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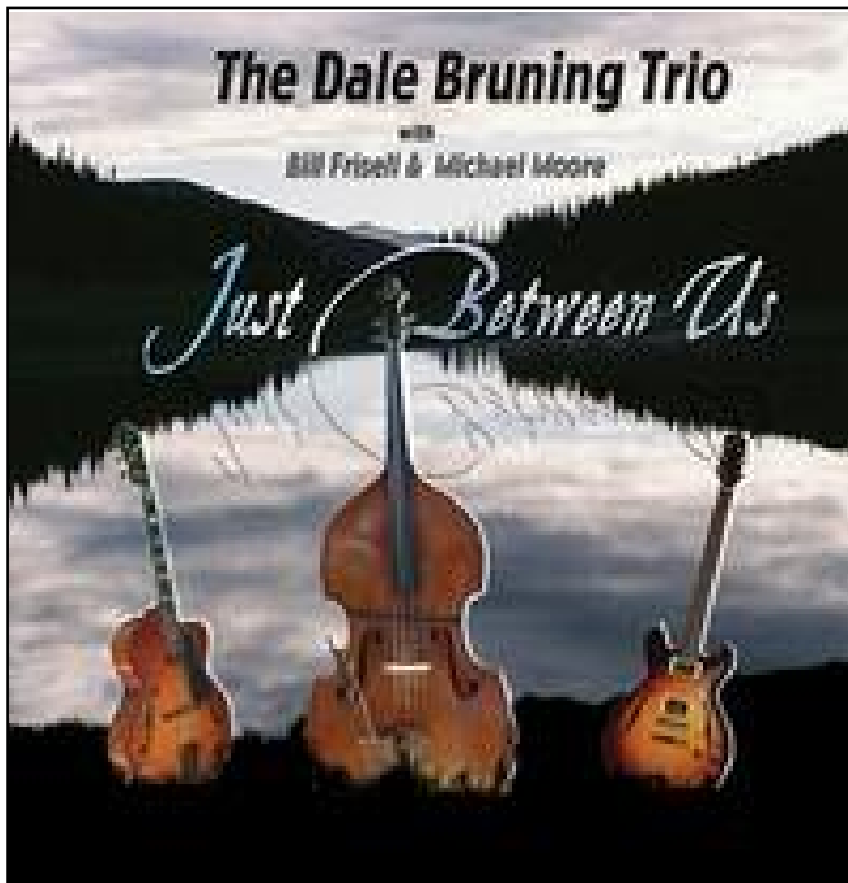
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A new double CD from our member Dale Bruning featuring Bill Frisell & Michael Moore reviewed inside.

Christmas Jam Session

Sat Dec 8th 12-4pm

Members are to meet at

The Overflow Cafe

100 Lake St (cnr. Newcastle St)

Northbridge

(Tel. Ian 0412 425 378)

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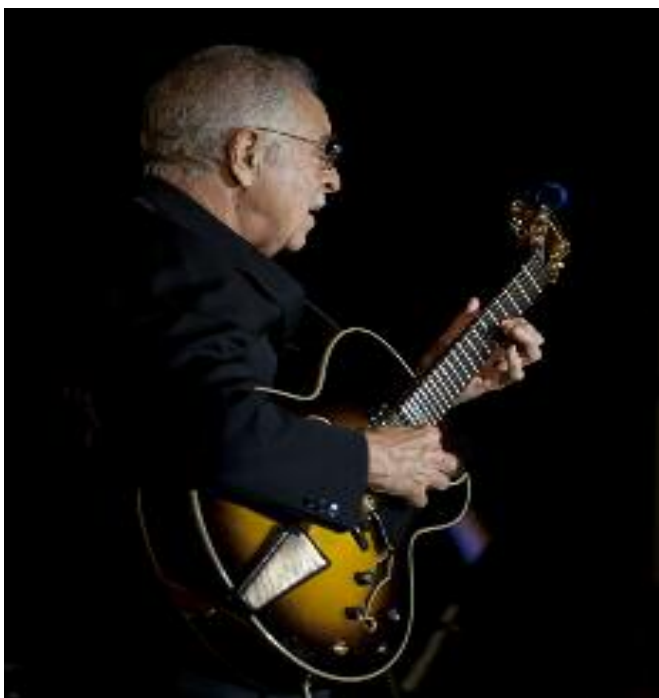
Cliff's Tribute to Larry & Robben

Our member Cliff Lynton played a tribute concert to Larry Carlton and Robben Ford at Perth Blues Club in the Charles Hotel North Perth on Tues Oct 16. It was a great night with a very large crowd turning up. The rhythm section featured Tom O'Halloran on keyboards plus a horn section of tenor, trumpet and trombone. Cliff did a fine job organising the evening and played some great solos in his inimitable style. It was nice to hear guitar in this setting with "Tower of Power" type horns with some hammond organ thrown in. Cliff also did a Steely Dan melody of some of their best tunes. A very popular concert concept judging by the size of the crowd.



