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# JIMMY ROSENBERG

BIRELI LAGRENE ANGELO DEBARRE



THE ALTERNATIVE ONE AND ONLY ALBUM

This new CD of unreleased tunes and alternate takes by Jimmy Rosenberg, Bireli Lagrene and Angelo Debarre reviewed inside.

## Video Night & Jam Session

Mon June 3rd 7-30 pm

Members are to meet in

ROOM 1.209

The West Australian Academy of Performing Arts (WAAPA)

Bradford St, Mount Lawley

(Tel. Ian 0412425378)

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# News from the Editor

## A Letter from Garry Lee

Roy (Rose) that was a great article on our patron Martin Taylor and congratulations are most definitely in order. But, and knowing Martin will have read it, Martin lives in Scotland however he is an Essex man [same as me]. Essex is a great place to come from but not necessarily always a great place to return to although Jamie Oliver and Rod Stewart still reside there [occasionally]. For England to win another World Cup they must have the "Essex Connection" – a manager, captain, attacking mid-fielder and hat-trick scoring striker from Essex – so presumably the next great solo jazz guitarist will also come from Essex.

Garry Lee [b. Leigh-on-Sea 1951; migrated to Australia 1957] Cheers Garry Lee

## Mimi Fox & Martin Taylor

Jazz guitarist Mimi Fox whose new CD "Standards Old and New" is reviewed in this issue has in April and May, shared the bill with our Patron Martin Taylor in concerts at Jazz Alley, Seattle, Freight and Salvage, Berkeley CA, Regattabar, Boston and the Iridium Club, NYC.



Mimi Fox with Garry Lee (L) and Ray Walker (R) at the Fremantle Jazz Festival in Jan 2002.

## Peter Leitch

Our Patron Peter Leitch made a welcome return to his regular gig at Walker's Restaurant in New York on April 28th. Peter has suffered a long layoff from performing due to a frozen shoulder condition. Following extensive physiotherapy he is once again able to play the guitar. We wish Peter continued good health and I am sure the patrons of Walker's Restaurant are glad to see him back in the saddle again.

## John Stowell

From our member John Stowell (whose new CD "Throop" is reviewed in this issue) - In Feb/March I had work in California, Arizona and Texas. I'm on the East Coast now, doing a gig with Gene Bertocini and Paul Meyers in New York in May. In July I'll be teaching and playing in Argentina and in the Fall I'll be in Europe.

Trust that you're well. Greetings to all members.

## Bob Barry

Our member, jazz photographer Bob Barry's exhibition "The Performance Portraits of Bob Barry" opened on May 9th in the American Jazz Museum's "Changing Gallery" in Kansas City MO. He will be showing 111 images of varying sizes. For those who are not aware of the American Jazz Museum, it is a repository not only for artifacts but is a center for education, visual and spoken arts and has two outlets for entertainment, The GEM Theater, a comfortable state of the art 500+ seat theater where large scale musical events take place, and a night club in the museum itself called the "Blue Room" which is considered to be one of the finest Jazz venues in the country. Once a year the museum produces a Jazz & Blues Festival called "Rhythm & Ribs Festival" which Bob has had the honor of archiving for the museum for the last 5 years.

## John Pisano's Guitar Night

Our Patron John Pisano's weekly Guitar Night continues successfully in this his 15th year. Recent guests in April were Frank Potenza, Anthony Wilson and Ron Eschete. In May his guests were guitarists Pat Kelley, Jamie Rosenn, Brian Nova and Dave Koonse. If any members are visiting Los Angeles John's Guitar Night is every Tuesday at Lucy's 51, 10149 Riverside Drive, Toluca Lake, CA 91602 Tel (818) 763 5200.

## George Benson in Perth

Our Patron George Benson will be in Perth for a concert at the Riverside Theatre at the Convention Centre on Sat Aug 24. His other Australian dates are Sydney Opera House Aug 16 & 17, Hobart Wrest Point Casino Aug 20, Palais Theatre, St Kilda, Victoria Aug 21 and Queensland Performing Arts Centre Aug 22.

