

Free

BLUES NEWS

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BLIND DOG TAYLOR & THE HEAT
Gov' Hindmarsh Dec 15th



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BLUES NEWS Dec-Jan 2000

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SA BLUES SOCIETY

EDITORIAL



Who can believe it? Only a few more sleeps before the jolly fat man in a red suit does the rounds again, and me with last year's Chrissy presents still not paid off. The days go by so fast and older guys like me have a little difficulty keeping up. My other problem is that I'll probably have to put up with the same kind of gifts I get every year. Loads of blues CD's and videos and loads of vouchers for blues CD's and videos. Guess I'll just have to struggle through again but, rest assured, I will spare a thought for those unwrapping the old socks and undies whilst I'm kicking back with a few good blues on the day.

Before I continue, I have to get something off my chest. It's been bugging me for the whole year and the situation has deteriorated even more whilst trying to get this bumper double issue together. In my efforts to give everyone a fair go in Blues News by writing about upcoming gigs, I contacted all the bands asking for information, so a good write-up could be done. After all, these are the last gigs of this millennium and the first gigs of the next. I don't think my requests were unreasonable. It's certainly in the bands' best interests to provide us with their details, so we can help champion them - that's how it works. But I'm left wondering why I bother. About half of those contacted recognise the need, indicating professionalism. The other half obviously feel that they are such 'stars' that they don't need our help in promotion. That's fine, no problem, but please don't complain that we aren't interested or can't be bothered.

What a big year it has been for the blues in South Oz. We have had a plethora of big names come through, both national and international - my highlight for the year was the Swamp Fox himself, Tony Joe White - and stacks of fine home-grown blues. There's been a few nice local recordings released as well - two of them are being launched this month at The Gov.... And how about that Gov. It has gone through a major transformation as well this year, now equalling any pub venue in the country. Our congratulations and thanks to the Tonkin family, they are wonderful supporters of live music.

There's a long list to thank for the metamorphosis of Blues News. Al Thorne, Everlovina Trev, Geoff Pegler, Haff, The Prez (Glen Reynolds), my mate Possum, all the contributors (too numerous to mention, but worthy nonetheless) and, in particular, David Stoeckel and Tim Dunaing, two extraordinarily talented people who have given freely of their time,

without hesitation. 'Community Printers' at Salisbury deserve a great big thank you as well. Owners, John and family, have been wonderfully supportive, going out of their way to provide a service way above and beyond the call of duty. Thanks guys, may you grow and flourish.

David Stoeckel warrants another mention for the absolutely dazzling job he has done with our web site. The one difference between our site and the sites of others is David, the world's greatest webmaster (I can hear him blushing now), ensuring the South Australian Blues Society remains at the top of the heap. On ya David, we're all hangin' to see what you come up with next.

A special hurrah has to go to Michael Bonython at 'Blue Beat Records'. Michael is one of the most generous guys around. He gives so many of us so much - please repay his kindness by visiting 'Blue Beat' at 109 Hindley Street, for all your Christmas present needs. Mike stocks truckloads of blues and, if he ain't got what you want, he'll get it. Mike provides the CD's we give as door prizes at The Gov every Wednesday night. Merry Christmas Mike.

Another great big thank you to M. Shaw, our new proof-reader. Her advice and help to me during a few brainstorming sessions have proven invaluable so, thanking you M., may Santa cram your stocking full of everything you need. M. has very kindly written a nice little thing about my new blues show on Coast FM...inside this issue.

Finally, thanks to all the other great blues clubs and societies around Australia for keeping us up to speed with what's going on around the traps. Glenn Nelson of 'Highway 49' merits a special mention, as does every band and artist playing the blues. Without them, we are nothing, so how about a big round of applause for our musicians. Now, support them folks, go out to the shops and buy as many blues CD's as you can for Christmas presents for yourself and your friends. Do someone a favour by introducing them to the magical world of the blues, and do yourself a favour by getting your backside on a seat at a blues gig or two over the silly season.

Merry Christmas to everyone from myself and the Debster, remember to have a good time, don't drink and drive. Be good, be safe, and see you next year.

Eazy Big Mike Hotz

WEBSITE UPDATE

Had difficulty remembering our web address? We have an alternative one that's easy to remember and pass on to others. It's <http://listen.at/sablues>

GIGS at the Gov

SA Blues Society at the Governor Hindmarsh



PETER GELLING

BLUESTIME

Wednesday, December 8

The Governor Hindmarsh Hotel

Tickets available at the door on the night

The show begins at 8:30pm.

Some months ago, I reviewed a CD for Blues News. I called it the best Australian blues recording that I had ever heard. We are a few months down the road now and I've had time to sit back and re-examine my initial reaction. Was it my honest opinion, or did I get a little carried away by the occasion? Blues surrounds me every day. I play blues on radio, I write about blues, I relax by listening to blues and, when I want to get away from it all and take a break, I go out looking for good live blues so yeah, I do hear lots of blues and yeah, Peter Gelling's album 'Bluestime' is the best Australian album I've ever heard and, let joy be unrestrained, because Peter is about to officially launch the CD at The Gov. I will be in the first row.

Reviews of 'Bluestime' have come in from all over the country, from a variety of reviewers. The common denominator is that everyone enjoys the CD. No one has slammed it, as you could perhaps expect, human beings being the contrary things that they are. Opinions normally vary, especially where music is concerned but, in this instance, we reviewers seem to be in accord. 'Bluestime' is a stunning piece of work and Peter Gelling is an enormously gifted man.

That's why - for those who have an appreciation of world-class blues - Wednesday, December 8, is so significant. That's the day we will all be able to witness first-hand, Peter Gelling and band on stage, performing most of the songs from the album, along with other original songs from the 'Blind Freddie' album (1995) and a few blues standards thrown in as well.

Peter Gelling was the Founder and Musical Director of Canberra based blues band 'Blind Freddie'. Formed in

1987, 'Blind Freddie' performed at various festivals including the East Coast Blues Festival at Byron Bay, Thredbo Blues Festival and the Kiama Jazz Festival. The band also supported many international artists such as Albert King, Junior Wells, Canned Heat, Little Charlie and The Nightcats, Maria Muldaur, Rod Piazza and The Mighty Flyers and John Hammond.

Peter has performed with several high-profile Australian artists as well, among them Margaret Roadknight, Wendy Saddington, The Foreday Riders and The Mighty Reapers. He has worked as a regular writer for the 'Australasian Jazz and Blues' magazine, writing blues workshop columns and conducting interviews with local and international artists. Peter also writes instructional books, which are published by Adelaide Company, 'Koala Publications' and distributed worldwide. Some of his titles are "Progressive Blues Lead Guitar Method", "Progressive Blues Lead Guitar Technique", "10 Easy Lessons For Blues Piano", "Progressive Blues Guitar Licks", "Progressive Blues Rhythm Guitar Method" and "Progressive Blues Guitar Solos", as well as several others on Blues Keyboards, Harmonica and Saxophone. This wealth of experience doesn't stop there either; Peter has extensive teaching experience. More than 15 years as a private and group teacher of guitar in several styles including Blues, Jazz, Rock and Classical, Electric Bass, Keyboards, Harmonica and Music Theory.

"Since 1993 I have taught various eight week courses at both the ANU and the Canberra Continuing Studies Centre. These courses have included 'Nothing But The Blues' and 'That's Jazz'. The courses cover the history and

development of the music through a study of its major performers along with the cultural and social backgrounds, beginning with slavery and African origins of the music. An examination of improvisation and the roles of the various instruments are also an important part of the courses. I have also run a course called "The Fundamentals Of Music", which examines the way all the main elements of music are used in different styles from the standpoint of composer, performer and listener.