Cliff Lynton at the Tribute Concert

John Pisano's Lifetime Achievement Award



At the Los Angeles Jazz Society's (LAJS) 29th Annual Jazz Tribute Awards Dinner & Concert on

Sunday, October 21, 2012 our Patron John Pisano was awarded **The Lifetime Achievement Award**. Hosted by Leonard Matlin, the concert portion of the special evening featured performances by Wayne Shorter & friends, John Pisano Trio, Denise Donatelli Trio, and Jamael Dean Dana Trio. Our congratulations to John for a well deserved award recognising his huge contribution to jazz guitar.



Our member Bob Barry with John and his award. (photos by Bob Barry & Dailey Pike)

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1972 Blonde Gibson ES175 semi acoustic jazz guitar. Mahogany neck. Owned by professional musician, so well looked after and in excellent condition.



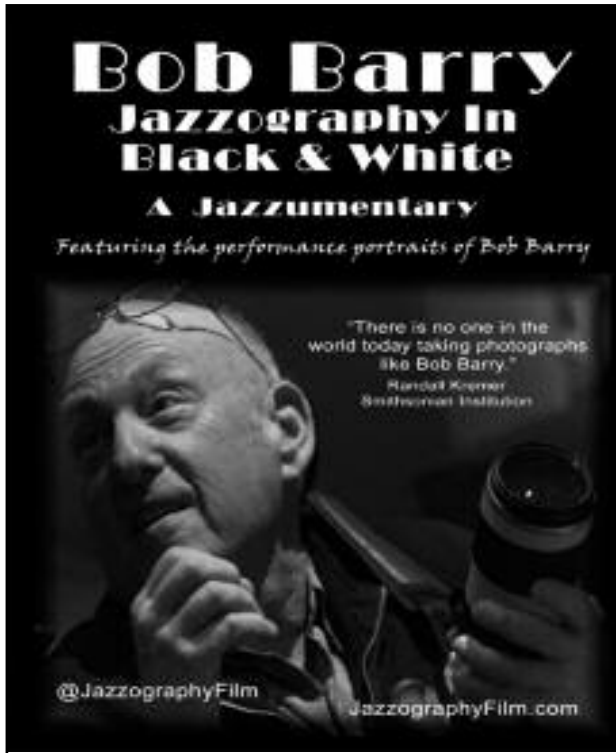
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Bob Barry : Jazzography in Black and White by Ian Macgregor

Concert Review by Ian Macgregor "Frets" Concert Oct 11, 2012

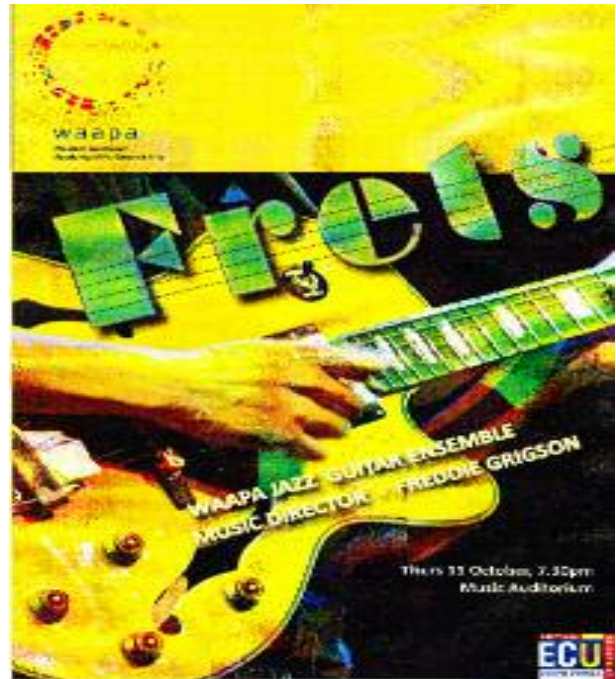
West Australian Academy of Performing Arts

It is a while since I attended a jazz guitar student concert at the West Australian Academy of Performing Arts (WAAPA) so I was pleased to receive an invitation from Freddie Grigson, the concert's musical director and Lecturer in Jazz Guitar at WAAPA. The WAAPA Guitar Ensemble consisted of Certificate, 1st, 2nd and 3rd year students. The various guitarists were accompanied by an excellent drummer and bass player, who were also students.



Our member, famed jazz photographer Bob Barry has been the subject of a recently released documentary by Dailey Pike, a renowned producer, cinematographer and editor of this DVD called Bob Barry : Jazzography in Black and White.

