



2GOOD4WORDS

GEOFF JERMY'S AUSTRALIAN
INSTRUMENTAL NEWSLETTER

**SHADOZ 06 PREVIEW THE GIRLS OF INSTRO ROCK TOP 10 INSTRUMENTALS OF ALL TIME?
NEW CD'S FROM BOB HOWE, ED MATZENIK & MORE MAX PATON BENEFIT GIG**

2 GOOD 4 WORDS GOES HI TECH

Welcome to the *SHADOZ 06 EDITION* of 2G4W! To assist the effort of promoting the *Oz Instro* to the largest possible readership, 2G4W is heading for cyberspace and becoming Internet friendly.

While hard copies will still be available, from our next issue the *downloadable version* of 2G4W will come with *free* mp3 music from Oz Instro Guitar Legends, past and present.

The website hosting this new venture is still under construction, but rest assured, you will be notified as soon as it is up and running. Stay tuned for more details.

We are confident *'The Croc'* will suit our needs to a tee. Excellent stage, sound and lighting, comfortable seating, bistro open for lunch and dinner plus excellent bar facilities.

Accommodation at St George Motor Inn, less than a kilometre from the venue at 334 Georges Rd. Thornbury. Telephone (03) 9416 8233.

The date is **Sunday 11 June 2006** (Queen's Birthday weekend), from **12 noon** until **12 midnight**. Admission is **\$20 per person**, payable at the door. Any financial surplus will be donated to charity.

So come along and hear the music of not just The Shadows, but also Duane Eddy, The Ventures, The Atlantics and other instrumental stars of the 1960's and beyond.

The confirmed line up is Barry *The Legend* Roy, backed by The Imposters - with a special Duane Eddy tribute, Voxy Music, Martin Cilia from The Atlantics, Shadamataz, Alex Mathews, Mid Life Crisis, Harry's Webb, Kim Humphreys and from *The Sydney Shadows Club* -The Tony Kiek & Barry Woollett Duo.

FURTHER DETAILS FROM

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To Bundoora).

Those of you who have attended our previous events are well aware of the problems we have encountered with venues.



With the founding fathers of RI's ranks shrinking at an exponential and alarming rate, there has been upgraded concern in recent times as to what fate holds in store for the humble, juke box bred instrumental, now hovering somewhere around its mid 50th birthday.

This concern emanates primarily from the *Baby Boomer*, *Shadows* and *Ventures* related intro community, which perhaps views itself as the lone custodian and only remaining visible vestige of the instrumental's legacy. In its original form, they are most likely right!

However, beyond these precincts exists a new wave of instrumental acts, maintaining the attitude that originally elevated the genre to prominence: a healthy, subversive desire to explore and create music with social relevance.

While some *Shaddicts* may dismiss these new permutations, or are just oblivious to their existence, these younger bands and performers are finding a new audience to motivate with their work.

I therefore turned my attention to those taking the R.I. into the 21st Century, completely surprised by the number of female musicians currently championing the intro cause.

They are all part of, albeit a somewhat fragmented instrumental movement, far beyond the gates of *Shadowland*, creating a platform for the present and a promise for the future that many reading this may not have realised even existed!

Here then, are the diverse thoughts of three young female instrumentalists who are successfully communicating their own agendas, not merely reiterating those of the past!



Zoë McCulloch - U.K

Guitar Instrumental Chameleon
manager@zoemcculloch.com

At 19, the youngest of the interviewees. With manager Pat Terret at the helm, Zoë has been afforded opportunities many could only dream of. With all media angles pursued from *Pin Up Princess* to *Serious Contender* she has been compared to artists as diverse as Brittany Spears and Carlos Santana. There is also a career within *The Shadows Club* inner sanctum to protect, and therefore reason to maintain political correctness. Her unabashed candor came as a welcome surprise.

Current CD: **GYPSY NOODLE**

Lisa Baird – Melbourne

Multi Instrumentalist
laughingcow44@hotmail.com

A formally trained trombonist and teacher of same, 25 year old Lisa also plays piano and guitar. One of her several bands is VOXY MUSIC which features members in their early 20's through to mid 50's. With horn section and violin augmenting the standard 4-piece line up, a more innovative R.I. group you would be hard pressed to find anywhere.

