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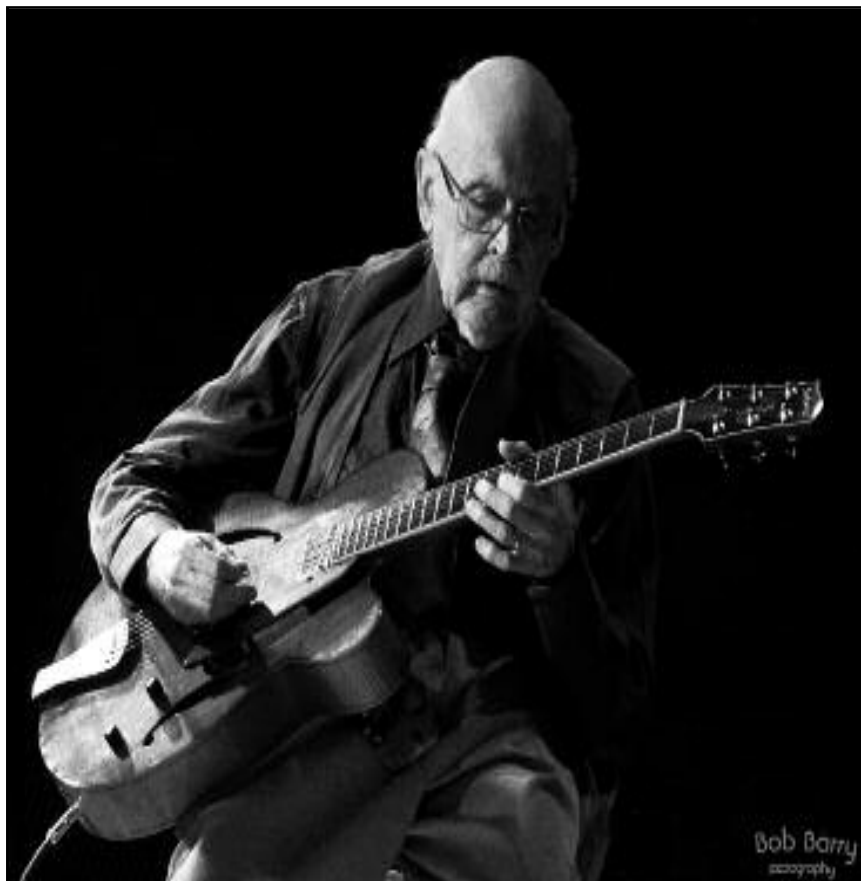
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**We dedicate this issue to the late great Jim Hall.**

(The photo above is courtesy of our member Bob Barry)

JGSWA Meeting & Jam Session**Wed Feb 5th 7-30 pm****Members are to meet in****Mount Lawley Bowling Club****Cnr Storthes & Rookwood St****Mt Lawley WA 6050****(Tel. Ian 0412425378)****Inside****News****CD, DVD & Book reviews****Jim Hall - members Tributes****“Gentle(man) Jim” Music by Esmond Selwyn****The Concept Symetry Flatline Guitar****The Roy Rose Column**

News from the Editor

Gems Music

Due to the coverage of Jim Hall in this issue and the April issue being JGSWA's 25th Anniversary, the last two pages of Esmond Selwyn's "Gems" music will be in our June issue.

Ulf Wakenius

Our Patron Ulf Wakenius must surely be one of the world's busiest jazz guitarists. In 2013 Ulf played 115 concerts around the world in countries such as Turkey, South Korea, Sweden, Finland, Poland, France, Norway, Denmark, Switzerland, Germany, China, Hong Kong, Macau, New Caledonia, USA, Canada, Luxembourg, Spain, Italy and Slovenia. His Frequent Flyer points must be at an all time high as well as his popularity.



Ulf with fellow JGSWA member Peter Almqvist at Fremantle when they toured Australia in May 1997.

Johnny Smith Tribute

Our members and sponsors Jude Hibler and guitarist Dale Bruning of Jazz Link Enterprises celebrated the life of Johnny Smith by doing a tribute concert. The December concert was presented ala the style of Dale's and Jude's Timeless Music Concerts. Johnny was a composer and they featured some of those songs, also songs which have been long associated with him, like Moonlight in Vermont, On Green Dolphin Street, and others. Pianist in the group Neil Bridge was in Johnny's Colorado quartet for many years. Dale Bruning played bass in Johnny's group for nearly three years. Dale also played guitar and led the group during Smith's vacation times.

Martin Taylor at NAMM

Our Patron Martin Taylor took time out from his busy touring schedule in the States to make a guest appearance at the Peerless Guitars stand at the annual NAMM Show in Los Angeles on Jan 23rd. Martin plays two Signature model Peerless guitars.