Since 1990, I have conducted workshops in schools and at various festivals, demonstrating the roles of the various instruments in a band and the influence of Blues and Jazz on the development of 20th century popular music."



With such a vast history and knowledge, we are no doubt in for a special night's entertainment at the 'Bluestime' launch. The support act on the night will be Brett Duncan playing fingerpicking guitar, mainly country blues and ragtime. Peter will join him at the end of his set and do a couple of numbers with his harp. Peter will then do two sets with a full band, with various players and singers coming

➤ and going throughout the night. Another dimension will be added in the second set, with the addition of a horn section.

"Most of the vocals will be handled by **Trace Canini** and **Emma Delin** - both local singers. There will also be some songs done by another local, **Darren Hunt**, who sang on my track.

"**I'm Going Home**" on 'Real Australian Blues Vol. 4', as well as a couple by **Craig Tidswell**, who will also play tenor sax. I will probably sing a few songs too.

The instrumentalists will be **Craig Lauritsen** on drums - the drummer on the 'Bluestime'

album, **John Carlini** on bass, **Jess Green** from Canberra on guitar - Jess played on the song "Watch Your Step" on 'Bluestime', **Craig Tidswell** on tenor sax and another horn player, to be announced later. I will play mainly guitar and harp, with a bit of keyboards as well".

An interesting feature of the night will be that the whole show will be professionally recorded and filmed for video, so Peter is hoping to get a bumper crowd who will make plenty of noise.



This promises to be a very big night indeed, with a significant fact being that this will be the only opportunity to see this major talent perform live. Peter told me that this is strictly a one-off event, at least in the foreseeable future, so everyone who wants to see him perform live, and become a part of a special, historically momentous affair, needs to put a huge mark on the calendar to avoid missing out.

Big Mike Hotz

PETER GELLING BLUESTIME

Wednesday, December 8
Governor Hindmarsh Hotel.
Tickets available at the door
show begins at 8:30pm.
DON'T MISS OUT.



Andy Cowan One Of These Days

Andy Cowan & Big Mama's Door
Recorded Live In Concert
Empire Distribution
(BMD 99 - 1999)

This album is nothing short of brilliant. It's difficult to recall a better live album from 1999. The fact that it comes from the ranks of one of Australia's rising blues players makes it all the more important.

Hot on the heels of his impressive and well received debut album "Train I'm On", "One Of These Days" sees Andy and band doing what he does best, live blues.

Andy Cowan was born in Melbourne, he began piano lessons when he was eight years old and along the way has absorbed early influences from Ray Charles, John Coltrane, Otis Spann, Bob Dylan and others to form his own distinctive style. He has spent two decades largely touring with a number of well known bands including Renee Geyer, Kevin Borich, Madder Lake and Ayers Rock, so in every way he has 'paid his dues'. This recording sounds more like it comes from Mississippi rather than Melbourne or Dandenong. The album has been put together by sound engineer Rob Harwood (and what a job he's done!) who had this to say about the project,

"You can hear the magic and energy all over this album, and I for one am left feeling enriched for the experience of both working with Andy and hearing the end result, which I'm sure you'll agree is nothing short of magnificent, and I can't stop listening to it".

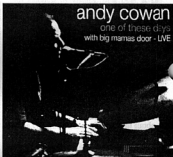
I can only agree whole heartedly. The Album consists of eleven tracks, two of which are originals, seven tracks recorded at St Andrews Hotel in May

'99. Three tracks were recorded at the East Coast Blues & Roots Festival, Byron Bay, April '99, and the remaining track is from Andy's appearance at the Queenscliff Music Festival, Nov '98. Songs covered on the album include ones from the likes of Jimmy Witherspoon, Mose Allison, Percy Mayfield, Jessie Mae Robinson and James Oden. Unlike many live recordings the audience noises don't overwhelm the mix but rather complement it, or is it that the audience is spellbound!

Andy is ably supported by some accomplished jazz players, namely Karl Hird on tenor saxophone, Ronnie Ferella on drums and Howard Cairns on acoustic bass.

In summing up: this album has an ambience forged by some 'thunderous' blues piano playing (not to mention Andy's growing vocals), has obvious overtones of jazz and R&B as well, a great late night listener's album.

Get it, you'll easily see why it should be ranked as the best Australian live blues album of 1999.



andy cowan one of these days with big mamas door - LIVE

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GEOFF (BLUESBEAT) PEGLER

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e-mail list.

GIGS at the Gov

SA Blues Society at the Governor Hindmarsh

Blind Dog Taylor & The Heat

'After Hours Inferno' at The Gov'. Dec 15th

December is shaping up to be one of the most exciting months of 1999, with two CD launches at The Governor Hindmarsh Hotel, by outstanding original artists. Both have national distribution (for what that's worth), and both are fine examples of the depth of talent and ability some South Australian musicians possess.

'After Hours Inferno' is the third full-length album recorded and released by Blind Dog and his trusty band of cohorts. Blind Dog (a.k.a. Travis Taylor) and Co. will be launching their latest CD on Wednesday, December 15 on that magnificent stage at The Gov.

Blind Dog Taylor and The Healers (as they were known then) released their first album, 'Heavy Sugar' in 1996, a year which also brought their first prestigious S.A.M.I.A. Award as "Blues Band of The Year". 'Heavy Sugar' featured 'Sweet Baby' James Meston on guitar. James was replaced on the 1997 follow up album 'Cash To Splash', which saw Sav Palaktosoglou join the band as the guitarist. 'Cash to Splash' brought further critical acclaim and another award, "Blues Album of the Year" - thoroughly deserved recognition for a fine album. 1998 saw yet another S.A.M.I.A. Award, that of the hotly contested "Best Blues Band".

1998 also saw the recording of their latest offering, 'After Hours Inferno' (now under the name of "Blind Dog Taylor and The Heat", following a couple of line-up changes in the band). 'Cash To Splash' and 'After Hours Inferno' both attracted Chain Award Nominations for "Blues Album Of The Year" - exclusive nominations indeed.

Due to heavy work and time constraints, an official launch for 'After Hours Inferno' has had to be put on hold until now. The album has been attracting rave reviews from all round the country, with many believing it to be their finest work to date.

All three albums are available nationally through Full Moon Records, or from wherever Travis and band are working, so those who have not yet got their copy of one or more of these dynamite CD's will be able to purchase them at The Gov on the night.

The musicians on stage during the launch will be the same as those listed in the review of 'After Hours Inferno', found elsewhere in this issue, so the scene is set for a great night of entertainment - strong, original blues from a top-flight band.

Please come along and support your local musicians.

Entry is just \$10:00, \$8:00 concession, \$7:00 to S.A.B.S. members.

BLIND DOG TAYLOR & THE HEAT



After hours inferno
At The Gov'
Dec 15th



BLUES SCENE

at The Governor Hindmarsh

SA Blues Society



1st Row: * Sweet Baby James
2nd Row: * Anna Kinnane
3rd Row: * Big Smoke on slide
4th Row: * The Elmores. Go Don!

* Sweet Baby James Trio
* Anna up front for ...
* Big Smoke.
* Omar.

* David Blight at their CD Launch
* Sweet Baby James Trio
* Gig Night. Go Dexter!
* Omar without the Howlers!

South Australian Blues Society at The Governor Hindmarsh Hotel
Wednesday Nights

Mal Eastick
The Hottest Blues/Rock act in
Australia Today.

Mal Eastick, one of Australia's finest blues/rock guitarists, has a passionate, explosive, and soulful style that has been featured with some of Australia's biggest recording and performing acts for over 20 years.