NO RECORDINGS AVAILABLE

Kat Amiss – Sydney via N.Z.

Keyboards
thewettsuits@artsconnect.com.au

Agent 77 aka *Kitty Kat* could have just stepped off the *Partridge Family* bus, her extremely youthful appearance belying her 31 years and rich wealth of musical experience. One of her current groups, THE WETSUITS, play a mixture of TV, Spy & movie themes, which perfectly compliments their original material, all performed in front of a screen featuring clips from 60's TV shows. I would suggest they are Sydney's, if not Australia's, most commercially viable, retro instrumental band.

Current CD:

THE GOLDEN TONES OF THE WETSUITS





KIM: *Who or what originally inspired you to take up music and how did you become involved with 60's instrumentals?*

ZOE: When I was 8 years old in assembly at school, all the kids would be singing their little socks off and I would mime and be watching the fingers of our music teacher who played the classical guitar. At 9, I got a classical guitar and started to play all sorts of songs in the school band.

Then, when I was 10, I was looking for music in my dad's record collection and found an album with 3 guitar headstocks on it. This was The Shadows 20 Greatest Hits album. I played that and fell in love with Apache and started to play it classical style.

LISA: I have been listening to Shadows music since I was merely a foetus, thus had the necessary resentments towards it, that any child has for their parent's geeky affectations. However, through performing this music, I've gained a new respect and dare I say, enjoyment of it!

KAT: The excitement of being able to get lost in another world enticed me in to music and I became attracted to instrumentals as a way to communicate without the distraction of words. An opportunity for your imagination to write its own story, a soundscape, as has been the case with classical music for many years!

KIM: *What other instrument(s) would you like to, or do you play?*

ZOE: I have always fancied playing the drums.

LISA: I use piano to compose music, so I play it a lot, but only for myself. And I'm so glad you asked. Today, Dad gave me my first electric guitar lesson. I learnt bar chords. I suck, but Senior is patient. I want to join a rock band and have printed t-shirts. I could do all this with trombone, but to achieve that low-slung rock look I'd have to learn to play through my belly button.

KAT: I would LOVE to play a Vibraphone, Theramin and bongo drums and of course, guitar!

KIM: *Have you had formal music training at a college, conservatorium or music school?*

ZOE: Nick Kelly, who I partnered on the *Youngstars On Guitars* project went into the Guitar Institute and came out as student of the year, but his style changed completely. He is now a fusion jazz guitarist. They tend to turn out lots of great guitar players, but *all sounding the same*, so that was not for me! I did take lessons and my grades on the Rock School Course and then I went to The Bridgend College of Performing Arts and took a 2-year diploma in Popular Music. I picked up a Triple Distinction for that, the first student in their history to get one and was student of the year.

LISA: I have formally studied music, as have the other younger members of the band. We have a different way of rehearsing to the older guys in Voxy Music . . . *our vocabulary's different*. I'm accustomed to having bar numbers and rehearsal letters, and in a way, using theoretical knowledge as a short cut. The other guys use their ears and their familiarity of the music. My way is faster and more practical for rehearsing, but their way has been derived from a deeper understanding of the music.

KAT: I started out with classical piano lessons. I was influenced by The Ramones, Cramps, Blondie and bubblegum punk, which led me onto the to organ, a *Vox Continental* with my first band at 16, *Honey Love*. I then moved onto become the singer for punkabilly band, *Chrome Kitten*.

KIM: *Rockabilly, a genre derived from the 50's rock & Roll period continues to survive and grow because younger musicians continually embrace it, while the guitar instrumental, born from the same era, struggles to find an audience and relevance. Any thoughts?*

ZOE: New young bands in the UK are getting back to being guitar based, but there are still no great lead breaks in the music. It will take time, but the main problem I see is that the current crop of younger A&R guys and gals have no knowledge of the history of Rock music, and they have the power to say what gets promoted or not. The other problem is that there are less hard-core Shadows fans out there than you would think. When we were in Japan last year we were told that they only had only 100 members in their Shadows Club, where as *The Ventures fan base is huge*.

LISA: I think that once the originators of any art/musical movement are gone, or have moved on, then that movement ceases to authentically reflect its origins. The performance of the music then become nostalgic, which is, I would imagine, the antitheses of the original purpose, assuming that most art movements spawn from rebellion, of one sort or another.