Louis Stewart

Irish jazz guitarist Louis Stewart, a JGSWA member for many years celebrated his 70th birthday in January. Louis' new CD with pianist Jim Doherty "Tunes" is reviewed in this issue.



Louis Stewart

Vale Ronny Jordan

UK jazz guitarist Ronny Jordan has died aged 51. The London born performer was best known for his modern upbeat reworking of Miles Davis' classic "So What". His 1992 album "The Antidote" which featured this song first brought him to the jazz world's attention. He was nominated for a Grammy in 2000 for his album "Brighter Day" which was a hit on the US Billboard chart. He spent his career performing worldwide and headlined a number of jazz festivals. The cause of his death has not been disclosed.



Ronny Jordan

The Concept Symetry Flatline Guitar by Ian Macgregor

Our member Esmond Selwyn in the UK has recently started playing and promoting an amazing new guitar made by a UK company called Concept Symetry. Esmond says “The guitars are unusual with a body made of aluminium with a wooden neck, custom set-up - amazing playability with unmatched sound quality and unbelievable sustain. It opens a whole new world for dedicated jazz chord players - possible to carry off all sorts of van Eps tricks with chords/sustained bass notes and independent movement in the mid register all at the same time - Fender Rhodes quality and no feedback! Bit of an anachronism but it's my feeling that if Ted Greene/Lenny Breau/Ed Bickert etc had known of these then they would have traded in their Les Pauls and Telecasters etc...without hesitation” .

The Concept Symetry Flatline Guitar is a British made aluminium bodied electric guitar precision machined from a 32mm thick solid billet and chambered for resonance and to relieve weight. The guitar is perfectly symmetrical so it can be played left or right handed. It is only necessary to set up the nut and the bridge saddles to suit either. All the hardware is fixed to a solid, removable plate. This means that any combination of pickups and controls can be fitted without altering the body. Aluminium gives massive sustain and is strong and resonant. It looks great and coupled with traditional rosewood and mahogany neck gives fantastic predictable sound and a familiar action. The bodies can be finished in raw aluminium or anodised to a variety of colours. There is a large rear cover plate so that the components can be easily accessed without dismantling the whole guitar. Esmond's guitar is equipped with Epiphone chrome humbuckers and a mahogany neck with rosewood fretboard. The guitar was designed and assembled by Johnny Sevengun and then expertly set up by the Dr Robert for a great low action with flat wound heavy gauge strings. Hand finished for a roadworn effect. Also available is the Ammonite model. This has the same symmetrical double-cut shape but is a two piece construction where the whole of the face plate can be removed. The body is carved with a machined spiral. The guitars have an incredibly adaptable sound and can be used to play jazz, rock, blues, metal, dark metal, thrash or even folk! Contact Concept Symetry Guitars on their Facebook page. Based in Essex, the guitar bodies are made in Brightlingsea. http://www.hillman-crouch.co.uk/BJHC%20website/Concept_Symetry/Guitar3.htm



The Roy Rose Column

A Master Class with Herb.

The late, and great, Herb Ellis, in a series of interviews some decades ago now, gave some valuable insights into his playing style, and although to the rudimentary jazz guitarist it may be a little deep, to the more advanced, these thoughts could be a valuable asset in furthering one's musical thinking. When asked how much of what he played was "worked out" and what "tricks" he employed in his playing, Herb was quite definitive in his reply. "I don't work out the whole deal completely, I have points in a tune where I'm going, and I know if I play a certain type of run I will arrive at a certain chord at a certain time, but in between there is always room for variance. You need to get out in the deep water. Sometimes you come back strong, sometimes you can go under a little, but that makes it interesting for both the player and the listener. I have runs, figures, and phrases I use as part of my playing and if you hit a vacuum in improvisation, then these things are there to fall back on. For example I don't pick all the notes especially at fast tempos. It could be done, but I prefer to slur like a horn player. If he tongued every note it would be choppy, same thing applies to the guitar." When asked about specific soloing against, for example, a G7 chord, Herb once again elaborated thoughtfully. "I think of melodic content. I play from the knowledge I have, like what we call the two tonic chords, which means the two chords played against each other. when you play a Gb chord over a C chord, it's two triads, a Gb triad on top of a C triad. if you voice it right, it's pretty. It's not done consciously, it's intuitive. all I'm trying to do is create a melody, i'm not thinking about what scale i'm going to play for a G7 chord. for a II-V-I p[rogression I'd play off each chord, I'm trying to create a melody from the chord pattern." (Herb called his improvisations, "melodies".) When