# Concert Review by Garry Lee

## Juliana Areias & Doug de Vries Trio @ Ellington Jazz Club - 1 May 2013

Doug de Vries has long been an Australian guitarist I have had enormous respect for. In the 1980s he was an integral member of Vince Jones' band touring to Perth in early 1984 where I had an opportunity to perform with Doug. In 1988 Doug was the guitarist in the Bicentennial project – Australian Jazz Orchestra. I recall reviewing Doug's eponymous 1990 CD for X Press magazine and it was this recording that indicated his interests in the guitar spread wide and far. In recent years his inspiration has been the incredible guitarists and music of Brazil starting with Baden Powell. Juliana Areias is a Brazilian vocalist who has made Perth her home in recent years. She is proving to be a band leader and musical "activist" who makes things happen. Knowing that Doug and his band including vocalist wife, Diana Clark, would be at Fairbridge, Juliana inveigled Perth Jazz Society to feature herself and members of Doug's group to perform as part of the PJS Collaboratory series. A great idea and one that was supported by a capacity audience at Ellington.

The concert commenced with Doug [he was on stage throughout both sets] and percussionist Al Kerr who played the pandeiro. Doug used only one guitar – an acoustic amplified cut-away nylon classical. The first piece – an Afro Samba suite of compositions by Baden Powell and Vinicius de Moraes – immediately demonstrated the absolutely prodigious style Doug has at his disposal. It is rare to hear Brazilian guitar at this level of virtuosity probably even in Brazil, but experiencing it in the ideal acoustic setting of Ellington was a revelation. There is no doubt Doug de Vries has achieved a world class standard for this highly demanding guitar style. The right hand technique owes much to an understanding of classical guitar but the rhythmic concept is something uniquely Brazilian and something Doug has most successfully achieved. Through the evening Doug was joined by Diana Clark for Jobim vocals including Corcovado, Insensatez and Samba de Uma Nota So. They perform together as an extremely polished duo. Juliana joined Doug also in a duo setting on Jobim's Samba de Aviao, Anos Dourados and Inutil Paisagem and pieces by various other Brazilian composers including Joao Donato, Carlos Lyra and Rosa Passos. This collaboration was highly successful with Juliana's mastery of her native Brazilian music and language providing a poignant reminder of just how much influence this music has had globally over the last 50 years. Joined by the flute of Asha Henfry the ensemble closed the first set with Jobim's Aguas de Marco and the second set with three pieces – Gema, Xodo and Souho Meu. This was collaboration at its best with the voices of Juliana and Diana harmonising exquisitely and on occasions joined by Doug on vocals. Congratulations to all involved and especially Juliana for initiating the concert. In closing it was staggering for me to note that Doug played the entire night's repertoire from memory – no written music to be seen. Hope they get to do it again.

**Garry Lee**



**Juliana Areias & Doug deVries**

## The Roy Rose Column

### The Rise, Fall and Rise Again of Gretsch Guitars

If you are a jazz guitar lover, you have to admire the ethic of the Gretsch Guitar Company, who to this day have retained the traditional archtop shape and design in virtually all their models, and who have had a huge resurgence in the past decade.

Today their catalogue encompasses a wide range of guitars, varying colours, some signature models, some jazz boxes, but apart from the smaller solid body Duo Jet, all retaining that beautiful archtop shape which Gretsch has been famous for.

The Gretsch saga began 120 years ago and in the 1930's, Fred Gretsch made flat top and archtop guitars, culminating in their first electric model in 1939. Fred retired in 1942 and the third son William took over. However in 1948, his premature death saw the company treasurer Fred junior, assume command, the company flourishing under his administration, which during the 1950's and 60's was to reach incredible sales heights, largely due to the recruitment of one of the world's most famous and innovative players.