However, once a musician reinterprets a piece, it is given a new purpose, one which should be not be judged as any more, or any less valuable than its original form. Music morphs and develops in ways, which reflect and influence its performers and audience. The '*vintage sound*' may be nostalgic, but the new players and composers who use it are coming from an entirely fresh perspective.

A couple of years ago I saw a surf guitar/ punk-esque band 'The Alohas' playing at Bar Broadway in Sydney. I was completely taken by them, as they were people my age, playing the 60's style instrumentals I had grown up listening to, but giving it a new edge and 'youthful vitality'. No ballads. The audience, a couple of hundred people in their 20's, loved them.

KAT: Well the punk/Rockabilly band I was singing in did a few surf instrumentals before I joined The Wetsuits, and it was there I found my introduction to surf!

Rockabilly music has it's own distinctive styling and still maintains a rebellious glamour, also perhaps the culture of Jive dancing associated with it helps strengthen the scene, which is die hard. It's very rarely I see people doing dances specifically to the surf music culture. Maybe the scene needs to have a more definable image. There should be more Go-Go cages for a start!

Rockabilly is generally simple and energetic and kids dig that, easy to learn, and has been picked up and reworked by young bands into very chart friendly punk directions, while maintaining a strong traditional scene.

Surf music can be more complex to play, it's hard to become a surf guitar virtuoso overnight and you have no voices to hide behind! As for where we feature in the present and future, really it's only the beautiful and menacing guitar sounds that has infiltrated modern music in the form of sampled riffs, most recently with the Black Eyed Peas sampling *Miserlou*. Surf instrumentals can attract a focused listener. The modern equivalent may be electronic music. They often rework our stuff in modern directions.

KIM: *What are your 3 favourite instrumental tracks?*

ZOE: Classical Gas (*Mason Williams*) Apache (*Shadows*) Gypsy Noodle (*Zoë McCulloch*).

LISA: Can I say that I hate the Shadows style ballads with ardent fervor? Especially when they're included in a tokenistic manner (e.g. every third/ fourth tune in a set). Play what you love, and if a ballad is what you love, the energy will shine through! I wouldn't be distraught if I never heard or played Wonderful Land again (through no fault of the song itself). It's just that after 3 years of Shadoz I've played it as many times as I've had hot dinners. I love playing and listening to the up tempo tunes, particularly those with a surf guitar flavor and great brass lines such as Geronimo, The Miracle, Guitar Tango (*Shadows*) and Bondi James (*Atlantics*).

KAT: First memory was Theme from Star Trek, the very haunting Human Jungle and Shot In The Dark and so many more!

KIM: *Do you imagine the 60's instrumental influence will continue to play a role in the creative process as you mature as a musician?*

ZOE: My music is continually changing as I meet new people who I want to work with. In the last two years much of my music has been the result of meeting Mason Williams. Working with Mason's compositions and making them my own and yet at the same time knowing that Mason also must like what I do has helped me think about my music more intensely. I recently recorded War of the Worlds by Jeff Wayne. This is not released, as we wanted to hold it back until we found out what Jeff felt about it. At the time of writing this we are days away from seeing Jeff to talk about the best way to release the track. This could be another change of direction, we will just have to wait and see.

The 60's will always be for me the golden years of popular music even though I was not born until 1986, I am a sixties girl at heart but my music must evolve.

I was recently at a Shadows event in Paris, France and I was asked to play a couple of Shadows numbers. Normally, I would not do that as the last time I played Shadows music in public was 5 years ago. However, Bruce Welch and Brian Locking of the Shadows were there and so was 16-year-old Matilda the French instrumental guitarist who was influenced by my playing, so I agreed to play just two numbers with her band. I had never played in France before and the audience loved it. Afterwards my CDs, which include no Shadows titles, sold like hot cakes and I was approached by a promoter about a tour of France. I guess that when they heard what I did with two 60's Shadows tracks it made them keen to find out what my latest music is all about. All musicians can learn a lot by studying the 60's music and the people who made it.

LISA: I don't think my compositions are consistent with a particular style, but are influenced by all the music I've ever heard. So far it's all instrumental, and mostly improvised.