Eastick has played lead guitar on many tunes for many people; Stars; Broderick Smith's Big Combo, Hoodoo Gurus, The Andrew Durant Memorial Concert, and extensive work with Jimmy Barnes.

Born in Adelaide in 1954, Mal Eastick began playing guitar in his mid-teens and has worked as a professional musician ever since. He's toured with those already mentioned as well as Renee Geyer and Glen Shorrock, Max Merrit, The Party Boys, Matt Taylor's Chain and Tommy Emmanuel.

Mal Eastick and Band have performed on the same bill with international touring acts; Lonnie Mack, Johnny Winter, Albert Collins, John Mayall, Robert Cray, Canned Heat, Buddy Guy, George Thorogood and many others. Eastick himself has toured as lead guitarist for internationals; Eric Burdon, Sugar Ray Norcia and Johnnie Johnson.

Eastick is dynamic. He has his audiences running an emotional gamut with his playing - ecstatic with pumping, fiery rock-feeel songs through to reflective with his heartfelt blues tunes and ballads. Few guitarists have been able to achieve such a cross-section of playing as Eastick. From his days with 'Stars' through to two years touring and recording with Jimmy Barnes, and more recently fronting his own professional outfit, he has developed a sensational style that is absolutely his own - pure Mal Eastick.

Smokin' Pony Promotions is proud to present Mal Eastick and His Band at the Warradale Hotel, Saturday, January 29.

For more details phone Joe on (08) 8336 3505 or 0414 867 463.

BLUES WOMEN.

PART 4

Who is this Woman?



Anna Kinnane

That's who!

As this year draws to a rather abrupt halt it is refreshing to have some musical treats to enthuse and inspire. On Wednesday, November 10 at The Gov one musician was able to both enthuse and inspire me which has become increasingly difficult to do.

The Sweet Baby James Meston Trio launched their hot new CD "More Like This". It was simply brilliant from start to finish. One of the stars of the night among the many was the superb vocalist Anna Kinnane (Blue Matter).

On every count she performed superbly. Not only were her vocal talents obvious to all; she displayed a strong sense of stage craft with swirling movement and hand gestures. This was a total performance which left this punter wanting more. Anna's vocal contribution to songs such as "Blackjack", "Gin House" were solid

adding beautifully to those of James. What really blew me away was her absolutely blistering rendition of "Stormy Monday". I have never heard or seen anything that comes close to it.

The following pictures from the night only give you a small indication of the talent and vibrant energy that Anna brought to the stage. She is one Blues Woman who is a member of a long list of talented performers who we have the pleasure of being able to experience first hand here in South Australia.

Anna Kinnane is believed to be making another instalment of Blues pleasure in the early months of the New Year.

The Journeyman



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IN REVIEW GIGS at the Gov

SA Blues Society at the Governor Hindmarsh

OMAR AND THE HOWLERS

There seems to be a general air of ill feeling surrounding the recent visit to Adelaide by Omar Dykes of "Omar and The Howlers" fame. I took plenty of calls from irate folk who felt cheated because Omar used an Australian band, rather than bring one from the U.S. I have also received a few rather abusive comments through the mail from a few that suggested we were less than honest in our promoting the gig. I want to inform those folk that we had no prior knowledge of the backing band Omar would be using. Below are two of the kinder comments we've received. - ED

Omar and The Howlers???

Omar and The Howlers is on at The Gov tonight" my mate told me. "Ah yes, they're from the States aren't they?" said I. "They should be good. I wasn't intending to go out tonight but since there's an American band, I think I will, just in case I miss out on something good".

Well I'm glad I went along that night, I was feeling excited and anticipating a good show, especially after seeing Little Charlie and The Nightcats a few weeks before. They were fantastic. Just a little hard to pick up the vocals but none the less, I shall certainly make sure I get along to see them next time they are performing within 500 kms from home.

Anyway...back to Omar. I got to the door and found out that the Deliverymen were the support act, "You beauty", I thought, I've read about them in Blues News, and everything I have read about the Deliverymen has been good. Well I got myself a Guinness, noticed a couple of friends I often see at The Gov, sat down with them and on came the Deliverymen. They were great. Very nice all round sound. I could even hear the words to the songs they played. So far the night was going great and then my friend (who has a bit to do with producing Blues News), leans over and says, "By the way...you're doing the review for Blues News on Omar and The Howlers!" "What?? You're joking. I've no idea about that sort of thing." "Too bad, you're doing it". "Okay, I'll see what I can come up with". So from that point my mind went into 'how

to do a review' mode, so here goes.

Out steps Omar onto the stage with his guitar (Fender Stratocaster). He is a BIG man; his guitar sits on his torso at about a 45-degree angle. He starts to belt out a boogie in Key of E, with a sort of a 'Wild Man' style as though he has some sort of conflict with his instrument. Sometimes I reckon he hit the strings with a 'roundhouse' from at least a couple of feet away. Then came the vocal, sounding not too much different from Wolfman Jack (maybe with pharyngitis). Every so often I think I could make out the word "Baby", but I'm not too sure about anything other than that (well not while he was singing anyway)... "Hi yawl, arm all the ways from Texas USA"...etc. Then back to another boogie in E. Then another, and another...key change...a boogie in A...just the one then back to E (not that there's anything wrong with that). By now I was thinking, "How does one write a review on a show like this?" So I leaned over to the man who gave me the job and said, "I can't think of anything good to write, I think you had better get someone else to do it." "Just write what you think", he said.

So there's my review on Omar and The Howlers. I'm sorry if anyone disagrees with me, but it is just my opinion. It just goes to show that, just because someone comes from the U.S.A. it doesn't necessarily mean that they are going to be world class. We have some excellent artists right here in Adelaide, and maybe we blues music appreciators should turn up to The Gov more often on a Wednesday night. After all, for just a few dollars, we can experience first class music (eg. The Deliverymen), and many others. I'm sure they could do with the support, so COME ON, let's get down there.

Smokin' Leo.

Omar and The Howlers.

Well that should be the title of this little story, but if it were, then there would be no story. My first car was a 60's Mini, with slide windows. When I test drove it, there was a sports steering wheel and very flash wheel trims... As a 17-year-old, I was very impressed. I decided to buy it so I got the cash and went to pick it up. To my

surprise, the flash wheel trims were just plain rims, and the steering wheel looked like it had come from an old London bus. Now that brings me to Omar, and the twice rehearsed, hired rhythm section...not that there's anything wrong with that. Why did the promoter allow the whole Australian tour to be billed as "Omar and The Howlers"???...A tight, seasoned Texas blues band. He would have been fully aware of the fact that Omar was going to hire a rhythm section...as many touring artists do. Why not promote the gig as "Omar", and highlight the fact that great Aussie musos were his band???

Many of us have test driven Omar and The Howlers many times...that's why we wanted to go see them live. Omar was good, and the rhythm section did a grand job, but I have to comment. "The Deliverymen were better". Many people felt the way I did when I collected my Mini...a little ripped off. This comment is in no way questioning the integrity of the artist or musicians. The promoter...hmmmm...well!!

Stuart Knowles.



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SA Blues Society NEWS

1999 SOUTH AUSTRALIAN BLUES AWARDS

The S.A. Blues Society is organising a Blues Award night for early 2000. Ten categories will be voted on and awards presented to those attracting the most votes. At a venue yet to be named, on Saturday, February 19th, 2000, the awards will be presented to the recipients at a night of musical extravaganza.

Voting will be done by the public. The only stipulation is that for the musicians or bands to be eligible, they MUST be South Australian based, and have been so for the whole of 1999.