The Gretsch Guitar Company scored an enormous coup when the legendary Chet Atkins joined the fold in 1954 with a contract to design a signature range of models. Although not common knowledge Chet's earliest recordings were made with a Gibson L10 and an L7 with two P90 pickups, plus a Fender DeLuxe Amplifier. The L10 had been custom built for Les Paul in 1938, with an additional six frets on the high end of the neck under the B and E strings, which enabled playing in the key of F in the upper register, an idea Les Paul had copied from Django. Jim Atkins, Chet's elder brother, an accomplished vocalist and guitarist, who worked with Les Paul had traded the L10 and when he saw how much Chet

admired it, had given it to him.

Chet then progressed to a D'Angelico and a Ray Butts Echosonic Amp. This was in June 1950 and was the first D'Angelico to be designated as an electric. Chet added a Vibrola arm (a vintage type of Bigsby) and those early 1950 albums with the great sound, were made with this combination.

The Gretsch company had a representative named Jimmie Webster, a fine guitarist, who visited Nashville on a regular basis, and who continually tried to influence

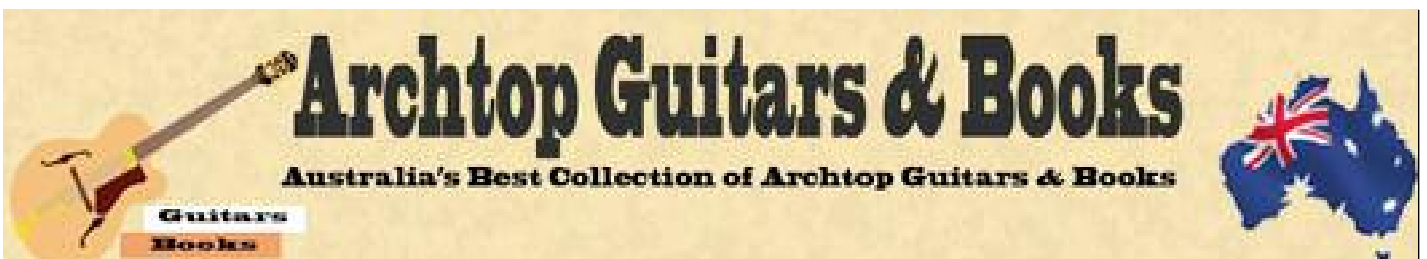
Chet into playing a Gretsch. But Chet disliked their F hole design, their pickups, and lack of sustain quality of his D'Angelico. During one of Webster's visits however, Gretsch proposed that Chet should design his own guitar and the idea appealed to him as he had a number of ideas based on his experimentations with his Gibsons and D'Angelicos. Chet travelled to Brooklyn, met with Fred Gretsch and the deal was consummated.

The first model incorporated a number of Chet's ideas, including a metal nut and bridge to create positive sustain, but a few of the revelations came as a surprise to the master guitarist. The orange colour was Jimmie Webster's idea, Chet thought it was "hideous" but its novelty value proved a master stroke. The guitar also had a bulls horn motif on the headstock and a large G brand on the body, probably because Gretsch saw Chet as essentially a country player at that time. Chet didn't like either innovation, but was so happy to have his first signature model, he refrained from criticism at that point.

Chet, from that point, became directly involved with the design of the 6120, the Country Gentleman, the Super Chet and the Super Axe in particular, plus a number of other models.

**Roy Rose.**

(continued in August newsletter)



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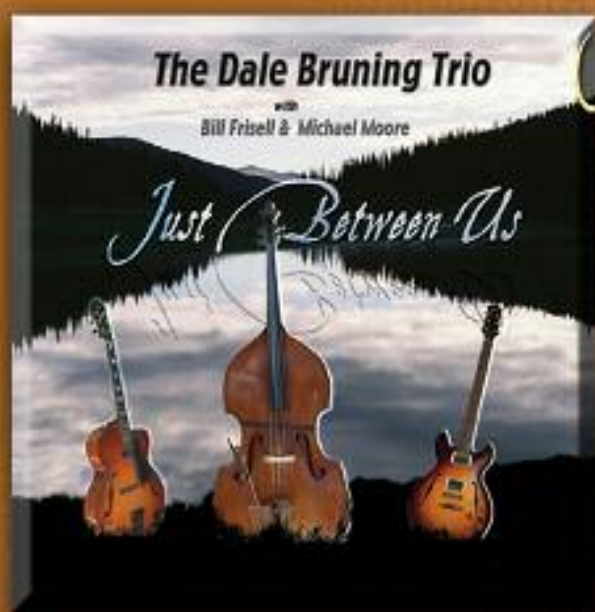
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Jazz Link Enterprises' latest CD Release