KAT: I'll be incorporating my favourite aspects into future projects.

KIM: *What individual traits do you bring to the music you play, which reflect who you are, and make what you just that little bit different to others exploring the same style?*

ZOE: I am still one of only a handful of girls that can play great instrumentals. I toured Europe when I was 14 with Nick Kelly (Youngstars On Guitars). Other kids started to play guitar after seeing us.

Back in 1998 the magazine GUITARIST had a feature on the Top Ten Female Guitar Players In the World. They must of had trouble thinking of Ten because at No 8 was Dolly Parton, who plays open tuning with bar chords, (so as not to break her finger nails!) Pat Terret (my manager) then realised if he could develop a female guitar player, she would have a chance of making it.

LISA: To me, being a musician is about all of our interactions with music, within our own lives and within our community. It can involve playing, listening, composing, educating, pontificating, etc. I'm actually not that into mastering my instrument; I just work on techniques and music that I need to for performances.

KAT: We never play anything exactly like the records! We always look for a detail to rework. I angle towards quirk and colour, bend things, to be edgier. I love to make things spooky and create space Live for the dramatic moment!

KIM: *What music and or artist(s) are you currently listening to?*

ZOE: The Eagles, Mark Knopfler and Jeff Wayne.

LISA: With unwavering certainty, John Coltrane, Jimi Hendrix and Ornette Coleman. At the moment I'm listening to Beck. I think he's a musical genius and I feel like having a laugh.

KAT: Link Wray lit my fire! Dick Dale did too!

KIM: *What is the most memorable gig you have ever attended?*

ZOE: That would be Mark Knopfler at the Cardiff International Arena last year. I had an after show back stage party pass for that and Mark and I chatted for about 25 minutes before he was pulled up for neglecting his other guests. Great guitarist and a wonderful guy. My hero!

LISA: I saw Wayne Shorter at the Umbria Jazz Festival last year and the music that I heard was from another planet!

KAT: The Wetsuits played for the Athletes at the Sydney 2000 Olympics and that was certainly memorable, mainly for the security we had to go through. They x-rayed our instruments! Do you know what an x-ray of a keyboard looks like?!!

KIM: *What is the best gig you have ever played at?*

ZOE: I think the two concerts of 10 thousand each in one day at The Point, Dublin Ireland, takes a bit of beating. The Irish liked my music that day. Playing with Mason Williams on stage in Nashville at the Chet Atkins convention was also great. There have really been so many great gigs. Biggest single show was 20,000 at the Manchester MEN.

LISA: It's not really a 'gig' as such, but the performance I've gained the most from was a recording I did with some friends at the ABC a couple of years ago. We went in with about 4 bars of written music and a story, and that simple musical fragment became a vehicle for the most passionate, sensitive and compassionate musical interaction that I've experienced. When I think about that day, I feel like I owe those boys my life! (These interactions are what really keep us alive!)

KAT: When I was 16 my first band *Honey Love* played support for *The Cramps* in New Zealand that was very cool; we also played a live TV show for teens that was memorable!

KIM: *Is music an all-consuming passion?*

ZOE: Yes!

LISA: it's a completely necessary function of day-to-day life, like a heartbeat!

KAT: I have a day job but always take time off when music calls.

KIM: *Do you think it will reach a stage where you can make a full time out of career playing your own music?*

ZOE: My life is 100% music. The goal post will always be to keep moving. I am very happy with what I am doing now but in 6 months time that is sure to change and that is what makes it so great.

LISA: I have no ambition to be the world's best. I just have fun doing what I'm doing.

KAT: Only if we got a song in some cult movie and with overnight fame caused a single-handed instrumental revival. More likely, to make a full time living from The Wetsuits, you'd look at playing corporate functions that want beach party themes, which would mean also including a few vocal tunes a' la Beach Boys.

As much as we revel in our obscurity, we need a higher profile; perhaps we will gain a wider audience by teaming up with the modern lounge music scene? More people gotta tune in!