Bob is a longtime JGSWA member and I had the privilege to meet him in June 2005 at John Pisano's Guitar Night in Los Angeles. He is one of the world's great jazz photographers and for the past 15 years has been documenting some of the world's finest jazz guitarists at John Pisano's Guitar Night every week. As well as guitarists he has photographed many famous jazz artists such as Rosemary Clooney, Frank Sinatra Jr. and Nancy Wilson. The documentary traces Bob's life from when he got his first "Brownie" camera as a kid, to his life as an actor on Broadway and his time in New York clubs playing piano and guitar, entertaining many of the big names who dropped in. His largest body of work is the portraits in black and white of many of the famous players who have appeared in "Guitar Nights". Never using a flash, his style seems to capture the moment and the great expressions on jazz musician's faces. Bob is revered by his peers, among them some of the world's best jazz photographers and there are many tributes from jazz artists and guitarists whose lives have been enhanced not only by his work but also by knowing the man himself. I was lucky enough to get an advance look at this great documentary, the black and white quality is superb and reflects Bob's passion. There is a nice sequence near the end with Bob playing guitar with John Pisano, Frank Potenza and Pat Kelley. This is an excellent way to spend 77 minutes watching a man who has done so much to promote jazz guitar through his work. **I M.**



The concert opened with a Big Bill Broonzy tune "House Rent Stomp" by Jeremy Thomson and Nicholas Di Gregorio both on acoustic guitars. The whole ensemble (14 guitars) played the next tune Marc Johnson's "Samurai Hee Haw". Third year student Harry Winton then played John Scofield's "Big J" with bass and drums. Our Patron Peter Leitch who was artist in Residence at WAAPA in Aug 1991 had a few of his arrangements featured throughout the evening including the next tune by the Ensemble, "Blues For Ivan" a tune dedicated to fellow Canadian guitarist Ivan Symonds. Then followed a two guitar duo by 3rd year students Harry Winton and Carl Dunai with the tune "If I Were a Bell". After the interval 3rd year student Jeremy Thomson played an interesting 5/4 version of "Stella By Starlight" with bass and drums. Carl Dunai, another 3rd year played a blues by George Benson called "The Cooker". The Ensemble of between 12 and 14 guitars played three more tunes in the second half "Maracana", "New Rhumba" and "Seven Come Eleven". I was impressed by the high standard of the evening, getting 14 guitarists to play in unison is no easy task and I congratulate Freddie Grigson along with the other guitar tutors for making this an inspiring evening. **I M.**

The Roy Rose Column

Looking Back - The Very Best on Jazz Guitar Video Vol. 1

For many of our JGSWA readers, this series may be simply a retracing of familiar ground, but it is almost sacred ground in the annals of jazz guitar and, hopefully, will be a revelation for newer readers and aspiring young players.


If, when seeking a classic mix of instruction combined with quality, musicianship is the criteria, then our first "Looking Back" focus ranks with the very best. In 1993 the Hal Leonard group issued a Master Sessions offering featuring Jim Hall, which a decade or so later is still unsurpassed. The format of the video was simple: Jim and his group performing a set of his finest work with the master guitarist dissecting each tune, focusing on various aspects including chord melody creation, accompaniment skills, analysing tune structures, improvisation, playing techniques with other musicians and picking and fingering tips to add colour and dimension to the music.

This video succeeds so brilliantly because not only is Jim Hall a Hall of Fame jazz guitarist, but he is such a capable and personable communicator. Jim uses his guitar of choice for these past couple of decades, a beautiful archtop made by the legendary Jimmy D'Aquisto and a Walter Woods, plus acoustic tone. He is joined by the regular members of his quartet: the youthful pianist Larry Goldings, bassist Steve Le Spina and drummer Bill Stewart. The rapport and mutual respect of these players in no small way contributes to the great music which emanates. The music includes Jim performing in duo, trio and quartet modes and the tunes such as "Subsequently", "Twos Blues", "Three" and "All Across the City" are Hall standards. Jim Hall's timeless appeal does not

lie in flashy virtuoso, speed licks, admitting himself that this type of execution (so often the forte of the jazz guitarist) has never come easy to him. But for sensitive improvisation, warmth, expressiveness, creativity and a truly genuine feeling that this player is creating quality music, not just exhibiting a bunch of clever, practised techniques, Jim must rate as among the finest we've heard. There are no short-cuts here either. Each tune is developed by Jim and his associates with ample room for each to solo and explore, and then the guitarist's breakdown of each piece is both thorough and captivating to the listener. It is engaging also to see Jim's pleasure in the work of his much younger players and, of course, this respect of his genius, although each is now, some dozen years later, a highly regarded exponent of their instrument. One of the things Jim Hall is most admired for has been the progression of his music for five decades. He has continued to broaden his musical boundaries and to hone his craft, and this is also evident in this video, both in his playing and his analysis. The fact that he is clearly a really "nice guy" with a talent for communication vocally, as well as with six strings, does much to make this video such a special offering. This flow of language, like his music, is fluent, at times amusing, and at all times clear and precise in its instruction. I play this video more often than any other, and I'm sure many readers who have a copy do likewise because it is so pleasing in every aspect. If you want to hear one of the very best, playing some of the very best, and with the very best of skills to tell you about, you need to seek out Jim Hall's Masters Session.