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



## Just Between Us

Dale Bruning's double-CD,  
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available from  
[jazzlinkenterprises.com](http://jazzlinkenterprises.com).

His other CDs and books  
can also  
be purchased from the  
JLE website.  
[jazzlinkenterprises.com](http://jazzlinkenterprises.com)  
[info@jazzlinkenterprises.com](mailto:info@jazzlinkenterprises.com)

### 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](http://jazzlinkenterprises.com)  
in May, 2013.



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



# Gems 3 by Esmond Selwyn

G3R

2

©Esmond Selwyn

## GEMS 3

Ex 4

TRKS 10-12



Ex 5

TRKS 13-15

Ex 6

TRKS 16-18

# GEMS 3

©Esmond Selwyn

Ex 7

TRKS 19-21

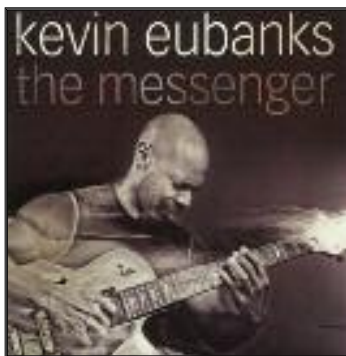
Ex 8

TRKS 22-24

Ex 9

TRKS 25-27

The full work comes with a back-up studio CD (with 87 tracks all with ID points!) and this can be purchased directly from Esmond at [www.esmondselwyn.com](http://www.esmondselwyn.com)



**KEVIN EUBANKS : The Messenger--Mack Avenue**

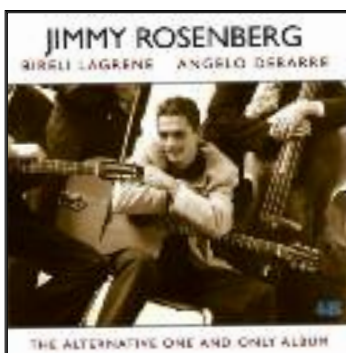
1. Messenger 2. Sister Veil 3. Resolution 4. JB 5. 420 6. Led Boots 7. M.I.N.D. 8. Queen of Hearts. 9. Gloaming 10. Loved Ones 11. Ghost Dog Blues.

**Kevin Eubanks (g) Marvin "Smitty" Smith (d) Rene Camacho (b) Bill Pierce (sax) Robin Eubanks (tbn) Duane Eubanks (tpt) Recorded 2012 West Hills, CA Time 56 mins**

Kevin Eubanks is one of those really talented guitarists that have been under recorded. This is possibly due to his long tenure (1992-2010) with Jay Leno on the Tonight Show on which he ended up bandleader for that show. This new CD, his second for the Mack Avenue label reveals his musical diversity and includes R & B smooth jazz, contemporary improvisation on groovy themes and some funky

bop. All the tunes were written by Kevin except "Resolution" (John Coltrane) and "Led Boots" (Jeff Beck) . Among all the groovy and funky tunes are four ballads "Sister Veil", "Queen of Hearts", "The Gloaming" and "Loved Ones". This album and his last "Zen Food" (2010) are a welcome return to live performing and recording for this versatile jazz guitarist. For more info go to <http://www.kevineubanks.com> and also check out his acoustic video on his website.

I M.