asked about chord substitutions, Herb said this. "all the great players use them. I just make sure I never substitute a chord that violates the melody. The guy who wrote the tune created that melody, and your substitute has to fit. sometimes it can sound better than the original, sometimes not. " given a traditional Dm7 to G7 to C progression, Herb was asked what he might play. "I might play the root in the bass for the Dm7, or perhaps just add the 9th on top. For the G7 or I might use a G13 with the 7th in the bass, or even the 3rd in the bass, and let the bass player play the root or 5th in the bass." Asked about playing with Joe Pass or Barney Kessel, Herb had some interesting observations. "some parts Barney and I play together are more arranged than when Joe and I play. Barney and I are from the same background so we tend to emphasise just straight down the middle jazz. Joe and I often play two improvised lines together, because we were from different schools, and it comes out as if we'd stayed up all night writing it out. the harmonies, the counterpoint, all kinds of stuff just happened." only once in his long career, did Herb switch from his ES-175 and design and endorse a signature model from another guitar manufacturer. Although this association was relatively brief Herb was quite proud of the Aria Pro II Herb Ellis model. "This is the first guitar I've ever put my name to. It's a hollow body archtop and although I only use the neck pickup, it has two as a selling point. it has an ebony fingerboard, Grover tuning pegs, wide frets, a great sound and plenty of punch. Works superbly well with my Polytone 102 Amp with a 12" and two 8" speakers and my D'Aquisto medium gauge strings. Herb will be sorely missed, but his huge recording legacy will provide us with listening pleasure in the decades to come.

Roy Rose.



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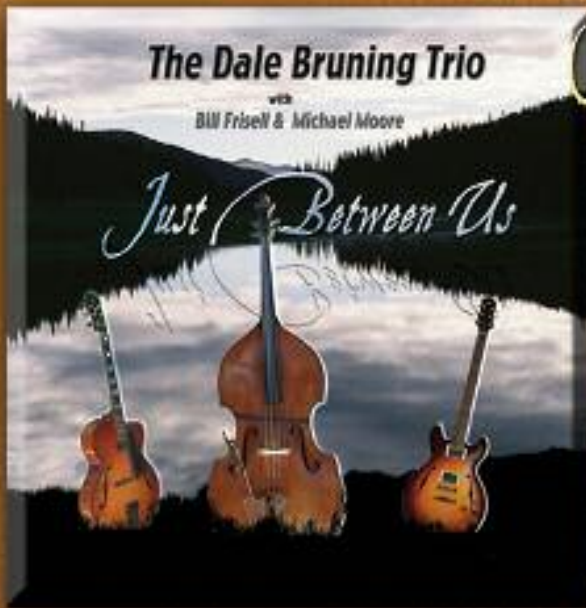
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Jazz Link Enterprises' latest CD Release

**The Dale Bruning Trio with
Bill Frisell & Michael Moore Double CD -**

Just Between Us



*Dale Bruning's double-CD,
Just Between Us is
available from
jazzlinkenterprises.com.*

*His other CDs and books
can also
be purchased from the
JLE website.
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**Dale Bruning's Jazz Guitar Series Vol. III -
Phrasing: Scales and Intervals**

Dale Bruning's newest book for the
serious Jazz Guitarist,
*The Dale Bruning Jazz Guitar Series Vol. III -
Phrasing: Scales and Intervals,*
will be available at jazzlinkenterprises.com
in May, 2013.



**Dale Bruning - Michael Moore - Bill Frisell
at Dazzle's - Denver, CO March, 2012**



Tributes to Jim Hall 1930-2013

Jim Hall, one of the true pioneers and icons of jazz guitar, passed away in his sleep on Dec 11, 2013. He was an influence on many JGSWA members as well as jazz guitarists from around the world. His last appearance was on Nov. 23 at a Jazz at Lincoln Center concert that also featured the guitarists John Abercrombie and Peter Bernstein. Below are some tributes from JGSWA members around the world.

It was in my early learning years growing up listening to guitarists that Jim Hall stood out. He had an amazing tone and feel that was different from other guitarists. His sense of time and placement helped me aspire to be a better musician. It is interesting that I have played a Sadowsky guitar for nearly 14 years and Roger (Sadowsky) used to work on Jim Hall's guitars. Roger always wanted to make a guitar for Jim and it wasn't till just a few years back that Jim said yes. Hence we now have the Jim Hall model available from Roger. Jim Hall has left us but he has left us a great legacy.

CLIFF LYNTON Perth

Jim Hall, a giant among musicians, a true original, an inspiration to countless other musicians and non musicians alike, has left us, but his bountiful legacy of recorded work is living on for all to enjoy. Thank you, Jim Hall.