Roy Rose

Next time round, "An Evening with Joe Pass".



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Comments from Around-the-World about
Dale Bruning's Jazz Guitar Series Vol. II - Phrasing and Arpeggios

"Dale Bruning's Phrasing & Arpeggios, Volume II of his ongoing Jazz Guitar Series, shows once again the master's total command of the artistic, technical, and pedagogical dimensions of the topic addressed. With exemplary clarity, thoroughness, and progression, it is an indispensable tool for all serious guitarists, who will reap great benefits from its careful study." **Ricardo Iznaola** - John Evans Distinguished Professor In Music. Chair, Guitar & Harp Department/Director, Conservatory Program Lamont School of Music, University of Denver

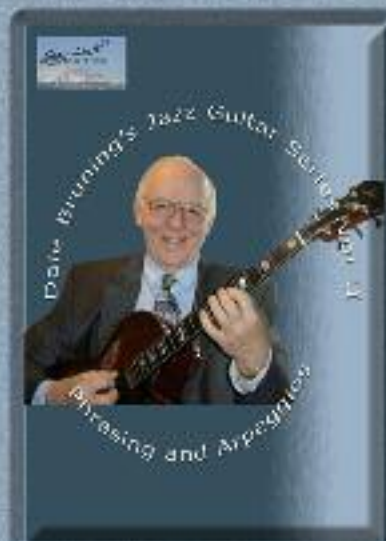
In it's attention to the detail of picking and phrasing, this series of books is for me a worthy parallel to the great George Van Eps 'Harmonic Mechanisms for Guitar'.

Ray Walker - President

Jazz Guitar Society of Western Australia newsletter - raymondwalker@aapt.net.au

Like his first book, vol. 2 is intelligently structured, has detailed fingering of all exercises. It's written by a musician who knows well how to play it and a teacher who has experience to give all that information for his students. The book is IMPORTANT contribution to the jazz guitar literature.

Viktor Protodyakonov - Guitarist/Educator School of Music - Izhevsk, Russia



Dale Bruning's Jazz Guitar Series, Vol. II - Phrasing & Arpeggios

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Vol. I: Phrasing & Articulation book - \$15

Single CDs - \$10

Double CD - Reunion with Bill Frisell - \$20

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Mr. Bruning's books are invaluable and his Reunion CD with **Bill Frisell** is absolutely beautiful. The Harold Arlen CD that Bruning & [writer] **Jude Hibler** put together is so well done, very polished, well researched, highly informative, wonderfully performed by them both, really enjoyable.

Lin Flanagan - Guitarist/educator - England

JOHNNY SMITH INFO NEEDED

Lin Flanagan is writing his PhD thesis on Johnny Smith.

Lin would like to hear from anybody who has worked or

studied with the legendary Mr Smith,

or saw him perform

Please contact Mr. Flanagan by email at

info@linflanagan.eu



The Roy Rose Column

The Stadel Story

One of the truly great joys in listening to jazz guitar, or watching on video or DVD was to relish, not only the skills of the legendary Wes Montgomery, but to hear that near perfect sound emanating from his Stadel amp.

The Stadel story is quite a remarkable one, with some of the great players, especially the country giants, like Merle Travis, Chet Atkins, Joe Maphis, Reggie Young, Buddy Emmons and Speedy West all the owners of the original models of which only 50 were produced. The Stadel 25L15 came out in 1952, Bob Crooks the designer and founder of the company, hand building all 50 (series No's 1001-1050). By suppressing the mid range and adding treble and bass controls, a distinctive clean crisp tonal curve was achieved. It also incorporated a constant current power amplifier and this wonderful sound emerged from a James B. Lansing 15 inch speaker.

Although the 25L15 had such a meritorious history in the hands of the country players, jazz guitarists too found delight in its accurate smooth rich sound, with fast response and big tone especially evident when the 25L15 was associated with a quality archtop. Chet, as I've mentioned in previous articles bought his in the early 50's and used it exclusively to record with for the next five decades. Frank Garlock who worked public relations for Stadel in the 1960's introduced Wes Montgomery to Bob Crooks, and as a result Wes became a regular Stadel user.

Amazingly, when most of us agree that the Montgomery sound was as close to the ultimate jazz vibe as one could imagine Wes constantly changed and fiddled with his amplifiers never totally happy with his sound. A number of Fender valve amps were also part of his armoury, but he was quoted as saying the Stadel was the finest amp he had ever used.

Sadly, after the initial 50 were issued so successfully, a more commercial mode of operations began and time and cost cutting measures, and the quality of the product did not match the outstanding nature of the originals, although Stadel still presented a quality amp, greatly in demand until the company finally ceased production in the late 60's.