The Award Categories are;

- Most Outstanding Blues Act – 1999
- Most Outstanding Male Blues Artist – 1999
- Most Outstanding Female Blues Artist – 1999
- Most Outstanding Blues Guitarist – 1999
- Most Outstanding Blues Bass Guitarist – 1999
- Most Outstanding Blues Harmonica Player – 1999
- Most Outstanding Blues Drummer – 1999
- Most Outstanding Other Blues Instrument – 1999
- Most Outstanding Emerging Talent – 1999
- Most Outstanding Blues Recording – 1999

Please vote only once, and include your name and address in the space provided. No entry will be eligible without a name and address. An independent auditor who will retain the slips to ensure confidentiality will count votes. If mailing your votes to the S.A. Blues Society's post office box, please write "Awards" on the rear of the envelope. The voting is preferential, with a maximum of three choices in each category. First preference receives 3 points, second preference 2 points, and third preference 1 point. If there is a tie for first place, the winner will be decided on preferences.

The winners of the 'Most Outstanding Blues Act' will go on to receive the SA Music Industry Award for the best blues act. In previous years the S.A. Blues Society has conducted the poll for the best Blues Band on behalf of SAMIA.

Voting closes on Friday 11th, February 2000.

THE BIRTH OF THE BLUES KITCHEN

Richard Boothroyd Gulf FM 90.3

The latest installment in featuring some of the people behind the scenes in the blues world. Richard's show, "Blues Kitchen", airs every Thursday night from 9:00pm to midnight. Here is his story in his own words.

An advertisement appeared in our local newspaper asking for would-be announcers for an up and coming Community Radio Station. I duly went along to the public meeting and enrolled as a trainee announcer. When asked what sort of music I would like to play, I quickly answered that I would like to do a program on Bob Dylan as I've been a Dylan fan most of my life. But I realized that three hours of Dylan every week - although good for my soul - probably wouldn't last long. So I settled for my second love - that of the blues.

As a teenager, I had grown up with the Yardbirds, Muddy Waters, and of course, Jimi Hendrix, not to mention John Lee

Hooker, B.B. King, Stevie Ray Vaughn and Robert Johnson. So my blues collection - although not brilliant - was satisfactory to present a large cross section of the blues on a weekly basis.

Having the music I soon discovered, was only half the battle. As soon as anyone presents a gender of music, then you are supposed to be an expert on that music. You are supposed to know who played with whom, and why. What they meant by that particular phrase, in fact everything relating to the whole blues thing, and I had a lot of work to do, reading, listening, asking, and going to different gigs around the place.

Before the radio started, I had made two pilgrimages to the East Coast Blues Festival at Byron Bay, and last Easter went to my third, and sat in wonder at the feet of some blues legends.

The "Blues Kitchen" was born (named after Robert Johnson's "Come On In My Kitchen"), on the June long weekend 1998. The then Board, decided in their wisdom, we should broadcast for the first time that long weekend to give all trainees airtime, but instead of broadcasting from the studio, we had to do it from a caravan next to our transmitter at Arthurlton. So - the whole studio was stripped and re-assembled in this caravan on top of Mount Arthurlton. My shift was between 9:00pm and midnight on that Sunday night. We were supposed to get a map as to how to get to the caravan but unfortunately I didn't get mine.

The night was bitterly cold (as it is in June) and very dark. What I did know was that the transmitter was located behind a farmhouse on top of this hill, which is reached by going up a driveway. What I didn't know, was which farmhouse it was. If I went down the wrong driveway, I would - at the very least - be set upon by the farm dogs. Fortunately, I picked the correct driveway and found the caravan tucked in next to a shed. I entered the caravan, sat and waited for my turn to go on air for the first time. I was very nervous. The van was fitted out very well, everything that was needed, all except for a heater, it was very cold. I wasn't sure if I was shaking with nerves or shivering from the cold.

My turn eventually came, and apart from some basic mistakes things went O.K., but it was bitterly cold. So the 'Blues Kitchen' was born on that cold dark night in June. Since those early days, the 'Kitchen' has moved to Thursday nights between 9-12 midnight. It contains a blues 'gig guide', a 'classic' blues section, and later in the night we open the 'Chillin' Room', and in between that we play the blues as Clapton said, "Both ancient and modern". "Michael Who" has joined me to help run the 'Blues Kitchen'.

90.3 Gulf FM Community Radio Station is situated in the Kadina Town Hall with its transmitter still located on top of Mt Arthurlton. The station offers a wide assortment of musical tastes: Blues - Nostalgia - World - Country - Jazz - Top 40 - Old Time Rock 'n' Roll - Alternative and Easy Listening. Gulf FM operates 24 hours a day. We are a 100% volunteer station with about 25 on-air presenters.

My other areas of responsibilities are a general music Breakfast shift once a week, a world music program, and once a month, the music of the 30's, 40's, and 50's, so as you can see I'm kept quite busy at 90.3 FM, as well as my day job.

**Richard Boothroyd (Blues Presenter)
Gulf FM 90.3**

JAZZ AND BLUES

FUSION TOUR

Leaving Adelaide in April, 2000

Jazz and Blues devotees are being offered a chance to visit a special part of the world. An area which some of us consider to be almost sacred, the Deep South of America, where the music we love was born and where it continues to flourish today.

The Glenelg office of **Harvey World Travel** has put together a 14 day, fully escorted Group Tour, departing Adelaide in April 2000. The major feature of the tour will be the 31st annual **New Orleans Jazz & Heritage Festival**. In 2000, the Festival will feature over 60 acts covering almost every style of American popular music, including Jazz (traditional, modern and avant-garde), Blues, Soul, R&B, Gospel, African, Folk, Zydeco, Cajun, Caribbean, Ragtime and Latin.

As well as being able to sample any or all of the various music styles, Festival goers will also be able to sample more than 90 varieties of the world-renowned Louisiana foods ranging from jambalaya, crawfish pie, gumbo, red beans and rice, to fried catfish, oyster po' boys and much more.

After spending 5 or so days in New Orleans, the tour will then move on to **Lafayette, Louisiana**, the heart of Cajun country, with its swamps and 'gators, great music and great food, staying 2 nights in the **Lafayette Hilton**. A visit to an Arcadian village in the Bayou where local folk re-enact scenes from their colourful French settlers' lifestyle is on the agenda here. Next stop, **Natchez**, a town partly made famous by Howlin' Wolf who sang of the "Natchez Burning". Aristocratic Natchez reflects an era when cotton was King, and our folk will be able to explore the city to see its many antebellum mansions and plantation houses, including the famous **Frogmore Cotton Plantation**.

Greenville, right in the heart of the **Mississippi Delta** is next on the itinerary. This is Blues country. Many first generation bluesmen were born in and around Greenville and, apart from **Clarksdale, Mississippi**, it's difficult to think of a town more closely associated with the blues. Leaving Greenville, the tour will head towards **Memphis, Tennessee**, taking time out to visit the **Delta Blues Museum** at **Clarksdale** - the blues enthusiasts' 'Mecca'. Then on to Memphis and checking into the famed "**Heartbreak Hotel**", right across the road from **Elvis Presley's 'Graceland's**.

The tour will stay two nights at that hotel and during the day, Memphis sightseeing trips will happen. A visit to the '**Civil Rights Museum**' is on the agenda, as is a tour of 'Graceland' and dinner at **B.B. King's Nightclub** in the world-famous **Beale Street**. Every blues lover I know would love a trip to **Beale Street** and the chance to see the **Peabody Hotel**, widely regarded as the point where the converging lines either side of the Delta meet.

The tour will be fully escorted by **Don Brow**, Adelaide bandleader and high profile jazz identity. The tour costs will include: return economy airfares ex Adelaide, all airport/hotel/airport transfers, taxes and portage, all accommodation and meals as per the itinerary, 2 day passes to the **New Orleans Jazz and Heritage Festival**, including round trip transfers, all sightseeing and admissions as per the itinerary, air-conditioned coaches, and **Tour Escorts and Guides**.