JIM FOX Los Angeles

It wasn't mentioned in your previous email on Jim Hall's passing, that Jim won the Jazzpar Prize in 1998, the most prestigious international jazz award in existence between 1990 and 2004, established and funded out of Denmark: 200.000 DK plus a bronze statue, handed to the winner by the Danish Prime Minister.

Check - http://en.wikipedia.org/wiki/Jazzpar_Prize - for past recipients. I was there in Denmark when Jim Hall received the prize and remember travelling on the coach with Jim and the Danish Radio Jazz Orchestra from a gig at which Jim played with the band.

HENK VAN LEEUWEN Melbourne

A Remembrance of Greatness

In 1967 I took the bus from Montreal to New York, to have a lesson with Jim Hall! I was expecting an hour at most. He kept me there for most of the afternoon and was very generous with information, insight and honest answers to my musical questions. At the end of the afternoon he made sandwiches for us! I left there exhilarated and exhausted, with enough to work on, think about and practice for years. Forward to 1994. Jim and I were both teaching at a summer guitar workshop in York, UK. One day I asked Jim if I

could attend his class. He said I could come in but he would have to put me to work. He handed me a guitar and had me play chords and comp for him while he demonstrated motivic improvisation, among other things, to his students. I learned at least as much as they did. At Atilla Zoller's memorial service in 1999 I played Billy Strayhorn's "A Flower is a Lovesome Thing," unaccompanied. I thought I was fumbling and making mistakes. After, Jim came over and complimented me on it. I guess it wasn't as bad as I had thought!

In recent years, I would cross paths with him walking his dog, Django, on Sixth Avenue, in the Village. We always had good conversations. He still lived in the same building he lived in back in 1967. R.I.P. Jim Hall.

PETER LEITCH New York

A few thoughts about the great Jim.

One of the best concerts I ever witnessed was Jim Hall and Scott Colley at the Wigmore Hall c 1998 ..A perfect setting and a wonderful duo. For years one of my favourite albums has been the duo with Red Mitchell...The qualities that made him pre-eminent were I think ...a sensitivity to texture ,an impressionists approach to chording (rather than the often merely functional), a poetic soul and most important the "in-the moment " feeling of the questing improviser ... Here was an artist who (somewhat like Miles Davis) turned a lack of virtuoso technique into a real advantage ..there were no glib ,by numbers ,runs ..he didn't have the option..so he really felt every note he played and would have experienced the joy of discovery in every great performance he gave(of which there were many!) .What an inspiration !..We should all abandon our pet phrases and flashy licks and try and be real jazz musicians like him!!

JOHN ETHERIDGE London

Jim Hall has always been one of my favourite jazz musicians – right from when in 1957 I first bought his LP 'Jazz Guitar – Jim Hall Trio' with pianist Carl Perkins and Red Mitchell on bass. I also loved his participation with various Chico Hamilton groups. Chico sadly of course also died a few days ago. I now have that historic LP recording on CD (Gambit 69259 and Avid AMSC1033) – and I still listen to it very, very often. I have dozens of Jim's recordings as leader, in a duo with Bill Evans, with the Jimmy Giuffre Trio and in marvellous groups led by Paul Desmond, Art Farmer, Sonny Rollins and other jazz greats. He was often referred to as the 'Poet of Jazz Guitar' – and this I believe he was. The epitome of musical taste – and a true innovator. I was fortunate to spend a week with Jim at the 1989 Midnight Sun Guitar Festival in

Ikaalinen, Finland. He was a man of deep intellect, quiet personality and good company. I just received a few weeks ago his new marvellous 3-CD set from his Artist Share Records company – 'Jim Hall Live – Vols 2 - 4 Toronto 1975'. A wonderful testament to Jim's genius. Jim Hall was truly a jazz giant.