The theory of the amp was quite unique and different from anything previously presented with 807 power tubes running class A through the superb 15inch Lansing speaker. to hear Chet's original 25L15 through the special Gibson 4000

archtop custom built for him was a sound so pure and clean as to be unrivalled among all the setups I've ever encountered. In the late 90's, like the Gretsch resurrection, Stadel once again emerged, with a sincere desire to recapture the quality and exact sound of the 25L15 (and an accompanying price to go with it !) Frank Garlock once again a guiding hand in production. Every possible effort has been made to recreate the 25L15 both in looks and sound, with logical innovations of modern technology introduced where upgrading was sensible. Chet always credited the Lansing speaker as a major factor in the Stadel sound, and the new quest to produce a virtual replica of the first 25L15, struck a major obstacle when the manufacturers were unable, even among today's many fine speakers, to match that first design. The new Stadel team had no option but to reproduce in detail the speaker system, working on two actual designs, the original S-15 Lansing and also a recreation of the 1950's Jensen which has a slightly different tone which some players prefer. The output transformer was the next hurdle and after much testing a combination of materials and winding was found that religiously delivered the required performance. Even the cabinet, which virtually is identical to the first 25L15's, has been upgraded with high quality internal hardware and bracing, which makes the modern Stadel a much sturdier unit. the covering is now a much more durable naugahyde, the lighted dial much easier to read than the original, and the old round dark brown knobs which were not easy to read, have been superseded by cream coloured, easy to read chicken heads. The tube placement too has been made more accessible, while the amp and preamp chassis is much more rigid with superior shielding and is much easier to service. customised options are also available in naugahyde, a two tone natural, mahogany or oak hardwoods, or your own custom colour. The handle is steel reinforced leather, and the cabinet construction is 13 ply thick wood and dovetailed, and a soft cover is standard. A modern day Stadel offers options which are the norm on most models today, such as reverb, an effects loop, a solid state rectifier and 6L6GC power tubes. Custom colours Sea Foam green, coral and Black are also possible as is a two tone colour if required. Size wise the amp measures 22 inches by 20 inches and is 11 inches deep so it is physically of medium proportions. Its weight is a considerable, but not excessive 55 pounds (25kg) and its power output is 18watts.

That fine session guitarist Reggie Young owned a 25L15, and when he played on the card for the

for the Beatles on their American tour, they were fascinated that his relatively small amp could out sound and out volume their much larger units. Reggie of course, would not accept any price offered by the lads to relieve him of his Standel treasure.

It is inevitable that an amp built to these stringent specifications with point to point wiring and every last detail embraced to make it a perfect replica of an original regarded as unsurpassed for clear full tone, would end up with an expensive price tag. And I must admit I have neither heard the 21st edition or had a chance to play through one. However, if the new 25L15 is, in fact a mirror re-creation of those original 50 gems, then for jazz players with quality archtops this would have to be as good as it gets.

If, like many of us, a Standel 25L15 is not within your budget then try what I've often recommended, and use the Bob Crooks method and minimize the mid range, relying on the treble and bass knobs to create the sound on your amp. Sure it will cut your volume somewhat, but I have always found in all the amps I've owned including Fenders, Carvins, Music Mans and Peaveys, that the best clean full sound, the quality guitarists seek, can be obtained by minimizing the mid range knobs to a basic 1 or 2.

My present budget Behringer with dual Jensen speakers is supposedly at the bottom end of the market both in price and quality (although I dispute the quality claim) but I have a really excellent jazz tone through my Ibanez archtop using a 6 bass, a 5 treble and a mere 1 mid range. This setup along with just the merest touch of reverb and echo, provides a sound which is every bit as good as I ever obtained with much more expensive guitars and amps.

If you are an aspiring and talented player prepared, as I was, those many years ago, to face debt and my wife's wrath to have the very best, then find time to check out www.requisiteaudio.com/standel and feast your eyes on every detail of the new Standel 25L15. This is it, when only the best will do.

Roy Rose



The Standel 25L15 Model.



PAT MARTINO with BOBBY ROSE : Alone Together--High Note

1. Four On Six 2. Alone Together 3. What Are You Doing the Rest of Your Life 4. Sunny 5. Left....or Right 6. The Visit 7. One For My Baby 8. Israfel.

Pat Martino (g) Bobby Rose (g) Recorded 1977 Time 56 mins.

It is always a pleasure to review a new Pat Martino album, but this one is special. These recordings come from Pat's personal collection and date from around 1977. Bobby Rose the rhythm guitarist for Pat on this album was a frequent collaborator with Pat in the 60's and 70's and appeared on his albums "Baiyina" and "Footprints". From the first track, Wes Montgomery's "Four On Six" you know you are listening to vintage Pat from 35 years ago. "Alone Together" is taken at a somewhat slower pace leaving plenty of space to double the tempo on occasions. The ballads "What Are you Doing the Rest of Your Life" and "One For My Baby" show the depth of feeling he has on slower tempos. A couple of the tracks are taken from live performances, one of these is the popular "Sunny" with Pat getting more inventive on each chorus. This is a must have album with great rhythm work from Bobby Rose allowing Pat to take off on improvising adventures.