Tour costs are from \$6,250.00 per person, twin share.

So, if you're interested in what would definitely be the trip of a lifetime and want to know more, get in touch with **Bill Gilligan** down at **Harvey World Travel** at the Bay. Phone him on (08) 8295 1233 and discuss the early booking offers for readers of **Blues News**. Or drop in and see **Bill** at Shop 7, 59 Jetty Road, Glenelg.

Big Mike Hotz

QUEENSLAND BLUES EXCELLENCE AWARDS

This year, for the first time, the 'Blues Association Of South East Queensland' awarded the **Queensland Blues Excellence Awards**, in order to acknowledge and celebrate the wealth of blues talent in that state. Nominations were open to all Queensland Blues Artists who had released a commercial recording in the last year. The awards were presented at the 4th Annual **BASEQ Birthday Bash** at 'The Healer' on Saturday, October 9. **4ZZZ**, Rhythms, and **Natural Born Lovers** blues personality, **Mark Doherty** presented the awards.

The winners were:

Band Of The Year:

The Blue Link Trio

Album Of The Year:

'What I Needed'

The Blue Link Trio

Song of the Year:

'Thousand Miles'

Steve 'Coojee' Timms

Female Artist of the Year:

Sweet Felicia

of the Blue Link Trio

Male Artist of the Year:

Robert 'Buzz' Oxford

of Buzz & The Blues Band

Service Award:

Helen Farley

'The Healer' also presented the **Blue Guitar Award** to **Dirk Dubois** for his contributions to blues music. The award was accepted by **L'il Fi** on **Dirk's** behalf.

Article lifted from 'The Groove', voice of the **Blues Association of SouthEast Queensland**.

BYRON BAY EASTER 2000

Organisers of the **East Coast Blues and Roots Music Festival** have announced that 'Earlybird' tickets are now on sale for next year's festival. There are a few notable changes to next year's festival. Firstly, the dates have changed slightly. Next year the festival will begin at noon on Good Friday, not the traditional Thursday. Secondly, due to the unprecedented demand for tickets last year, there will be a limited number of tickets on sale for 2000 (a good reason for getting in early). This has been put in place to avoid overcrowding the site. Finally, improvements are being carried out on the site, to ensure that it becomes one of the best all weather venues in the country. >

Jazz & Blues Fusion Tour

14 Day Fully Escorted Group Tour: Departs April 2000

Featuring the New Orleans Jazz & Heritage Festival

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- * Airconditioned Coach, transfers, portage and Taxes
- * Tour Escort & Guide, leading Adelaide Jazz personality, Don Brow. * Early booking offers for Blues News subscribers.



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\$6,250
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▶ One of the major international blues acts appearing next year will be renowned bluesman, **R.L. Burnside**. So what, you may ask, he's appeared at Byron Bay before, what's the big deal? Well, the big deal is that it is to be his last ever Australian appearance. R.L. has decided to hang up his guitar and retire from performing.

Some of the other confirmed internationals appearing are: **Jonny Lang**, **Bernard Allison**, **Terrance Simien**, **Eric Sardinas**, **Gillian Welch** and **David Rawlings**. With over 20 international acts yet to be announced, it is shaping up to be a bigger and better festival than ever before.

'Earlybird' tickets can be purchased through the festival office until December 31. Give Kylie a call on (02) 6685 8310, or fax on (02) 6685 8370. Email admin@bluesfes.com.au

Big Mike Hotz

Big Tom's Blues Band Celebrate Ten Years

Big Tom's Blues Band with 'Honey Boy' Jim (guitar/vocals), 'Big Tom' (bass/vocals) and original drummer, Paul Deedle, began their musical journey together in 1989. Over 700 gigs later, the band is still powering on and looking forward to continuing well into the next millennium.



Big Tom's Blues Band are known for covering the whole blues/rock spectrum, from Chicago blues such as those of Muddy Waters, Little Walter, Otis Rush and Freddie King, to English acts such as John Mayall, Eric Clapton, Cream, Fleetwood Mac and Led Zeppelin.

Also covering guitar legends Stevie Ray Vaughan, Jimi Hendrix, Roy Buchanan and Rory Gallagher, Big Tom mix in some Doors, ZZ Top, Lynard Skynard, Allman Brothers and some contemporary artists like Anson Funderburgh and Mason Ruffner. Add in their originals, and you have a band as versatile as they are fun to watch perform live.

In 1994, the boys formed their alter-ego band 'The Loving Tongue', which has released two CD's, "Is Anyone Listening" in 1995, and "Sea Of Lights" in 1997. In 1999, the band toured America's West Coast, with their music attracting airplay not only in America, but also Europe and more recently, Brazil.

The Loving Tongue's music may be different, incorporating elements of Metal, Funk, Punk, Blues, Fusion and Gothic Progressive Music, but the lads have never forgotten their roots. Big Tom's Blues Band has been a solid base right from the start, and a blues CD is on the drawing board as we speak.

Big Tom's Blues Band wish to invite everyone along to the Tenth Birthday Bash at The Warradale Hotel, on Friday, December 3.

Big Mike Hotz

Big Tom's Blues Band will be appearing at The Governor Hindmarsh Hotel for S.A.B.S. in February's next century. Check our gig guide for dates.

Blues on the Beach

The Semaphore Workers Club is back in the blues business. Over the past year, on Friday nights, the club has hosted a number of Adelaide and interstate blues bands.

These include - Third Degree, The Vanguards, Greasy Gravy, and The Deliverymen with Snooks LaVic, Gravel Road, The Elmoreos, Blue Matter, The Sweet Baby James Trio and many others. For those who haven't visited the club, a unique experience awaits you. Somewhere between a pub and a home, the club boasts a fine collection of progressive political paraphernalia. It also has full size pool tables which, in accordance with the club's philosophy, are free for all patrons to use.

For the bands, the club offers a large stage, with an in-house P.A. system and a loud, appreciative audience who love the blues.

The Semaphore Workers Club is situated at 93 The Esplanade, Semaphore, on the corner of Dunn Street, opposite the Palais, overlooking the foreshore and beautiful gulf waters.

So it's Friday night at the club. Come early and be warmly welcomed by our club President, Ben, and watch the sun set over the gulf whilst enjoying a cold beer and listening to our finest blues musicians cut the grooves and play those blue notes. Finally, the Semaphore Workers Club would like to thank its patrons and musicians who have supported and enjoyed the club, both in past years and in more recent times. We hope to see all Blues News readers at the club very soon.

Dave Pearce

Chain The S.A. Version Through Huff's Eyes

I trotted along to the South Adelaide Football Club (good room - no crowd), to listen to Matt Taylor's

S.A. version of 'Chain', a gig that I looked forward to as I had not heard Matt 'live' for years. I was also interested in seeing Chris Finnen work in this outfit.

First point - the crowd. Apparently Thursday night in downtown Noarlunga is not a winner with the local blues punters, as the band only pulled around 20 people. The gig was in all the gig guides so poor-sized crowd was a mystery. Matt/Chain are an Aussie blues institution deserving a better turnout. I thought a \$10:00 entry was a fair ask, but more on that later.

The first of two sets kicked off with a warm humorous verbal from Matt (many more of which were to follow throughout both sets). Some nice repartee with the small crowd who, although tiny in number, were there to see Matt and Chris and made up in fine voice - clinging to every word from Matt.