MAURICE SUMMERFIELD Newcastle, UK

I was properly introduced to Jim Hall's playing when I was a student at WAAPA studying with Ray Walker and Fred Grigson in 1991. For one of my first transcriptions I wrote out and learned Jim's solo on Ornithology from Sonny Stitt's record "Stitt Plays Bird" - at first I thought it was a fairly basic and easy solo, to which Freddie quickly pointed out the error of my thinking and with further playing and listening I grew to appreciate the compositional & rhythmic development that Jim utilised throughout. Years later I would suggest this piece to some of my own students, including the young Brett Thompson when he was still in high school. As a young jazz guitar novice I was well aware that many of my heroes (primarily Metheny, Scofield, Stern, Frisell and Abercrombie) cited Jim Hall as a major influence, and as my understanding of guitar playing, harmony, phrasing and general jazz language and vocabulary increased I came to appreciate his mastery more and more. I only transcribed one other piece of Jim's (a solo version of My Funny Valentine from what I believe was a radio broadcast bootleg that Fred had lent me, which he possibly procured from Ian?), but I have enjoyed many of his albums as a leader and sideman, and although I wouldn't ever claim to have his concept down, he has influenced me in ways that are both abstract and concrete. A few years ago in the mid-2000s I was listening to ABC Jazz Track on my car radio and heard a fairly recent modern recording featuring a burning guitarist playing through what was from memory an angular uptempo piece, and I said to myself, "wow that guy sounds a lot like Jim Hall, but with fire & chops!" I wracked my brain trying to pick who it was, but couldn't isolate the player - of course it was the real Jim Hall and I was blown away (writing this I tried to find out what the track was via the ABC archives but wasn't successful unfortunately) Fast forward to Monday January 10th, 2011, and I'm sitting with Brett Thompson again, this time at the Iridium Jazz Club in NYC, and on stage is Jim looking immaculate in his vest and tie, playing his Sadowsky through a low powered Gibson valve amp with his quartet featuring Greg Osby, Steve LaSpina and Bill Stewart. I'd had a lesson with Mike Moreno earlier that day and he'd warned me that Jim's playing wasn't what it used to be, and it was true that his hands weren't as steady as a young man's; but his conception was still there and you could hear flashes

of that old brilliance, that recognisable tone, patented chord voicings and the trademark compositional development in his improvisations. When he played it was rather quiet and the rhythm section kept the dynamics low, raising them for the other musicians' solos, but Jim still tended to 'comp with his guitar volume turned nearly if not all the way off, relying on his archtop's acoustic volume in the club. Even though his abilities may have been well past his prime, I'm sure glad I got to hear him play live before it was too late and at 80 years old I wasn't going to condemn him for his age - I certainly hope I have the ability, imagination and desire to keep performing if I make it to 80 years old - I'm halfway there now, so plenty of time to keep practicing!

SIMON JEANS Perth

Jim Hall became my inspiration and "Guitar Hero" over 50 years ago when I purchased my first Jazz album, a Paul Desmond LP entitled "First Place Again Playboy". After reading about him in Downbeat magazine I thought I should check him out when I noticed his name as a sideman on that album. I have never tired of listening to that album, every track is a gem to me, fortunately it has been reissued on CD as "East of the Sun", replacing my worn out LP. Since then I have been fortunate enough to come by virtually all his recordings, along with numerous DVD's, video tapes, transcriptions and method books of his playing. I would be hard pressed to name a favourite album amongst all these as there are so many, perhaps "Undercurrent" with Bill Evans might get my vote but I would gladly settle for at least 10 others, such was the quality of his music. The chance opportunity to see him play at the Village Vanguard in New York in 2002 was a memorable occasion for me. His playing was all I expected and more, and despite his difficulty understanding my Aussie accent at times, the personable and friendly chat with him during a break was something I will treasure. I have had the privilege to review many of his recent albums for this Newsletter, and whilst I admit I preferred his earlier work and sound in most cases, the quality of these recordings and the integrity of his work has never been compromised. Like many of the giants of Jazz like Miles Davis for instance, Jim moved to another level with his art. To me his name will always be amongst the handful of truly great Jazz Guitarists, lovers of this music have been privileged to witness his long and memorable musical journey. Thanks for the memory Jim.

ALAN DONALDSON Benowa, Queensland



BRAD HOYT : Far Away From Everyday--Harpuitar Music HGM 014

1. The Relative Sea - Jeff Coffin (s/s) Howard Levy (harm) Antoine Dufour (Noble harp guitar) Terry Hayes: classical guitar Brad Hoyt: piano, flamenco guitar **2. Sharper's Revenge** - Joscho Stephan (g) Howard Levy (harm) Gregg Miner: Maccaferri harp guitar, Gypsy guitar Brad Hoyt (p) **3. Impossible Liaison** - Tomas Mach (v) Trevor Gordon Hall: Kalimbar (guitar with attached kalimba) Sascha Groschang (cello) Brenda Reinicke (fl) Brad Hoyt: piano, arpa viola caipira, orphica piano, harpsichord, spinet, ukulele, wrenchenspiel, 8diOboe **4. Look Inside** - Phil Keaggy: guitar, classical guitar, 12-string guitar Sascha Groschang: cello Brad Hoyt: piano, orphica piano, arpa viola caipira **5. Kiss of Fate** - Howard Levy (harm) Tom Shinness (cello) Tom Roady (d, perc) Mike Doolin: Doolin harp guitar Josef Snetivy: clarinet Brad Hoyt (p) **6. Ricochet** - Brad Hoyt: Sedgwick arpa viola caipira (30-string harp guitar), plucked piano, bowed piano, grand cimbalom **7. Traverse** - Jeff Coffin (t/s) Evan Cobb (oboe) Don Alder(g) Michael Manring (b) Brad Hoyt: piano, Wurlitzer A-200 EP, arpa viola caipira, Spitfire strings,