I M.



GRANT GREEN: Four Classic Albums (Sunday Morning / Reaching Out / Grantstand / First Stand) (2CD)--Avid AMSC 1065

- CD1: 'Sunday Morning'** 1. Freedom March 2. Sunday Morning 3. Exodus 4. God Bless The Child 5. Come Sunrise 6. So What **'Reaching Out'** 7. Reaching Out **'Grantstand'** 8. Grantstand 9. My Funny Valentine 10. Blues In Maude's Flat **CD2 : 'Grantstand'** (contd.) 1. Old Folks **'First Stand'** 2. Miss Ann's Tempo 3. Lullaby Of The Leaves 4. Blues For Willarene 5. Baby's Minor Lope 6. 'Tain't Nobody's Business If I Do 7. A Wee Bit O' Green **'Reaching Out'** (contd.) 8. Our Miss Brooks 9. A Flick Of A Trick 10. One For Elena 11. Baby You Should Know It 12. Falling In Love With Love.

"Sunday Morning" Grant Green (g) Kenny Drew(p) Ben Tucker(b) Ben Dixon(d) June 4, 1961 **"Reaching Out"** Grant Green (g) Frank Haynes(t/s) Billy Gardner(p) Ben Tucker(b) Dave Bailey(d) March 15, 1961 **"Grantstand"** Grant Green(g) Yusef Lateef (t/s, fl) Jack Mcduff (org) Al Harewood (d) Aug 1, 1961 **"Firststand"** Grant Green(g) "Baby Face" Willette(org) Ben Dixon(d) Jan 18, 1961

These four classic albums by guitarist Grant Green represent some of the very best of his career. They were all recorded between January and August 1961 when guitarists just went into the studio and recorded an album in one day. Grant Green ranks up there with the jazz guitar greats and his jazz and R & B style has influenced thousands of players. All four albums have been digitally re-mastered and the albums "Reaching Out" and "Grantstand" are on both CD 1 and CD 2 due probably to fitting them all in timewise. These albums are great value for around \$20 and are an excellent introduction to some of Grant's finest work. Available from www.worldrecords.com

I M.



BRUCE FORMAN : Formanism--The Bruce Forman Trio

1. Formanism
2. Sea Sweet
3. Blue Jake
4. Bruzette (spanish)
5. Gone For Good
6. Flamingo
7. Underdog
8. I've Told Every Little Star
9. Obstacle Chorus
10. Bruzette
11. Tassajara Turnaround.

Bruce Forman (g) Gabe Noel (b) Jake Reed (d) Recorded Time 57 mins.

Bruce Forman is one of those guitarists that you can buy his CD's without listening to them first because you know they are going to be good. This is one of Bruce's finest trio albums and his first for some time. Although Bruce has his own unique style, when I heard the first few minutes of the opening track "Formanism" I was immediately reminded of the great "Pollwinners" albums of Barney Kessel, Ray Brown

and Shelly Manne with the sound and also the interaction. Bruce wrote nine out of the eleven tracks and a few of his compositions are based on well known standard progressions - "Gone For Good" (Another You) "Underdog"(Lady Be Good). There are two standards on the album, "Flamingo" is given an interesting and fresh treatment with some nice work from drummer Jake Reed. "I've Told Every Little Star" is a gentle ballad which is also delightfully different and with good input from all three players. This is a fine trio album which carries on the great tradition of those 50's "Pollwinners" albums. I asked Barney Kessel off the record when he was here in Feb 1992 who his favourite younger guitar player was and he told me it was Bruce Forman. This album confirms that status. For more information contact: <http://www.bruceforman.com> **I M.**



ERIC DIVITO : Breaking the Ice--Pioneerjazz Collective PJCO111

1. Like Minded
2. Layin' It
3. Breaking the Ice
4. For Maria
5. From An Old Stetch
6. Time Remembered
7. Pass' Time
8. Tango
9. Shoot the Messenger
10. Her and Hymn.

Eric DiVito (g) Jake Saslow (t/s, s/s) Corcoran Holt (b) Motohito Fukushima (e/b) Nadav Snir-Zelniker (d)

Recorded July 30-31, 2011 New York Time 62 mins.

Eric DiVito is a busy New York guitarist/composer and this recording marks his debut as a leader. His primary influences were Jim Hall, Pat Metheny and Joe Pass and he

also cites Jack Wilkins and our member Paul Bollenback, both of whom he studied with. Among his compositions on the album is a tune called "Pass Time", a gently swinging tune that salutes Joe Pass, one of his heroes. All the compositions are by Eric except for "Time Remembered" by Bill Evans on which he plays the ballad solo on a Godin nylon string (on all the other selections he uses a Guild thin bodied archtop, although he now plays and endoses Eastman Guitars). "Shoot the Messenger" is an uptempo straight ahead swinger with a good solo from sax player Jake Saslow, Eric also shows some fine chops on this tune. This is a good diverse debut from this young New York player, who also shows some good promise as a composer. For more info www.ericdivito.com **I M.**



PHAREZ WHITTED feat. BOBBY BROOM : For the People--Origin82624

1. Watusi Boogaloo
2. If They Could Only See
3. Another Kinda Blues
4. Freedom Song
5. For the People
6. It Is What It Is
7. Sad Eyes
8. Keep the Faith
9. The Unbroken Promise
10. Venture
11. Hope Springs Eternal..