KIM: *When you rehearse, is most of that time spent learning set pieces, studying technique and theory, writing your own music, or jamming with other musos?*

ZOE: I split my week up into rehearsing various albums that I have made. If I have a show coming up, I concentrate on that. To take a break from keeping my existing songs up to speed I will pick out some great Mark Knopfler riffs and play along with him. My days of studying theory have long gone and I only worry about that if I am preparing to record a new song, but even then I put very little preparatory work into it. Sometimes I will not even pick up the guitar until I get to the studio, so I can approach it with a clear head. I record all my songs first and then learn to play them live after they are recorded. Sounds a bit strange, but it works for me.

LISA: At the moment I'm doing a bit of writing for a band I'm getting together with some friends. I will just continue to have fun doing what I'm doing, and hope that through teaching, I can encourage students to become involved in our community of musicians.

KAT: I just love playing and am in two other bands apart from The Wetsuits. 13th Tribe (60's reggae) and The Rocky Stevensons (sorta Johnny Cashy, Velvet Undergroundy originals band) and am thinking of forming another. I have also written music for a kids TV show, with the Jim Henson puppets.

KIM: *Who or what best defines the musical spirit that keeps you inspired?*

ZOE: Mark Knopfler, he also keeps changing. I love the way he mixes guitar and vocal. Chet Atkins said his best selling album ever was Neck To Neck with Mark K.

LISA: A local person who is giving me a lot of inspiration at the moment is Matt Lewin, a Melbourne guitarist who has amazingly beautiful energy and plays like a dream.

KAT: A term actually, Beachnik seems to bring together all the 50's and 60's influences from rock to surf to reggae to space paradise.

KIM: What is your primary focus when you are performing on stage?

ZOE: I just think about what I will say next when on stage. There is no way I could play a concert and have anything other than that concert in my head. The music I play today is a lot more complicated than the days of playing Apache.

LISA: To me, being a musician is about all of our interactions with music within our own lives and within our community. It can involve playing, listening, composing, educating, pontificating, etc etc.

KAT: The happy little faces digging the underground.

KIM: By performing for an audience, what are you setting out to accomplish?

ZOE: I just want to give that audience a great experience of what can be done with a guitar and in the process, expand my fan base.

LISA: I just have fun doing what I'm doing.

KAT: I want to transport people to a great place, introduce them to a new world and hope they dance!

KIM: What equipment do you currently favour?

ZOE: I have a Hank Marvin 40th anniversary Stratocaster that has been heavily modified to my own specs, including Kinman Pickups. I use Marshall AVT amps an Amtech Age Pro echo. I also have endorsements with Taylor & Warrior guitars and Seymour Duncan pick- ups.

LISA: My Dad gave me a beautiful acoustic guitar that sounds gorgeous when other people play it!

KAT: After the Vox Continental I moved onto a Yamaha YCD5 and now play a Roland VK-07 with The Wetsuits.

KIM: What is your ultimate musical goal?

ZOE: I want to be able to make a living playing my guitar for the rest of my life. To chart an instrumental or win a Grammy would be nice also.

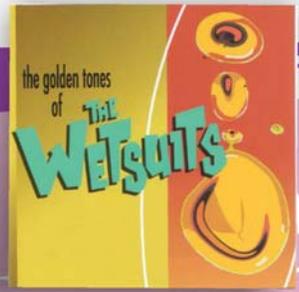
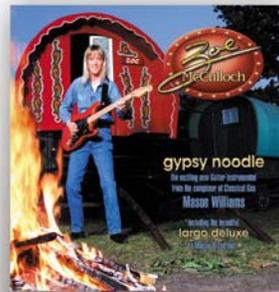
LISA: My eventual musical goal is to have enjoyed it. What else is there?

KAT: Write an awe inspiring album that encompasses very angle of my influences and marries them into heavenly hits! Making music so lovely and hypnotic that it lifts people's feet off the ground, so haunting that you have to turn the lights on!!

I would sincerely like to thank *Les Girls* for taking this piece somewhere far beyond my original pessimistic perception.

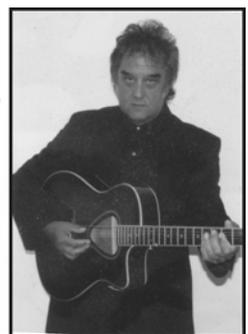
For a legacy to survive, the concept needs to remain relevant. These *Sisters* certainly offer a new window from which to appreciate the view.

KIM HUMPHREYS



ADVT.