percussion **8. Restive Nocturne** - Jeff Titus: Carlson "Oracle" harp sympitar Michael Manring (b) Brad Hoyt: piano, Mark Deutsch's bazantar, plucked grand piano **9. Elnora** - Stephen Bennett: Dyer harp guitar, National steel guitar Gregg Miner: harp mandolin, 7-string bass zither banjo Brad Hoyt (p) **10. Far Away From Everyday** - Howard Levy (harm) Muriel Anderson: Doolin 21-string harp guitar Alex Jurman (b) Ales Pavlicek (d) Josef Snetivy (clar) Russick Smith (cello) Loreena Hoyt (oboe) Jon Crabel (perc) Tom Roady (perc) Brad Hoyt (p, perc) **11. Beneath the Iron Gate** - Evan Cobb (oboe) Pete Bradshaw: Wingert harp guitar Brad Hoyt (p) **12. September** - Andy Wahlberg: Dyer harp guitar Peter Hedlund: nyckelharpa Brenda Reinicke (fl) Sascha Groschang (cello) Brad Hoyt (p) **13. Sometimes You Just Know** - Muriel Anderson: Doolin 21-string harp guitar Brad Hoyt: arpa viola caipira, orphica piano, lautenwerck (lute harpsichord), Lutheal Piano (clavecin stop) **14. Alternate Timeline** - Jeff Coffin (fl) Howard Levy (harm) Mike Doolin: Doolin acoustic harp guitar Brad Hoyt: piano, struck slide piano, Mark Deutsch's bazantar. **Guest artists from the Jazz and Fingerstyle worlds include Jeff Coffin, howard Levy, Joscho Stephan, Phil Keaggy, Antoine Dufour, Stephen Bennet and many others. Recorded 2011 - 2013 in various countries Time 71 mins.**

In our CD reviews in this newsletter we like to present a wide spectrum of jazz guitar and this new CD from Brad Hoyt is adding to the genre with jazz on the harp guitar. Brad has worked for three years to produce this album and has enlisted the talents of a number of musicians from around the world. As well as the USA the CD was recorded in Canada, Germany and the Czech Republic. A number of other harp guitarists take part as well as gypsy jazz virtuoso Joscho Stephan who appears with Brad on track 2 on the tune "Sharper's Revenge". As well as being a harp guitaist Brad is also a talented jazz pianist, which was his first instrument. This CD is one of the most musically diverse I have ever reviewed. Playing the harp guitar for Brad is the result of a fascination in stringed instruments and bringing to fruition the sound of a "portable plucked piano" sound he had in his head. If you would like to hear something different for a change from our usual guitar sounds give this album a try. For more info contact : www.bradhoyt.com or www.harpguitarmusic.com

I M.



BILL HARRIS : The Blues-Soul of Bill Harris : Complete Mercury Recordings 1956-59 (2CD)--Fresh Sound FSRCD 792

CD1 - "BILL HARRIS" 1. Stompin' at the Savoy 2. Moonglow 3. Cherokee 4. Out of Nowhere 5. Ethyl 6. Possessed 7. Perdido 8. I Can't Get Started 9. Dreaming 10. K. C. Shuffle 11. Ivanhoe 12. Lover 13. Spring **"THE HARRIS TOUCH"** 14. Baker's Dozen 15. Golden Sunset 16. Honeysuckle Rose 17. Midnight Blue 18. Yesterdays 19. The Harris Touch 20. All the Things You Are 21. 'S Wonderful 22. Sometimes I'm Happy 23. Rock Bottom Blues 24. The Man I Love **CD2 - "GREAT GUITAR SOUNDS"** 1. Lullaby of Birdland 2. Blue Angel 3. The Song Is You 4. Daahoud 5. Ethyl 6. Wind Song 7. Ol' Man River 8. Once in a While 9. Poinciana [Song of the Tree] 10. Concerto for Jazz Guitar (Your Majesty) 11. Jordu **"CAUGHT IN THE ACT"** 12. Lover 13. All the Things You Are 14. Poinciana [Song of the Tree] 15. Well

You Needn't 16. "Intaglio Monk," Parts 1 & 2 17. Stompin' at the Savoy 18. Possessed 19. Cherokee 20. The Song Is You 21. Where Is Big Joe Williams Blues 22. Ethyl.

