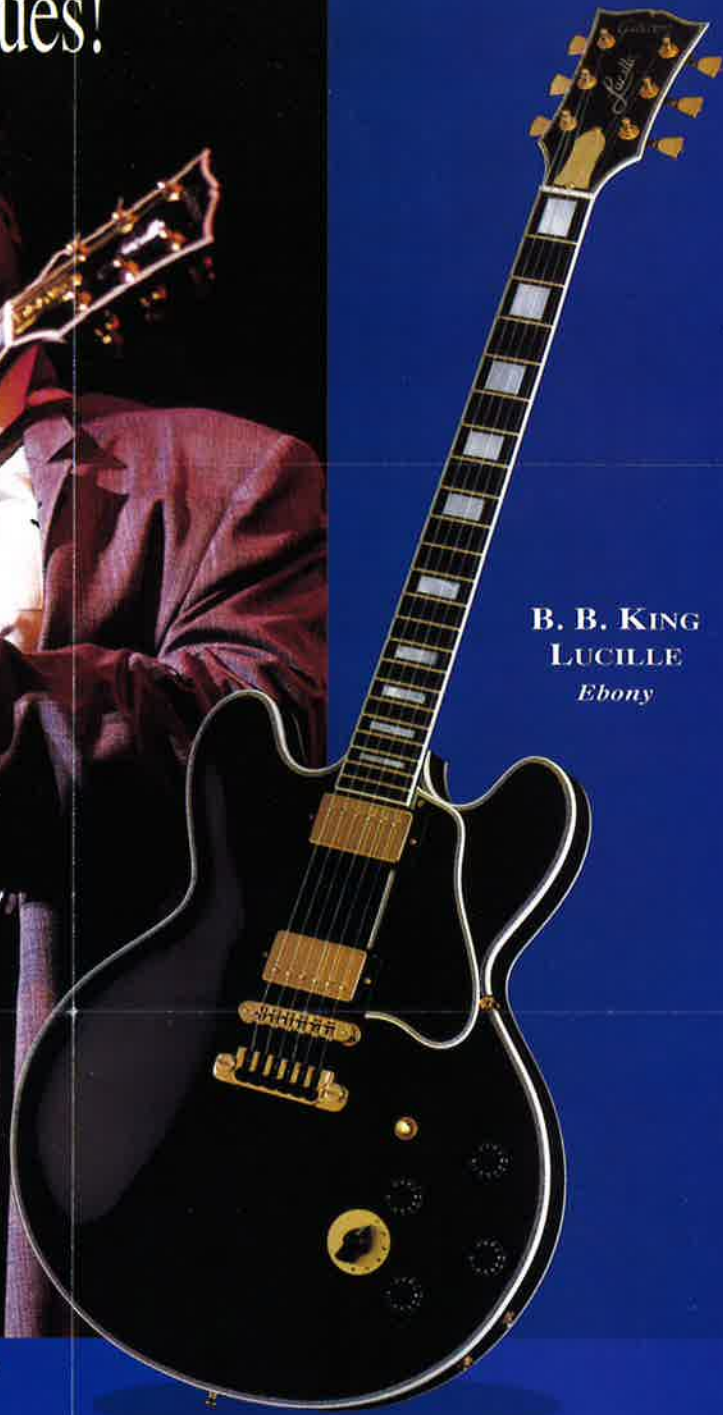
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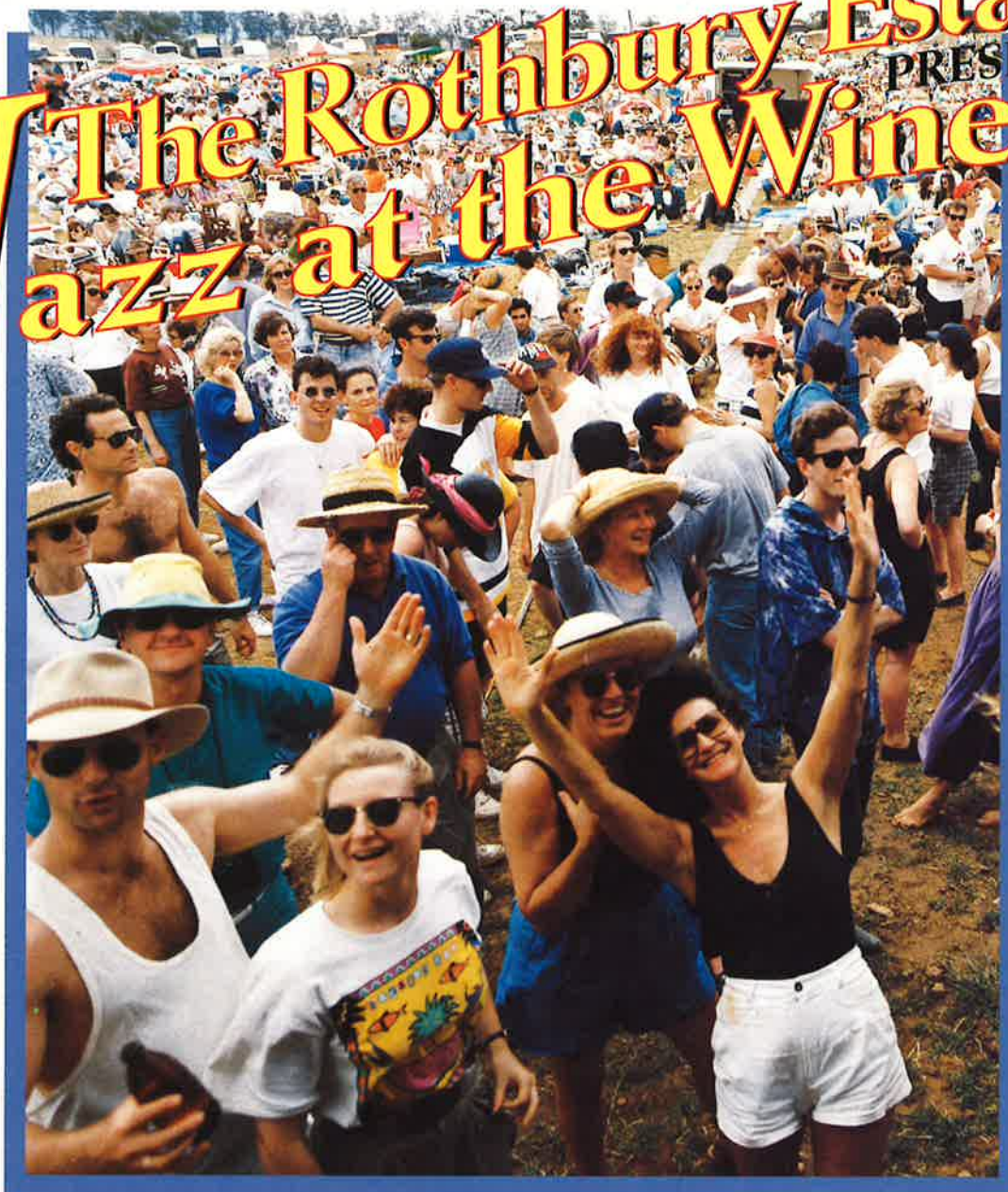
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