**JIMMY ROSENBERG/BIRELI LAGRENE/ANGELO DEBARRE : The Alternative One and Only Album--Hot Club Records**

1. Blue Bossa 2. Groovin' High 3. Blues For Ike 4. Coquette 5. Embraceable You 6. Troublant Bolero 7. Donna Lee 8. I Can't Give You Anything But Love 9. Wasso's Waltz 10. Limehouse Blues 11. September Song 12. It Don't Mean a Thing 13. All of Me.

**Jimmy Rosenberg(g) Bireli Lagrene (g)(right channel) Angelo Debarre (g) (left channel) Svein Aarbstad (b) Recorded Dec 13 & 15, 1997 Paris Time 53 mins.**

This is a very special album. In late 1997 Jon Larsen of Hot Club Records in Norway, got the then 17 year old guitar prodigy Jimmy Rosenberg together with

gypsy guitar giants Angelo Debarre and Bireli Lagrene for a recording session in Paris. The result was one of the best gypsy jazz guitar records ever, "The One and Only" In the intervening years Jimmy Rosenberg's huge talent has been lost to the world due to health problems. however we can once again enjoy this fabulous guitar trio with the release of "The Alternative One and Only Album" consisting of 12 previously unpublished takes from the original album plus two tunes that were not on the original CD "Blue Bossa" and "All of Me". Jimmy is featured on all tracks, three with the trio of himself, Angelo and Bireli, eight duo tracks with Angelo and two with Bireli. Every track is a gem on this album and after listening to the original CD it is wonderful to hear these different takes and once again enjoy the virtuosity of a 17 year old genius. I cannot recommend this or the original CD (which was reviewed in our newsletter in 1998) too highly, they contain some of the best gypsy jazz guitar you will ever hear. Available on iTunes.

I M.



**TONY MOTTOLA : Roman Guitar Vol. 2/Spanish Guitar--Sepia 1217**

1. Tra Veglia E Sonno 2. Anema E Core 3. Carnival Of Venice 4. Scapricciatiello 5. Autumn In Rome 6. Guaglione 7. Nina 8. Souvenir D'italie 9. Scalinatella 10. Summertime In Venice 11. Te Voio Ben 12. Funiculi Funicula 13. Beguine Tampico 14. Frenesi 15. Block Party In Barcelona 16. Espana Cani 17. Lullaby De Espana 18. Lady Of Spain 19. Tico-Tico 20. Guitar Espanol 21. Granada 22. Dance Of The Spanish Onion 23. Estrellita 24. Adios.

This is a welcome release of two albums on CD for the first time by guitar legend Tony Mottola. Tony was one of the most sought after studio musicians from the 1930's through to the 1960's. Both albums are in the easy listening category and feature him both solo and with an orchestra. The guitar playing on this CD is of the highest order, it's not straight ahead jazz, but some of the world's best melodies from Italy and Spain. The opening bars

of "Carnival of Venice" for instance are a fine example of taste, tone and accuracy of playing which is evident in all 24 tracks. It is good to remind oneself now and again that while it is great to hear all the latest players, their great lines, swing and innovative playing, it is also a pleasant experience to look back 40 or 50 years and listen again to the great players of the 40's, 50's and 60's, and you realise they have been there and done that, and in many cases have set a standard that only a few have been able to surpass. This album is available from CD Universe.

I M.