Pharez Whitted (tpt) Bobby Broom (g) Eddie Bayard (t/s, s/s) Ron Perillo(p, keyb) Dennis Carroll (b) Greg Artry (d)

Recorded Jan 9-11, 2012 Chicago Time 66 mins.

I reviewed trumpeter Pharez Whitted's album "Transient Journey" in 2010, an album which also featured guitarist Bobby Broom, who incidently co-produced both that CD

and this one, and Pharez has continued with the same impressive lineup. Pharez wrote all the tunes and they are reminiscent of the great Blue Note records of the fifties and sixties. "Freedom Song" honours the victims of the 2004 Tsunami, Hurricane Katrina and the 2010 Chile earthquake. The opening track "Watusi Boogaloo" has that great "I want to get up and dance" feel and the head is played in unison with trumpet/guitar/sax. "It is What It Is" is a real swinger with good solos from all players, and it is nice to hear Bobby Broom in a sextet. "Sad Eyes" has a nice laid back latin feel and as with all the tunes on this album, a nice big sound that belies the six people playing. This is a fine album with great quality tunes, playing and feel, good ensemble work and a big sound to boot. For more info contact : www.pharezwhitted.com **I M.**



DALE BRUNING : Just Between Us--JLECD 0240

Disc One : 1. Whisper Not 2. Agradecido 3. Renee's Waltz 4. Danny Boy 5. Deep Dead Blue 6. Misterioso 7. My One and Only Love 8. Just Between Us. **Disc Two** : 1. Good Bait 2. NPPS 3. Beija Flor 4. Tracking 5. Her Tender Countenance 6. Dancing in the Dark 7. Birk's Works 8. Everybody Loves My Baby But My Baby Don't Love Nobody But Me.

Dale Bruning (g) Bill Frisell (g) Michael Moore (b)

Recorded Live at Dazzle Restaurant and Lounge, Denver, Colorado March 23-24, 2012

Time Disc One : 62 mins Disc Two : 64 mins

Two guitars and bass have always been a favourite combination of mine and this new double CD from our member Dale Bruning has been beautifully recorded live in Denver, Colorado. Bassist Michael Moore has worked on a few albums with Dale and Bill Frisell recorded the

duo CD "Reunion" with him in 2000, this time Dale brings them together for this CD. Of the sixteen tracks there are six originals, four by Dale ("Tracking", "Agradecido", "NPPS" and "Her Tender Countenance"), one by Michael ("Renee's Waltz") and one by Bill ("Deep Dead Blue" with lyrics by Elvis Costello). On the opening track "Whisper Not" the melody is played by Bill who takes the first solo. The two guitarists are easy to identify, Dale is on the left channel, Bill on the right. Also Bill has a brighter sound from his Collings I-35 LC guitar and Dale has a muddier sound from his DW Stevens Legato Archtop. On "Danny Boy" Michael Moore states the theme and Dale uses an acoustic archtop. The romantic ballad "My One and Only Love" starts with solo guitar from Dale who is then joined by Michael and Bill with sensitive solos from all three. "Good Bait" starts off disc 2 with both guitarists playing the melody in unison. A nice arrangement of "Dancing in the Dark" by Dale who incidently did all the arrangements on the album. This is a most enjoyable CD by two fine guitarists teamed with a top bass player and the result is an outstanding recording. Recommended. for more info contact : info@jazzlinkenterprises.com or Website: jazzlinkenterprises.com **I M.**



CAROLINE DAVIS Feat. MIKE ALLEMANA : Live Work & Play--Ears & Eyes Records EE12-018

1. Kowtow 2. Passive Cloud 3. Blood Count 4. Dionysus 5. Old Rims 6. Shiny Rims 7. Real Rims, For Calvin 8. Craftmanship and Emptiness, For Rumi 9. The Academic Freedom Suite Part 1 10. Cheryl.