**CASH ON
DELIVERY**
THE ATLANTICS
BOSCO BOSANAC
IS
'THE MAN IN BLACK'





The first Sunday of April, 2006 found many of Sydney's instro community once again heading for the Empire Hotel, venue for the inaugural Return Of The Surf Guitar last October.

The occasion this time was a fundraiser on behalf of **MAX PATON**, one of Sydney's favourite *Red Strat Brigade* members.

Early in the year Max suffered a heart attack and required extensive bypass surgery.

We are pleased to report that after initial concerns by the medical team at RPA Hospital, the surgery was a complete success and Max is now heading for a complete recovery.

While Max earns his living working for the ABC and doing guitar repairs, both these sources of income have ceased during his ongoing recuperative period. To alleviate the financial burden, his muso mates put on a benefit gig.

Best known for his Shadows inspired guitar work, Max also has many friends in *The Blues 'n' Boogie* scene and on the *Poker Machine Lounge* circuit.

The coming together of these differing genres onto one bill certainly promised for an interesting and varied day of entertainment.

THE PETER ANDREWS TRIO kicked things off with their slick brand of jazz, pop and classic Rock and Roll, which included spot on Everly Bros. harmonies. Along with Peter on guitar, the group comprises ex ECHOMEN drummer Griff Beale, also a recent *By Pass Club* member and Bobby Anderson on bass, ex DOVE.

They did a fantastic job backing MC, **PADDY Elvis TWOHILL** on a couple of *The Kings* best.

They then propelled Sydney Shadows Club President, **ADRIAN BROWNE** through a Shadows set which included Shindig, Apache, Wonderful Land, Geronimo and Foot Tapper.

His *Hank Tone* certainly grabbed the attention of the *Blues Police* in the audience, one very well known player overheard to comment that he had never been able to coax that particular tone from his own Stratocaster.



Next up was Canberra's **ANGELO VARELOS**, most recently bass player for the reformed DENVERMEN, but now on guitar, He opened with 1961's Evening Glow before launching into some early Atlantics tunes, including Mirage, Blue Bottles and Adventures In Paradise.

Ange certainly had the tone to deliver these Oz classics. Playing his set seated added an air of intimacy to proceedings.

With current and ex Atlantics in the audience, their smiles said it all.



Blues 'n' Boogie up next with **THE BLUESBUSTERS**, a veritable who's who of Sydney rock in the line up. Drummer Wayne Thomas from FLAKE, Theo Penglis, ex ATLANTICS on keyboards, John Russell, slide player extraordinaire, ex FLAKE and BLACKFEATHER along with Billy Taylor and Bob Jones on guitar and bass respectively, who fronted Sydney surf group THE TORQUAYS back in the early 60's.

The fact that THE TORQUAYS supported the ROLLING STONES on the 1966 Oz tour was not forgotten, the BLUESBUSTERS paying homage to the world's greatest Rock and Roll group throughout their blistering set which certainly took things up another gear in the intensity department, knocking the audience for six in the process! This was only the group's fourth performance but it was already a well-oiled machine, proving that absolutely nothing is a substitute for experience!



MAX PATON PERFORMING AT RETURN OF THE SURF GUITAR, OCTOBER 2005

The **DYNAMIC DUO** guitarist/vocalist Phill Shute and sax man Ted Pepper are one of Sydney's most enduring club acts and are often augmented by Max to create - *The Dynamic Trio*? They hit the stage at around 6 pm for a short set which included Moon dance, Lowdown and concluded with a stunning Do It Again, wah wah guitar and soaring sax lines interweaving which had many coming closer to the stage to check out the musical action.



Next on, **yours truly**. I offered up a 25-minute set of instrumentals, Oz classics including The Theme From Blue Heelers, Goofy Foot and Bombora along with what has become my de facto trademark, the very Latin MERCEDES. I also debuted a new original tune, AMISTAD from my forthcoming 2 GOOD 4 WORDS album. What else can I say other than the sound guys, Luke and Jeff gave me the loudest and cleanest fold back mix I have ever experienced!



For me, and many others, the biggest surprise package of the evening was **BLUE LOUNGE**, led by ATLANTICS guitarist, Martin Cilia.

Without an echo or reverb unit in sight, Martin, donned a Gibson 125 and led his charges through a set of jazz swing inspired original instrumentals, his warm tone a stark contrast to that which he conjures up in surf mode.