## CHET ATKINS : Eight Classic Albums Vol. 2--Real Gone Music

**[Disc 1] "Hum And Strum Along With Chet Atkins"** 1. In the Good Old Summer Time 2. Beautiful Brown Eyes 3. The Prisoner's Song 4. Titanic 5. Tennessee Waltz 6. Sweet Bunch of Daisies 7. John Henry 8. Birmingham Jail 9. Music! Music! Music! 10. Cold, Cold Heart 11. Bill Bailey 12. Goodnight Irene **"Mister Guitar"** 13. I Know That You Know 14. Rainbow 15. Hello Bluebird 16. Siesta 17. Country Style 18. Show Me the Way to Go Home 19. I'm Forever Blowing Bubbles 20. Backwoods 21. Country Gentleman 22. Slinke 23. Jessie 24. Piano Concerto in C Minor **[Disc 2] "After The Riot At Newport"** 1. Relaxin' 2. Nashville to Newport 3. Opus De Funk 4. S'Wonderful 5. Round Midnight 6. Frankie and Johnny 7. Riot-chous **"Teensville"** 8. White Silver Sands 9. Boo Boo Stick Beat 10. Oh Lonesome Me 11. One Mint Julep 12. Take a Message to Mary 13. Teensville 14. Night Train 15. Come Softly to Me 16. Sleep Walk 17. Django's Castle 18. Till There Was You 19. Hot Toddy **[Disc 3] "The Other Chet Atkins"** 1. Begin the Beguine 2. Sabrosa 3. Yours. 4. Siboney 5. The Streets of Laredo 6. Delicado 7.

Peanut Vendor 8. El Relicario 9. Maria Elena 10. Marcheta 11. Tzena Tzena Tzena 12. Poinciana **"Chet Atkins Workshop"** 13. Lambeth Walk 14. A Summer Place 15. Whisperin 16. In a Little Spanish Town 17. Sleep. 18 Marie 19. Hot Mocking Bird 20. Lullaby of Birdland 21. Tammy. 22 Goofus 23. Bonita 24. Que Sera, Sera (Whatever Will Be, Will Be) **[Disc 4] "The Most Popular Guitar"** 1. It Ain't Necessarily So 2. My Dear Little Sweetheart 3. Stay As Sweet As You Are 4. Monte Carlo Melody 5. When Day is Done 6. My Prayer 7. Rock-a-bye-bye 8. Vanessa 9. Intermezzo 10. Hi-lili, Hi-lo 11. East of the Sun (And West of the Moon) 12. Goin' Home **"Christmas With Chet Atkins"** 13. Jingle Bell Rock 14. Winter Wonderland 15. Jolly Old St Nicholas 16. White Christmas 17. Blue Christmas 18. Jingle Bells 19. Silver Bells 20. The Little Drummer Boy 21. Medley - the Coventry Carol / God Rest Ye, Merry Gentlemen 22. The First Noel 23. Hark! the Herald Angels Sing 24. O Come All Ye Faithful 25. Deck the Halls 26. Silent Night. **Chet Atkins (g) + others Recorded 1959-1961**

This is volume 2 of eight great classic albums by Chet Atkins, a guitarist not unlike Tony Mottola, who appealed to a much wider audience than just jazz, although both players were fine jazz players. These eight albums feature Chet in what is argueably the peak of his career. This digitally remastered 4 disc boxed set is excellent value at a price one would pay for a single CD. **I M.**



## MARTIN TAYLOR/FRANK VIGNOLA/DAVID GRISMAN : First Time Together--Acoustic Oasis ACD 50033

1. The Surrey With the Fringe On Top 2. Avalon 3. Poinciana 4. I'm Confessin' 5. Tracy's Tune 6. I'll See You in My Dreams 7. Serafina 8. My Blue Heaven 9. Swang Thang 10. Newly Wedding 11. Diane 12. Michelle.

**Martin Taylor (g) Frank Vignola (g) David Grisman (mand) Samson Grisman (b) Recorded 2013 USA Time 58 mins.**

There has been somewhat of a resurgence over the last 20 years or more with jazz guitarists opting for a more acoustic/electric sound. This may be due in part to the immense popularity of gypsy jazz guitar. Our Patron Martin Taylor and our member Frank Vignola have always preferred this sound and although both have recorded individually with mandolin virtuoso David Grisman, this new CD is as the title suggests "First Time Together". This was a very relaxed session being recorded in a day, the trio being supported by david's son Samson on bass. The majority of the tunes are from the great american songbook as well as a couple of originals by Martin "Serafina" and "Swang Thang". The relaxed ambiance of the recording make you feel you are eavesdropping on a private musical soiree. The two guitars and mandolin blend in like a tightly woven tapestry giving us pure jazz with no gimics. Martin and Frank are two of the most versatile players in jazz and when combined with the excellent David Grisman a little magic happens. Available from <http://www.acousticoasisdownloads.com> at the very reasonable price of \$8.95 **I M.**



## COREY CHRISTIANSEN : Lone Prairie--Origin 82640

1. Dying Californian 2. Streets of Laredo 3. In the Pines 4. California Widow 5. Sittin' On Top of the World 6. El Paso 7. Bury Me Not on the Lone Prairie 8. Chaparral 9. Il Grande Massacro 10. Red River Valley/Bootyard.