Recorded 1956-1962 "Bill Harris" (solo guitar) 1956 NYC "The Harris Touch" Bill Harris (g); Hank Jones (p-1); unidentified (b-1); unidentified (d); unidentified (bgo). May 2 & 21, 1957 NYC "Great Guitar Sounds" (solo Guitar) late 50's or early 60's "Caught in the Act" (solo guitar) Cafritz Auditorium, Washington DC, Dec 1962 Time CD #1 61 mins. CD #2 66 mins

This Double CD takes in 4 out of print LPs (including one live set) recorded by nylon string jazz guitarist Bill Harris between 1956 in 1962. Before his recording career began he was the electric guitar accompanist to R & B group The Clovers and it was while with this group that guitarist Mickey Baker heard him playing in his dressing room and helped him get a recording contract. His debut album "Bill Harris" is believed to be one of the very first solo jazz guitar albums and much of the credit for this album goes to Mercury/EmArcy's A & R man Bob Shad who gave Bill Harris a lot of scope on this debut album. On his second album "The Harris Touch" Bill also uses archtop jazz guitar to great effect especially on tracks such as "Honeysuckle Rose", "The Harris Touch" and "Rock Bottom Blues", and is backed by legendary pianist Hank Jones and an unidentified bass and drums. On "Great Guitar Sounds" he is back to his nylon string guitar playing in both jazz and seli-classical contexts. The fourth album on this 2CD set, again a solo outing, was recorded in a live concert in Washington in 1962 and includes mostly tunes from the other three albums. In these days of a multitude of solo jazz guitarists Bill Harris certainly deserves his place in history as being one of the very first, if not the first to record a solo jazz guitar album. He has great technique, taste and is a master of the instrument, this 2CD set of 4 of his original albums will be a revelation to many players who are hearing him for the first time. A well deserved release from Fresh Sound Records.

I M.



ERIC DIVITO : The Second Time Around--Pioneer Jazz Coll. PJC 0913

1. 2nd Story 2. Windows 3. Skylark 4. Iris 5. Stella By Starlight 6. Autumn 7. Inner Urge 8. When Sunny Gets Blue 9. Sun Script 10. The Second Time Around.

Eric Divito (g) Corcoran Holt (b) Alyssa Falk Verheyn (d) Steve Wilson (a/s) Mavis Swan Poole (voc)

Recorded Aug 15-16, 2013 Brooklyn, New York Time 61 mins.

I reviewed New York guitarist Eric Divito's debut CD "Breaking the Ice" in our Dec 2012 newsletter and this new one is his follow up recording. On this new CD he has a couple of special guests with his trio, vocalist Mavis Swan Poole on tracks 3 & 10 and alto saxophonist Steve Wilson on tracks 1, 6 & 9. Eric is also a fine composer and

contributes the tunes "2nd Story", "Autumn" and "Sun Script", all three featuring altoist Steve Wilson. Chick Corea's "Windows" is a tune I heard much since the 70's/80's and Eric does a fine job with his uptempo interpretation. Another two jazz composers are featured with Wayne Shorter's "Iris" featured on track 4 and Joe Henderson's "Inner Urge" on track 7. The trio plays two well known standards "Stella By Starlight" and "When Sunny Gets Blue" on which Eric opens with some fine solo guitar before going into swing on "Stella" and Bossa on "Sunny Gets Blue". His accompaniment skills are evident on tracks 3 & 10 in duos with vocalist Mavis Swan Poole on the standards "Skylark" and "The Second Time Around". This is a fine CD with plenty of variety in a number of settings and a nice tone from his ES 335. For more information go to www.ericdivito.com **I M.**



STEVE ABSHIRE & VINCE LEWIS : Tis' the Season--Mainstay MSM101

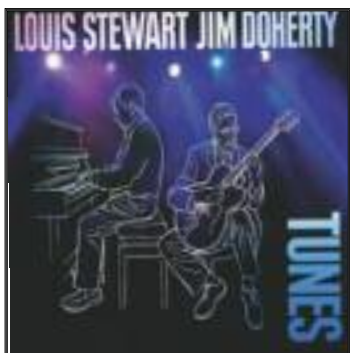
1. Jingle Bells 2. Jolly Old St. Nicholas 3. Deck the Halls 4. Rudolph the Red Nosed Reindeer 5. God Rest Ye Merry Gentlemen 6. Santa Claus is Coming To Town 7. Silent Night 8. White Christmas 9. Little Drummer Boy 10. Winter Wonderland 11. Have Yourself a Merry Little Christmas.