Relaxed and looking like enjoyment was a top priority, he and band mates, sax player Andy Gatfield, double bass player Mike Berry and drummer Paul Carter all displayed virtuosity that alluded to a genuine grasp of the vocabulary of the jazz greats.

The band's gentle groove certainly had the joint toe tapping but I don't think any one was prepared for the impact of vocalist Steven Carter who hit the stage mid set, literally on his way home from the airport, having jetted in from parts unknown.

This guy is the consummate performer and had everyone in the pub under his spell from the word go. While I don't recall the whole set list we were treated to amongst others, Beyond the Sea, Is You Or Is You Ain't My Baby, Sway and a completely out of left field punkified Mama Mia. The encore was a foregone conclusion!



Final act of the evening was veteran blues rocker **CHRIS TURNER**, yet another member of *The By Pass Club* with his group **THE WOLFTONES**. Gone was the wall of Marshals I had always associated with Chris, in their stead, two small 15 watt Laney's. The tonal advantage was immediately noticeable as the band launched into Freddie King's, The Stumble, Chris' recently acquired *plectrum-less* style coaxed the warmest sound from his battered Tele this side of The Pirates' Mick Green.

Robin Jackson on second guitar, a pink Tele, provided solid accompaniment and threw in the occasional Chuck Berry inspired solo. I don't think many punters on the day would have recalled Robin's days with the irrepressible Hush but comparisons with a very young Tony Blair are not off the mark, although I hasten to add, not musically!

A band mate of Chris' for nearly 30 years, bass player 'Cop Chop Charlie' held the bottom end together along with the light 'n' tight economical feel (till his solo) of drummer Terry Malone.

Guest vocalist Irish John from seminal Sydney outfits Ward 13 and Rescue Squad was called up and what a voice, what a showman! An extended Baby Please Don't Go and Sweet Little 16 also re introduced sax player Ted Pepper to the stage.

The crowd was now spilling onto the dance floor; the atmosphere generated by great friends creating great music for a great cause really starting to take hold.

Then an unexpected treat, the man of the hour, Max Paton was called to the stage to play a couple of Shadows tunes. Chris Turner handed Max his Strat and left the stage, casually informing him as he departed that the echo unit wasn't working!

Max adapted instantly to the situation and delivered versions of Apache and Guitar Boogie that soared beyond mere imitation, a ballsy meaty blues tone carried the best playing I have ever heard Max pull out. The crowd went bananas, celebrating his return to good health and musical form.

Max came off stage grinning from ear to ear, enthusing that he had now found his true musical niche. Any one wanting to buy a slightly used Atlantis echo should call Max before he changes his mind!

Chris returned to the stage and The Wolftones finished off the evening with a rousing 12 bar encore. Also great to hear the WOLFTONES pay homage to Steve Marriot' with Watch Ya Gonna Do About It and the sadly missed Pete Wells, with he and Chris' arrangement of (She's My) Count-ry Girl.

Pete's wake was held at the Empire two days earlier with over 500 friends bidding the Rose Tattoo stalwart a fond farewell.

Circumstances beyond his control found Atlantics' bass player Bosco Bosanac having to cancel the appearance of his Johnny Cash Tribute band, **CASH ON DELIVERY** at the last minute. The group has been getting rave reviews around Sydney and with Martin Cilia, Theo Penglis and Peter Hood all in attendance; the ever so slight chance of an impromptu set by *The Bombora Boys* did not eventuate.

Many thanks to The Empire Hotel and their friendly staff, sound guys Luke and Jeff, *The 2 Phils* handling stage, MC Paddy Twohill, plus all the musos and punters who made this such a memorable event. Also to all at The Sydney Shadow Club, Bryce Grainger, plus VJ King from Heartbeat Entertainment for financial contribution and support.



ADVT.

Max Paton was recently nominated by UK magazine SHADSFAXER as one of the few guitarists in the world capable of re creating the pre Burns era feel and tone of Hank Marvin, placing him alongside Phil Kelly and Ronnie Gustafson. High praise, indeed!

Max is also recognised as one of Sydney's finest guitar repairers, many of the city's finest players trusting their instruments to his care.