**Corey Christiansen (g) Zach Lapidus & Steve Allee (p, keyb) Jeremy Allen (b) Matt Jorgensen (d) Michael Spiro (perc) Recorded 2013 Bloomington, Indiana & Logan, Utah, USA Time 53 mins.**

On this, his latest CD, Corey Christiansen interprets in a thoroughly modern jazz way, some of the old cowboy songs and melodies of the frontier. Tunes like "Streets of Laredo", "Red River Valley" and "Sittin' on Top of the World" will be quite familiar to many of us and the latter title really swings. The other tunes which may not be as familiar are given an excellent jazz treatment and proves that any tune with a great melody can be adapted to the jazz genre. Many of these tunes Americans have grown up with and will be intrigued by Corey's interpretations. Bruce Forman with his "Cow Bop" music has proved this music is popular with both jazz and popular music audiences and Corey Christiansen I think has taken it a step further. An entertaining CD. **I M.**



### MIMI FOX : Standards Old and New--Origin 82631

1. This Land is Your Land
2. 500 Miles High
3. I Can't Get Started
4. Have You Met Miss Jones
5. She's Out of My Life
6. She's Leaving Home
7. Cry Me a River
8. Moonlight in Vermont/Smoke Gets in Your Eyes
9. Four On Six
10. Blowin' in the Wind.

**Mimi Fox (solo guitar) Recorded Sept 2012 San Francisco Time 51 mins**

Recording a solo jazz guitar album is no mean feat and even many of the great players have declined to record a whole album solo. It takes a combination of all your technical skill, instant ideas and the bravery and confidence to execute it, and this being Mimi Fox's third recording of solo guitar pieces it is evident she has mastered

the art. Mimi impressed local audiences with her appearance at the Fremantle Jazz Festival in Jan 2002 and in the ensuing 11 years has cemented her place among the world's top players. The album opens with a reworking of Woody Guthrie's "This Land is Your Land", Mimi takes the old three chord folk tune on an exciting journey Woody would have been proud of. Her acoustic/electric sound coming from her Heritage guitar through her JazzKat amp is just perfect for solo guitar. One of my favourite tracks is her extended version of "I Can't Get Started", this tune more than any other shows her inventiveness on solo guitar. On "Have You Met Miss Jones" she starts with an "Errol Garner" type introduction before stating the melody. I have never heard a solo version of Wes Montgomery's "Four On Six", Mimi makes this track sound more like a group version, superb. This is one of the best solo jazz guitar albums I have heard for some time. I highly recommend it. For more info contact : [www.mimifoxjazzguitar.com](http://www.mimifoxjazzguitar.com)

I M.



### JOHN STOWELL & ULF BANDGREN :Throop--Origin 82620

1. Five Roses
2. You Know It When You Got It
3. Taughannock Falls
4. Waltz For Koster
5. Freight Train
6. Throop
7. Vitra
8. Into Norway
9. Nimba
10. Skiss.