'Willy Brown', '32/20', 'Eternal Heart Attack', 'Magic Zip', 'Arthur', 'Grab a Snatch and Hold It', 'Highway 31 Shuffle' and the Chain classic 'Black and Blue' made up the first bracket. Eight songs only, full of classy guitar work from Chris and great harp from Matt, but still only eight songs and lots of in-between verbals from Matt. Up until 'Black and Blue' I thought the boys were only in about second gear.

A short interlude, then into the second set (also 8 songs). A couple of fine tunes before a number called 'High with A' which, I must confess, did nothing for me. Heading towards the end of the set, and the night - a long boogie (a Taylor tribute to John Lee Hooker) called 'Hooker does the Boogie', featuring a lengthy harp/guitar trade-off in the middle section, into a fine Chris F solo, but for mine, a little self-indulgent.

Second last number which, after a 10-minute geography lesson verbal intro by Matt about a bus trip ending in Qld. (punters pay their hard earned to hear music, not 10 minute monologues), was a song called 'Spring Hill'. Now, once the song actually started, it was a great number, possibly the highlight of the gig. Matt chose to finish off with a relaxed version of 'I Remember When I Was Young', always a great crowd-pleaser. The crowd managed to get them back on stage for an encore; a song with a nice 'Bo Diddley' beat - a very nice number.

I went away from the gig with mixed feelings - an enjoyable night from Oz blues/rock craftsmen.

In the Positive column: excellent controlled playing, good vibes, great audience communication by Matt - an enjoyable show.

On the Negative side - I had a real problem with only 17 songs for the entire gig ▶

➤ (spanning some 2 1/4 hours of playing time), resulting from way too much banter between songs.

My considered perception is that your average punter, who forks out \$10.00 on a Thursday night to hear a band, wants to hear music, and plenty of it, and a bit less of the bullshit.

John 'Haff' Haffert

You're a shy little flower aren't you Haff? Seriously though, I like a person who calls it as they see it. Is there anyone else out there that may have felt a little aggrieved at a live gig for some reason? If so, why not drop us a line for our Letters to the Editor page - ED.

Live at The Full Bench - Court is in session again

5UV's Saturday Blues Show is doing it again. After long deliberation and much gig going, it has been decided that Adelaide's Gravel Road will be the next band recorded by the team at **The Full Bench** recording studios in Sturt Street.

Gravel Road are to be the fourth band for 1999, with the other three being Mike Festa, The Deliverymen, and Chris Finnin. Terry Heazelwood, Stuart Knowles and yours truly comprise the team from the **Saturday Blues Show on 5UV 531AM (also simulcast on 5MBS 101.5FM)**. The show has a well deserved reputation of being a step up in quality (and if you think I'm bragging, you're darn tootin') so, with the natural desire to offer long term listeners something unique and to stay ahead of the others, this plan was conceived and executed for the first time earlier on this year.

The first one was a huge success, with Mike Festa and band playing their hearts out for a wildly appreciative audience. So were the other two, and we're sure Gravel Road will be just as successful finishing off what has been a brilliant year.

Thursday, December 9 is the day. Remember, the only possible way to win free tickets to these dynamite evenings is by tuning into the Saturday Blues Show and, when one of us three blues maniacs says "Ring now for tickets..." - you have to jump on the phone real quick, as they are always hotly contested and seating is limited to 100.

An unfortunate thing arising out of only being able to do this four times a year is that a lot of worthy bands either miss out, or have to wait some time for a chance to perform at The Full Bench.

As much as we would like to - we simply cannot fit everybody in.

Big Mike Hotz

(P)review - Big Mike's Hot Blues Coast FM 88.5

Wednesdays 10pm to Midnight

If you want to hear some really hot blues, tune in to Coast FM 88.5 on Wednesday nights, 10pm until midnight.

Not only was I fortunate enough to listen to Big Mike's first Hot Blues Show, I was actually invited to the Coast FM studios and witnessed, first-hand, a live-to-air Blues radio show.

Big Mike began the Hot Blues Show with a series of up-tempo, Chicago-based Blues numbers, followed by a couple of Texas/Chicago (again upbeat) tunes. These were followed by quite a few Australian recordings and, I must say that Big Mike's choices were superb.

He started with the swampy feel of the (WA based) Indigo Duck and The Hot Biscuit Band and continued with the rocking (NSW) blues beat of Pete Wells and Blacksmith Hopkins. This was followed by the (Vic) Giants (with some exceptional keyboard) and Brian Fraser (also from Vic).

After that, we were treated to some (SA-based) Mike Festa, who creates a real Memphis sound.

But, wait.....there's more.....

Just when I thought that it couldn't get any better, I had to revise my opinion. Next on the Hot Blues menu were a number of female vocalists and, I'm telling you, if you haven't heard Koko Taylor or Sweet Miss Coffee, then you are missing out **BIG TIME**.

Big Mike finished up with the Muddy Waters Tribute Band, a little country Blues and some Bryan Lee (my personal favourite).

Now, if you appreciate a variety of (Blues) content, tune into Big Mike's Hot Blues. According to Big Mike, you will get a range of Blues, from Mississippi Delta to Chicago to Memphis to Texas to Tennessee, from traditional to country to contemporary, up-beat to slow tempo, vocalists both male and female and, a showcase of instruments ranging from Harmonica to Bass to Piano to Lead Guitar to Saxophone.

Big Mike also promises that the format of each show will vary, and that we can expect each show to be different. He has been a little cagey about the exact details but, from what I have heard so far, I am very excited.

Furthermore, although Big Mike exceeds the ABA minimum of 30% Australian content, he has not lost the Blues roots.

The icing on the cake is that Big Mike welcomes listener interaction and feedback - so, if you are listening, and have something to say, phone Big Mike.

Don't forget -tune into Coast FM 88.5 on

Wednesday nights 10pm to midnight - it is **HOT**.

M. Shaw

And I never paid one cent to have this written. Thank you Melita, for your kind comments, av Shucks - ED

Adelaide's "Satellites" & "Rockbottom James and The Detonators"

What a night this will be. Look for Big Mike in the crowd for this one, as two mighty fine outfits go at it at the **Seven Stars Hotel on December 10**.

The **Satellites** are rapidly becoming a very high profile band, renowned for their brand of jump, shake and swing. Try keeping your body still when these guys hit the stage, you'll have no hope.

Apply that same thought to **Rockbottom James and The Detonators**. For anyone that likes to dance or just get the old bod shakin' out on the floor and hasn't seen this incredible band from interstate, you really do need to evaluate your lifestyle fairly seriously. You will be amazed at the stage antics of Rockbottom himself, the thumping double bass of Doghouse Dave, the roaring guitars of Paulie The Kid and the acrobatics of TT Slim, behind, on top, over and beside his drum kit.

Add in our own **Satellites** with their brand of jumpin' fun and prepare to enjoy a rip-roaring night of high class excitement.

Paul Abram (lead guitar/vocals), Belinda Hartman (rhythm guitar/vocals), Steve Mitchell (double bass/vocals) and Jad Green (drums) are hangin' to give punters a night of wild rockability.

Having recently been awarded "**Best Rockabilly Band 1999**" and "**Best Performing Band 1999**", the **Satellites** are determined to not only rock the crowd at the 'Seven Stars' on this night, they plan on rocking the **LAND**.

REMEMBER: SEVEN STARS HOTEL, DECEMBER 10, DO NOT MISS OUT.

Big Mike Hotz

The Satellites will also be performing for S.A.B.S. during January at The Gov. Check the gig guide for dates. There will also be a full feature article on the band in February's issue Of Blues News - ED



South Australian Blues Society

MEMBERSHIP

Concession and Associate membership rates are available.

Membership rate is \$25 per year.

Concession rate is for pensioners and unemployed.

Some proof that the concession rate applies needs to be provided when applying for membership.