Steve Abshire (g) Vince Lewis (g) Paul Langosch (b) Brooks Tegler (d)

Recorded Dec 15, 2012 The Mainstay in Rock Hall, MD. Time 65 mins.

This new CD from guitarists Steve Abshire and Vince Lewis comes courtesy of our member Becky Bryd and was recorded at The Mainstay a venue associated with her husband, the late great Charlie Byrd. Christmas songs are amongst the best tunes

ever written and some of the best are on this CD. Steve and Vince are two of the finest mainstream jazz guitarists around as well as fine arrangers. Steve arranged seven of the tunes and collaborated with Vince on another three. "Jolly Old St. Nicholas" is a bossa and was arranged by Charlie Byrd. "Rudolph the Red Nosed Reindeer" is given a modern funky treatment and "Santa Claus is Coming To Town" a bluesy arrangement. These well loved tunes we love to hear year after year, but finding a unique and swinging arrangement is the difficult part. Steve and Vince have done a wonderful job with not only great playing but interesting arrangements. I for one will be pulling out this CD every Xmas season as well as a few other times a year. For more info contact www.steveabshire.com or www.vincelewis.com **I M.**



LOUIS STEWART : Tunes--Beechpark Records BPRCD 001

1. It Could Happen To You 2. You Go To My Head 3. Broadway 4. I Remember You 5. Comme Ci Comme Ca 6. This Can't Be Love 7. Button Up Your Overcoat 8. I Surrender Dear 9. I Wished On the Moon 10. What is There To Say 11. My Heart Stood Still.

Louis Stewart (g) Jim Doherty (p)

Recorded 2013 Dublin, Ireland Time 62 mins.

A new release from our member Louis Stewart is always very welcome, unfortunately there has only been a few in the last decade. However he is playing better than ever and has teamed up with his musical soulmate pianist Jim Doherty with whom he has

been playing for over 50 years since they were teenagers. It is also a pleasure to review a piano/guitar duo album, there doesn't seem to have been many around for a while. The album was recorded over five sessions live in the studio with the two of them sitting together and with a minimum of fixing or editing, such is the empathy between the two musicians. The album features 11 great tunes from jazz standards to classic melodies from the Great American Songbook. Louis' tone ranges from mellow to almost acoustic from what I think is an old ES175. Jim Doherty is the ultimate pianist, with great solos and empathetic accompaniment. This CD was the brainchild of Irish record producer Daire Winston who recorded Louis and Jim and this album is the first release on the newly formed Beechpark Records. This is a classic guitar/piano duo with quality playing from both musicians. For more information contact www.beechparkrecords.com or www.louisstewartjimdoherly.bandcamp.com **I M.**

Gentle(man) Jim

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INTRO

T	9	3	3	7	7	1	1	5	5	3	3
A	12	4	4	10	10	2	2	8	8	4	4
B	11	4	4	9	9	2	2	7	7	4	4
	9	4	4	7	7	5	5	5	5	3	3
	10	4	4	8	8	6	6	6	6	4	4
	10			8	8	6	6	5	5	4	4

T	3	4	5	6	7	8	8	9	9
A	5	7	7	8	10	10	10	12	11
B	5	6	7	8	9	10	10	11	11

G Blues Sequence

T	.	.	6	4	3	2	2	2	4	4	6
A	.	3	6	6	4	5	3	2	3	6	6
B	.	5	6	4	5	2	2	2	3	6	9

T			11	9	8	7	7	11	10	5	4	3	3	3
A		8	11	9	10	7	7	10	9	3	7	5	3	3
B		10	11	10	7	7	7	9	8	2	5	3	9	6

T								12	13	11	8	11	10	7	6	5	5	4	4
A								9	12	12	8	11	10	9	8	7	7	6	6
B								7	12	12	8	11	10	7	6	5	5	4	4
								9	12	12	8	11	10	7	6	5	5	4	4
								9	12	12	8	11	10	7	6	5	5	4	4
								7	12	12	8	11	10	7	6	5	5	4	4

Jim Hall Photo Gallery



Photos : Left - Peter Leitch with Jim Hall (photo by Peter Leitch)
Below - Maurice Summerfield with Jim Hall in Ikaalinen, Finland June 1989. Jim Hall in Concert same location. Bottom photo - Midnight Sun Guitar Festival, Ikaalinen, Finland – June 1989 Left to right: Jim Hall, Jeff Linsky, Frank Gambale, Maurice Summerfield, Jorge Morel, George Varney and Jim Ferguson. (these photos courtesy Maurice Summerfield).



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**PLEASE NOTE NEW JGSWA MEETING
 PLACE at Mount Lawley Bowling Club Feb 5
 at 7-30pm see page 1.**

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