**John Stowell (g) Ulf Bandgren (g)**

**Recorded June 14-15, 2011 Portland, Oregon Time 54 mins**

Our member John Stowell has recorded with many different guitarists and on this latest CD he teams up with Swedish guitarist Ulf Bendgren. Ulf currently teaches guitar/ensemble at the Academy of Music and Drama, University of Gothenburg. Both players on this album are playing Mike Doolin guitars, John a nylon string and Ulf a

steel string. They have an amazingly warm sound. The opening track is a bright number called "Five Roses" and after working a couple of years together, their empathy is evident. The title track "Throop" was composed by John, all the other titles are by Ulf except for Tommy Flanagan's "Freight Train" a tune rarely recorded by guitarists. All the originals are melodic, swinging and very listenable. Origin Records have a fine stable of jazz guitarists on their books including John & Ulf, Mimi Fox, Inbar Fridman, Bobby Broom, Corey Christiansen, Larry Koonse and many more so check out this label. This particular album is a fine guitar duo and very worth of a listen. For more info [www.johnstowell.com](http://www.johnstowell.com) or [www.origin-records.com](http://www.origin-records.com)

I M.



### INBAR FRIDMAN : Time Quartet Project--Origin 82630

1. Dark Song For a Clear Day
2. Christopher's Cheek
3. Acoustic
4. No Palm Trees
5. 13 Days
6. Day Dreamer
7. Just a Folk Song.

**Inbar Fridman (g) Camelia Ben Naceur (p) Laurent Chavoit (b) Stefano Lucchini (d) Recorded Sept 12-15, 2011 France Time 51 mins**

Inbar Fridman is an Israeli jazz guitarist who studied at William Patterson University in the US and is now based back in Israel. She has teamed up with some fine French musicians including pianist Camelia Ben Naceur, bassist Laurent Chavoit and drummer Stefano Lucchini to produce a very nice album. She has shared the

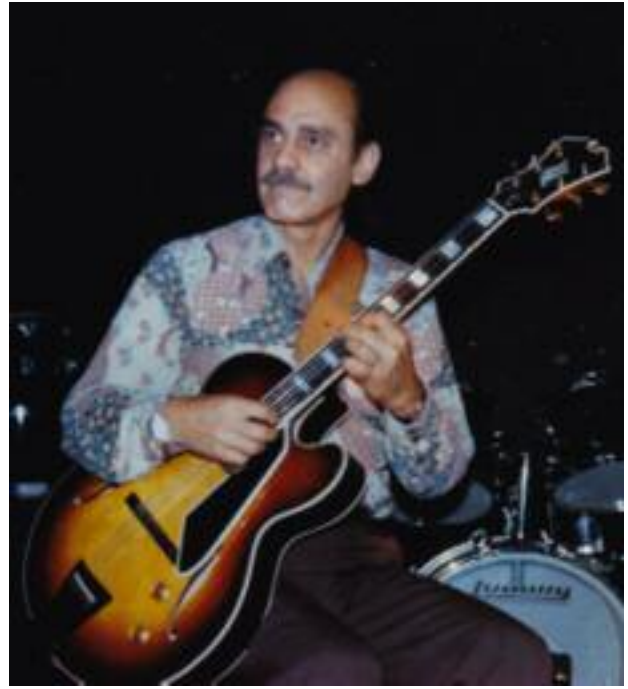
composing of half the original tunes with pianist Camelia Ben Naceur. She plays a Gibson 335 on all the tunes except "No Palm Trees" on which she uses nylon string. She has a nice touch and feel on the guitar giving a very smooth sound all over the fingerboard. Although all the tunes are originals, after playing the album three or four times, it just seems to grow on you, and makes for very pleasant listening. The other musicians are exceptional especially the pianist, and together they have produced a very modern album with no gimmicks, just great playing. For more info contact : [www.origin-records.com](http://www.origin-records.com)

I M.

# PHOTO GALLERY



Martin Taylor's Peerless Guitar taking over the city of Pittsburg !



Joe Pass at Ronnie Scott's Club, London July 1980



JGSWA members Maurice Summerfield & Anthony Wilson



L to R : Monty Alexander(p) Herb Ellis(g) and Ray Brown(b)  
at the Perth Jazz Society Jan 1982



Jimmy Gourley & Ike Isaacs At Ike's house.London 1979



Jimmy Gourley playing Ike Isaac's Gibson L7 London 1979

### Patrons & Members Web Sites

MARTIN TAYLOR [www.martintaylor.com](http://www.martintaylor.com)  
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