The Concession rate is \$20 per year.

Associate rate applies if there is already a full SABS member in the household. When applying, the full member's name and membership number needs to be provided. The Blues News will be sent to the full member, but not the Associate. Apart from this difference, the Associate will enjoy all the concessions a full member has, such as discount entry to SABS gigs. The Associate member rate is \$15 per year.

Blues News Subscription. There is now category for people who want to receive the Blues News through the post, but do not wish to be a member. The rate is \$20 per year.



If you have any queries about MEMBERSHIP please ring **Glen Reynolds** on 8373 3235.



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DERRINGERS MUSIC

Letters To The Editor

To The Editor

It was with much interest and surprise when I was recently reading a copy of Blues News (Which I always enjoy immensely).

I was reading an article on a band called 'Devil's Elbow' and there, lo and behold, was my name, John Hastwell. I couldn't believe it. So there was another John Hastwell in this world. Even more curious was the fact that he played slide guitar in open tunings. This blew me out as I have played in a blues band on the West Coast for the past 3 or 4 years, and also play some slide.

Unfortunately our band - 'Two Lane Blacktop' - has recently split up and does not look like reforming. This has left quite a hole in my life, there are not many blues musicians at all over this way.

Anyway, enough of my dribble - love your magazine, have been a member of the S.A. Blues Society for a number of years and think it is a great concept. Keep up the good work, and please send more blues bands to the Port Lincoln area. There is an audience; the Bondi Cigars have played here a few times now and always draw a great crowd.

John 'Hooper' Hastwell / Elliston

Blues Before Sunrise Blues before Sunrise (BB4S 01)

Originally formed as a band to "let off steam" and "play the blues all night", 'Blues Before Sunrise' are a five-piece outfit from Melbourne, consisting of **Paul Neuendorf** on guitar, **Mike Andrews** on piano, **Alan Wright** as the bassist, **Doug Kelly** on drums and **Ian Collard** on harmonica. All five are regular members of other bands, but a common desire to play the blues of Big Maceo, Tampa Red, Scrapper Blackwell and Leroy Carr, among others, drew them together some years ago, with the end result being this fine album.

Recorded over a three year period, due to the members' primary commitments, the CD does have a laid-back, late night sort of feel (although at the time of writing this it's just after 9:00am and I'm diggin' it).



Neuendorf, Collard and Wright all share vocal duties through the 19 tracks on the CD. All three are better than average vocalists and I have to say that Doug Kelly is a very dependable drummer - great shuffles. I enjoy good piano playing also, and Mike Andrews reminds me strongly of the mighty barrelhouse players - guys like Otis Spann. Listening to the last track on the album, a feel-good, boogie-woogie instrumental with the original title of 'Mike's Boogie', one could almost be persuaded that they've been invited to an intimate little club somewhere in Chicago.

In fact, the whole album has that wonderful, cruisy Chicago feel to it, with a nice little side helping of Texas thrown in for good measure. Collard's harp conjures up images of Sonny Boy, Junior

Wells and Walter Jacobs, three renowned harp men whose tunes are covered here, along with covers of songs by Fats Domino, Eddie Boyd, Howlin' Wolf, Maceo Merriweather, Otis Spann, Clifton Chenier and Robert Lockwood Jr.

There are a number of originals written by Neuendorf and one by Andrews, good strong songs, not at all out of place amongst the classics, making "Blues before Sunrise" a highly entertaining, thoroughly enjoyable album of blues.

Available from 'Empire Records' on (03) 9417 7707, and tell the good folks at Empire that you read about it in Blues News.

Big Mike Hotz

Blind Dog Taylor and The Heat After Hours Inferno

What an apt appellation for an album. This is very much an 'after hours' CD - if it's late at night and you want to kick back and relax with some good blues, you could do a lot worse than stick this smouldering CD into the hi-fi. The heat issuing forth from your speakers will undoubtedly warm the cockles of your heart on those long winter nights here in Adelaide.

Bandleader **Travis Taylor** composed all 10 tracks on the CD. I regard Travis as one of the finest songwriters on the Australian blues scene. He writes with an intimacy rarely found these days - beautifully crafted tunes written directly from within. The listener can find much to relate to in his songs, particularly when he sings of love, that basic human emotion which consumes so much of our lives. An example of how well Travis can set a mood can be found in his 'Cool Evening', where he tells of hot, sizzling days being mitigated by a cool evening. Such is his power of description and understanding of his own vocal range, that the song transports the listener to the very situation he's describing. He also has a good sense of humour, amply displayed in tunes like 'Three Times Misunderstood' and 'The Buck Stops Here'. But Travis really hits the mark with his slow-burners, 'Souls of the Sensitive Kind' (for mine the focal point of the album) and 'Different Places, Different Directions' with its hauntingly beautiful horn arrangements.

The touchstone of musicianship throughout this album is exemplary, in

particular, the guitars of **Sav Palaksoglou**. Sav is a very accomplished player with superb 'feel'. There are any number of competent guitar players around, but Sav's talent and ability are on a much higher level than most. The emotive delicacy of his playing astounds me - grace and elegance personified.



Drummer, **J. J. Hackett** and electric bass player, **Jack Mouhales** combine to create the engine-room from where the heat emanates. I like Hackett's work. He understands what constitutes blues drumming and, whether it be an uptempo thing or something a little slower, he's right there. Shaun Duncan adds the rich, meaty tones of his contrabass to four tunes, giving a 'fuller' feel and adding another dimension to a CD chock full of nice musicianship, as does the guitar work of guest **Les Karski**. Les is another of those guitar players with what seems like unlimited ability, although he does take a back seat to Sav.

One of the saddest facts about many Australian recordings is that the use of a horn section is often ignored. Not so on 'After Hours Inferno'. **Alan Turner**, **Dave Palmer**, **Gabriel Chammah** and **Rob Chenoweth** collectively provide baritone, soprano and tenor saxophones, trombones and trumpet, with Alan Turner also playing alto flute and adding some slick piano and Hammond B3 on a couple of tunes.

Overall, this is a very slickly recorded album. Style and professionalism surround this effulgent project, ably produced by Travis Taylor and Les Karski. Highly recommended for when you need some heat, late at night.

Big Mike Hotz

**Geoff Achison
Mystery Train
A Solo Acoustic Session
(GRACD303)**

There's no denying the ability of Aussie guitar hero **Geoff Achison**. The multi-award-winning artist has been playing his guitar for Australian and overseas audiences for a long time. He rose to national prominence in **The Blues Club**, the backing band behind **Dutch Tilders** back in 1990. Renowned as an electric guitarist with few peers, Achison proves he's just as adept playing acoustic guitar on this wonderfully entertaining CD.



What we have here is Geoff Achison picking a bunch of his personal favourites, adding a few originals of his own and having some fun in a recording studio. Geoff chose to use **Mick Ahearne's** studio in Harcourt, Victoria, a studio which is somewhat out of the way on a property out of town. A property where musos go to relax, basically. In such an environment, anything apart from laid-back would definitely be out of place. Not to say that these songs are any less than superbly done or the recording session was anything other than totally professional, but there is a relaxed air surrounding the whole thing.

Being an avid fan of acoustic blues, I find myself getting into this album more than Geoff's electric albums. I like the simplicity of what he's doing here and I have to say that its some of the cleanest finger-picking in my collection.