Caroline Davis (a/s) Mike Allemana (g) Matt Ferguson (b) Jeremy Cunningham (d)

Recorded March 30 & April 13, 2012 Chicago Time 55 mins

Caroline Davis is a fine alto saxophone player from Chicago, and on this, her debut CD, she is accompanied by a trio which includes top Chicago jazz guitarist Mike Allemana. Out of the ten tunes six were composed by Davis, one by drummer Jeremy Cunningham ("Shiny Rims")

one by Mike Allemana ("The Academic Freedom Suite Part 1") and there are two "jazz" standards, "Cheryl" by Charlie Parker and Billy Strayhorn's "Blood Count" which was arranged by Mike. Davis has a nice tone, good ideas and a flair for composing, she is one of the rising stars on the Chicago jazz scene and will no doubt rise higher with the release of this debut CD. Mike Allemana whose CD's I have reviewed in this newsletter previously has the knack when accompanying, of having just the right amount of volume behind the soloist and when soloing comes up with great ideas on his Gibson L5, especially on Davis' original tunes. This album is at the forefront of today's straight ahead sounds from young jazz artists such as Caroline Davis. For more info contact : www.carolinedavis.org **I M.**

Jazz Guitar Society Of Western Australia Fundraising Concert

Jazz, Fremantle, The Navy Club, 2nd Floor Cnr. High St and Packerham Streets, Fremantle
Sunday Jan 13 from 4-7pm

This is a Fundraising concert and the guitarists appearing and so generously giving their time are :

RAY WALKER DALE BOADEN JEREMY THOMSON
IAN MACGREGOR & JON PRINCE

Rhythm Section :

Klaus Backheuer(b)

Ash De Neef (b) Pete Evans(d) + piano

Frank Potenza's Tribute CD to Joe Pass

Los Angeles jazz guitarist Frank Potenza has recently recorded a tribute CD to his mentor Joe Pass. It is a quartet lineup and the others on the recording are Joe's famous rhythm section of Colin Bailey on drums, Jim Hughart on bass and John Pisano on guitar. The album is titled "For Joe". Some of the tracks are likely to be "A Foxy Chick And A Cool Cat", "For Django" (as a bossa nova!) "Voce", and "Beautiful love". More details as they come to hand. Frank Potenza is a protégé of the great Joe Pass, and Chair of the Studio and Jazz Guitar Department at the Thornton School of Music at the University of Southern California. In addition to his academic duties, he has also recorded seven solo albums, appeared as a sideman on numerous albums, and has appeared in concert with artists like Gene Harris, Joe Pass, Dizzy Gillespie, Jimmy Smith and George Van Eps, among many others. The photos below of the group's recording session were taken by our member Bob Barry who kindly gave us permission to use them in the newsletter. If you notice John Pisano is playing a new Eastman Signature model guitar. It is the prototype and they are making changes to the colour and other modifications. It will be introduced at the NAMM show in January.



Frank Potenza



John Pisano



Jim Hughart



Umbrella Media Recording Studios



Colin Bailey



The Group with Joe Pass' trademark....a cigar

Patrons & Members Web Sites

MARTIN TAYLOR www.martintaylor.com
PETER LEITCH www.peterleitch.com
ULF WAKENIUS www.ulfwakenius.com
JOHN PISANO www.flyingpisanos.com
GEORGE BENSON www.georgebenenson.com
RAY WALKER www.raywalker.com.au
CORY SEA www.guitarcory.com
TOMMY EMMANUEL www.tommyemmanuel.com
DOUG deVRIES www.dougdevries.com
CLIFF LYNTON www.clifflynton.com
KEN HATFIELD www.kenhatfield.com
JOHN STOWELL www.johnstowell.com
BRANCO STOYSIN www.brancostoyisin.co.uk
BOB BENEDETTO www.benedettoguitars.com
JIM FOX www.jimfoxguitar.com
PAT PRATICO www.jazzprat4-ca.net/
ED BENSON www.justjazzguitar.com
PAUL BOLLENBACK www.paulbollenback.com
LOUIS STEWART www.louisstewart.net/
TABO OISHI www.asahi-net.or.jp/~ux5t-oois/
DAVE GOULD www.gould68.freereserve.co.uk/default.htm
THOMAS BRENGENS-MONKEMEYER www.guitart.de/
BILL McCORMICK (MPub) www.mpubmusic.com
FRANK VIGNOLA www.frankvignola.com
VINNY RANIOLO www.vinnyraniolo.com
SHANE HILL <http://www.shanehill.co.uk/>

Upcoming Jazz Guitar releases on CD & DVD

Clarence Penn feat. Adam Rogers : Dali in Cobble Hill--
Criss Cross
Grant Green : The Holy Barbarian St. Louis 1959--Uptown
Jazz
Nate Najar : Nate Najar Remembers Charlie Byrd--
Candid
Graham Dechter: Takin' It There--Capri
Kevin Eubanks : The Messenger--Mack Avenue
Wolfgang Muthspiel : Vienna Naked--Material
Inez Jones feat. Oscar Moore :
Have You Met Inez Jones--Fresh Sound
John Pisano & Billy Bean :
Makin' It & Take Your Pick--Fresh Sound
Jeff Richman : The Line Up--Nefer Records
Dave Stryker : Blue Strike--Steeplechase
Sheryl Bailey : Little Misunderstood--Sheryl Bailey 6990

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