

music over the years when their paths happened to cross.

When the time came to record, a year ago in LA, Gibson was summoned from his Perth domicile.

*Pacific Standard Time* (Concord CCD 4664) is the result of their efforts, and the title tells nearly all. The 11 tracks comprise eight evergreens, two modern jazz classics and one neo-bop Broadbent original.

Broadbent's major influences would seem to be Bud Powell, Hank Jones and Bill Evans. From the first comes lightning technical fluency, from the second a crystalline articulation and innate sense of taste.

The last named, of course, proved to all that the popular song form was capable of being mined endlessly, yielding new seams of gold to musicians of consummate skill and sensitivity.

Broadbent has all the attributes necessary to accomplish this. His task is immeasurably aided by a bassist whose empathy verges on the spooky. His drumming maestro is also of the rare "listening" variety, never obtrusive, backing and filling with equal taste, skill and restraint — no mean feat for a man whose first love is hard bop!

This album should be de rigueur for students of modern jazz piano. It goes without saying that lovers of same will be knocked for six by it.

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■ IN JUNE of last year, while in residence at Perth Concert Hall's Wardle Room, the Perth Jazz Orchestra recorded for their first, self-produced, self-titled CD (SMACD 10).

With a little help from their friends (such as charts by Ellen Rowe and Mickey Tucker, and the keyboard talents of the latter, plus

the trumpet of John Hoffman), these 16 men have come up with a record that is a big band buff's delight.

Over the past year I've reviewed all nine tunes therein in live performances by the PJO, so I'm almost as familiar with them as is the band.

There are three Rowe originals — *The Doomsday Machine Meets Mr Gelato*, *Cross Currents*, *Duplicity* — and an arrangement of a jazz standard *Round Midnight*.

The first features the power-packed trumpet tandem of Hoffman and Dave McGregor; the second is a vehicle for Mike Nelson's sensitive piano, with splendid ensemble colouration.

*Duplicity* is a neo-bop blues gem, with scything alto from Simon Styles, flowing trom from Jeremy Greig and fine bop piano from Nelson. *Round Midnight*, in sombre garb, spotlights the towering tenor of

Pianist Mickey Tucker makes an awesome appearance on his arrangement of Benny Golson's *Blues March*, along with Styles the tenor, Gary the thunderer (THIS France's detonations are ecologically friendly!) and the superb bass trombone of Bruce Thompson.

*Something For Willie* (Dennis) from the Buddy Rich book, provided by Hoffman, a Rich and Herman alumnus, is the solo property of McAllister, who renders a corker solo reminiscent of the great Kenton/Hermanian, Bob Burgess — with a hint of Britt Woodman at the end.

Finally there's Oliver Nelson's funkathon, *Emancipation Blues*, with fiery work from McGregor and the twin altos of Styles the elder and guest Carl Mackey, taking things to a foot-stomping close.

The material, the charts, the section work and the solos here are all top notch. If you love modern big bands then you MUST add this to your collection. I wouldn't have written the liner notes for anything less!

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■ BY CO-INCIDENCE (?) Jazz West, the big band of pros, students and top tutors from the Conservatorium have issued THEIR first CD. It was recorded a little under seven months before the PJO, at the ABC's Perth studios, and shares some of its personnel with the latter.

Trumpeters David McGregor (then a final year undergrad) and Adrian Kelly, trombonist Jeremy Greig and tenorist Grant Rickman appear on both albums.

Unlike the PJO, Jazz West is dedicated to playing, almost exclusively, original material by its members and other

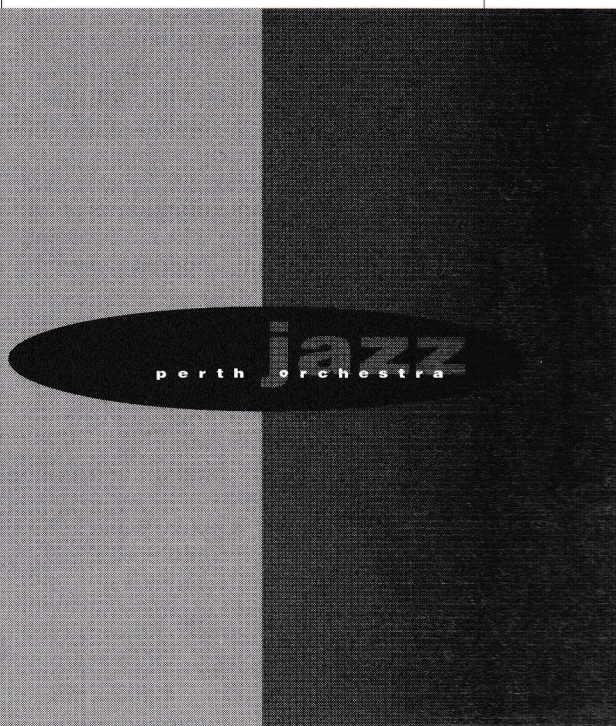
locals. The only exception among the 10 numbers here is Sydney trombonist Ed Wilson's *Blues For Pat* (Corrigan, not Crichton).

*Take The Light* (Request RQCD 2002) gains its title from the first track, an original by Chris Greive, featuring the composer's trombone and the Jamie Oehlers tenor. The piece was inspired by the combination of energy and looseness that characterised the Mel Lewis Big Band.

Greive also wrote *Jessie's Blue*, a simpler, Basie type of swinger, exposing pianist Michael Truran and altoist Paul Millard.

Greive writes very well and employs interesting orchestral figures behind the strutting soloists on the title tune.

The band is tight and the recorded sound is crisper than the PJO's. After all the ABC's studios ARE a professional venue,



Celebrating the PJO recording... from left — Gary France, Bill McAllister, John Hoffman and Lee Buddle.

Matthew Styles and the ambient French horn of the WA Symphony Orchestra's Bill Stewart.

There are two charts by an old university chum of drummer/ musical director Gary France, one Ed Vezinho — Dexter Gordon's *Fried Bananas* and the evergreen *When I Fall In Love*. The former is a romping platform for Grant Rickman's tenor, Bill McAllister's trom and the Hoffman trumpet; the latter is taken at an uncharacteristically jaunty tempo, with solo spots for Nelson and Hoffman in jocular vein on flugelhorn.