There are quite a few blues standards: 'When You Get a Good Friend', 'Walking Blues' and 'Rambling On My Mind', from the Robert Johnson songbook, Arthur Crudup's 'That's Alright', Elmore James' 'The Sky is Crying' and a brilliant version of Muddy Waters' 'Rolling Stone', along with Stevie Winwood's 'Gimme Some Lovin'' and a slower than normal rendition of a song made famous originally by Elvis Presley, 'Can't Help Falling In Love' (almost worth the entry price on its own). Also included is 'Guilty', a Randy Newman tune, but with the Achison touch. Like everything else on the CD, the

whole thing reeks of class and style. A polished performance indeed. It may be Geoff Achison in relaxed mode but, when you have a musician with this guy's enormous talent, there's not much that can go wrong.

Available from "JUPITER RECORDS", P.O. Box 93, Surrey Hills, Victoria 3127

**Steve Tallis
Zozo
ZOMBICD3 (PCD03)**

West Australian Blues Shaman, **Steve Tallis**, has just released his stunning new CD, 'Zozo', and while it may not be to everyone's fancy, I think it's one of the most exciting things I've heard in a long time.

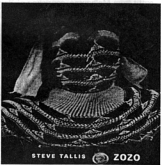
Tallis is many different things: Australian Griot, Zombified Acid Blues, Cosmic Traveller, Hoodoo Man etc, etc. All these titles are applicable and more, but I want to add another one. I think he's just plain old bizarre. But, in saying that, I wish to add that if Steve Tallis is weird, then there should be more like him.

Steve Tallis is utterly unique. It's impossible to slot him into any pre-conceived classification, therefore we must create a new category and, so far, there's only the one member - this intriguing man from the West. As individual as Tom Waits or Corey Harris, his music is distinctive, original, definitely one of a kind. A quantum leap from traditional blues, yet it could be blues, or a variation thereof. Absolutely compelling, extraordinarily mesmerising, transcendental even, and about as scary as music can be. Yet it's beautiful, hauntingly so, overwhelmingly so, and I find myself craving more and more of the same.

It's easy to lose yourself listening to 'Zozo'. One moment you're in darkest Africa, becoming hypnotised by driving, pulsating, percussive tribal rhythms. Next you're down in the Louisiana swamps, where voodoo and conjure women seem altogether real, then on to the Mississippi Delta for some modern day field hollers. One does not just listen to this music, it has to be explored and during that exploration, you may find a little something of yourself, so deeply personal are the lyrics and melodies.

Blues musicians write from within, up close and personal, but once again, Tallis takes that just one step further. Not only is he writing from his own point of view, but he seems to be writing from yours and mine as well. His lyrics are remarkably forthright and honest - here it is, accept it and move on. He also has the balls to say what others in his position only think, and damn the consequences.

In listening to this sensational album, one must be conscious of the role played by his two sidemen, **Gary Ridge** and **Dave Clark**. Just as unique and talented as their leader, the three of them are known collectively as 'The Suicide Ghosts' and I'm convinced the three are receiving some signal not available to us mere mortals. Ridge handles a huge variety of percussive instruments, around 20 or so on this CD, while Dave Clark plays mandolin, violin, mouth organ, steel guitar and handclaps - all essential ingredients to the ecumenical Tallis sound.



I'm not going to attempt to describe the 17 tracks on the CD individually, suffice to say that if you want a genuine musical experience, grab a copy of 'Zozo' - prepare to be astonished by some of the most uplifting, praiseworthy music in Australia. With a playing time of just over 71 minutes, it is a 'monster' work and superb value for money. I am compelled to award this album the highest possible rating. It is that good.

Available from ZOMBI MUSIC, P.O. Box 8327 PBC, Western Australia, 6849.

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Blues Beat

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10pm - Midnight

Encounter FM

5EFM Victor Harbour 89.3 FM

Strathalbyn 94.7 FM

Yankalilla 88.3 FM

Country Juke Box

With James Kenshole & Rob Dunstan

10:30 pm - 12 midnight

5RPH 1197 AM

TUESDAY:

Good News Blues

With Kari Seeley

11 pm - 12 midnight

LIFE FM 107.9

WEDNESDAY:

Club Wednesday

With Paul Ridge & Richard Nelson

7.30-9.30 pm

Ceduna Community Radio

5CCR-FM

Blues Time

With Sue Turner

1 - 2 pm.

Three D Radio 93.7 FM

BIG MIKE'S HOT BLUES

With Big Mike Hotz

10:00PM - 12 MIDNIGHT

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Thursday Nite Blues

With John Marshall

9 pm - 1 am

THE FM Millicent 107.7

What no blues on Friday!

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Saturday Blues Show

With Terry Heazelwood, Stuart Knowles and Big Mike Hotz

7 - 9 pm

SUV 531 AM

Simulcast on 5MBS 101.5 FM

The Blues Show

with Tony Luke

8 - 10 pm

BBB FM Barossa 89.1

Rock & Blues Show

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FIVE YYY FM Whyalla 107.7

Cross Country

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BLUES around TOWN

GIG GUIDE

Brought to you by the SA Blues Society

December

Friday	3	Big Tom's Blues Band Blue Matter Detroit Wheels featuring Bob Bitchin'	Warradale Hotel Semaphore Workers Club Gov/S.A.B.S.
Sunday	5	Blue Katz Blues Unplugged	King's Head Hotel Warradale Hotel
Wednesday	8	Peter Gelling CD Launch	Gov/S.A.B.S.
Friday	10	Blue Katz Butcher's Dogs Rob Riley and Dave Blight The Satellites/Rockbottom James and the Detonators	Blue Water Café, Moana Warradale Hotel Semaphore Workers Club Seven Stars Hotel
Sunday	12	Persian Blue	Warradale Hotel
Wednesday	15	Blind Dog Taylor CD Launch	Gov/S.A.B.S.
Friday	17	Blue Katz The Boogiemens Detroit Wheels featuring Bob Bitchin' Greasy Gravy	Old Bush Inn, Willunga Warradale Hotel Haven Motor Inn, Glenelg Semaphore Workers Club
Sunday	19	Blue Katz Smokin' Joe	King's Head Hotel Warradale Hotel
Friday	24	Blue Katz Hoy Hoy 12 Bars Later	Caledonian Hotel Warradale Hotel Semaphore Workers Club
Sunday	26	Blues Unplugged	Warradale Hotel
Tuesday	28	Blue Katz	North Terrace Street Party
Wednesday	29	Blue Katz	Pier & Pines, Glenelg
Friday	31	Blue Katz	Bin 273, Rundle Street

January

Wednesday	5	Everlovin' Flames (hosting jam)	Gov/S.A.B.S.
Friday	7	Blue Katz Zensationals	Semaphore Hotel Warradale Hotel
Saturday	8	Blue Katz	Blue Water Café, Moana
Wednesday	12	The Satellites	Gov/S.A.B.S.
Friday	14	Blue Katz The Elmores Zep-O-Rama	Woodcroft Hotel Semaphore Workers Club Warradale Hotel
Saturday	15	Rockin' Stones	Warradale Hotel
Wednesday	19	One O'clock Jump	Gov/S.A.B.S.
Friday	21	Greasy Gravy The Satellites	Semaphore Workers Club Warradale Hotel
Saturday	22	Blue Katz	Blue Water Café, Moana
Tuesday	25	The Others	Warradale Hotel
Wednesday	26	Shakin' The Blues	Gov/S.A.B.S.
Friday	28	Blue Katz Greasy Gravy The Deliverymen	Woodcroft Hotel Warradale Hotel Semaphore Workers Club
Saturday	29	Mal Eastick and His Band	Warradale Hotel

February

Wednesday	2	Detroit Wheels featuring Bob Bitchin'	Gov/S.A.B.S.
Wednesday	9	Big Tom's Blues Band	Gov/S.A.B.S.

Bands & Venues ...please provide gig guide information to:

Mike Hotz (phone / fax 8356 6042) or Yasmin (fax 8398 3245 or mobile 0413 143 250)