2 Good 4 Words highly recommends his service to any guitarist looking to bring their instrument up to custom shop specs.

Call in for Max's famous tea and bikkies, talk music, Hanktones, philosophy, or just watch the premiership winning West's Tigers training from his balcony while you experience true old fashioned service from a dedicated master craftsman.



SHADOWS TO THE MAX





NEW GANDY DANCER – THE MAGAZINE FOR ROCK INSTRUMENTAL MUSIC

The latest "NGD" is Issue 77, featuring Link Wray and Tony Meehan obituaries, Kim Humphreys (that man again!) interview, Phil and Tommy Emmanuel, Surfaris, Shadows Conventions and much more. NGD always contains reviews, interviews, discographies and interesting articles, and has covered over 5,000 new releases! Subscriptions and back issues are available from me - GEOFF JERMY, 8/52 Harding Street, Coburg, Vic. 3058. Tel: (03) 9386 1972. Email:

gjermy@bigpond.net.au

SHADOWS

"Shadsfax" is an excellent little A5 magazine concentrating on all matters Shadows. Subs are 17 pounds, contact editor Tony Hoffman at legacyguitarman@hotmail.com

VENTURES

For Ventures fans, try The Ventures Resurgence, now up to issue 83. Edited by Gerry Woodage, it's available at 17 pounds from Gerry at

venturesresurgence@tesco.net

PIPELINE MAGAZINE

"Pipeline" magazine, 4 issues at 18 pounds, is co-edited by Alan Taylor and Dave Burke. The latest issue, No. 70 features the story of The Fireballs, with discography and George Tomsco interview. Also features extensive interviews, in-depth reviews and interesting articles. The Pipeline website is www.pipelinemaq.co.uk

TWANG

Do you prefer the "Twang"? Arthur Moir is the editor of "Twangsville", devoted to, of course, Duane Eddy. Subs are 15 pounds. Contact Arthur at DECUK, P.O. Box 203, Sheffield S1 1XU, England.

ADVT.

HOUND DOGS BOP SHOP

HDBS (HOUND DOG'S BOP SHOP) is currently in the 'capable' hands of yours truly. Denys is in the USA on another record buying spree, and should return to the helm on Friday 5 May. The shop is at 313 Victoria Street, West Melbourne Vic 3003. Always in stock is a huge range of instrumentals from the 50's and 60's – Shadows, Ventures, Duane Eddy, Atlantics, Johnny & The Hurricanes, Bill Black's Combo, Chet Atkins, Kim Humphreys and Spotnicks are just a few of the many artists in stock, as well as many popular labels such as Rarity, Echo, Collector, Canetoad, White Label, Bison Bop. Lots of vinyl too – 45s and LPs!! Most of the new releases reviewed here are available at HDBS. There's also a growing range of DVD's as well as a large range of books.

Opening hours are Thursday 10-6, Friday 10-7.30, Saturday 10-3. Call in and check out the range, or give DENYS a call on (03) 9329 5362. Denys can also arrange mail order if you wish.



ADVT.

GOOD 4 WORDS KIM HUMPHREYS
The new CD featuring GOOFIN AROUND & AMISTAD
currently played on ABC RADIO. Also includes BEYOND THE BEACH

RECORDINGS
Now Hear This

HOUND DOG'S BOP SHOP
DWM RECORDS USA
DAMA PUBLISHING UK

GUITARVILLE
TAMMORTH 2006 FINALIST
6 TRACK EP includes BLUE HEELERS THEME





Firstly, a few 'non-Australian' releases, then a mini avalanche of local product.

VARIOUS *INTOXICA!* ACE (UK) CDCHD 1114

INTOXICA - THE REVELS / NIGHT SCENE - THE RUMBLERS SE ACABO - THE DEL RIO BROS / EIGHT BALL - THE HUSTLERS / NIGHT RIDER - ED BURKEY/ BANDIDO-THE PASTEL SIX / HERE COMES THE BUG - THE RUMBLERS SOUND OF MECCA - THE BLAZERS / HAVA NAGILA - GINNY & THE GALLIONS / MIGRAINE - THE HUSTLERS / NIGHT SCENE - CHUCK HIGGINS / A WEEK FROM TUESDAY - THE PASTEL SIX / INERTIA - THE HUSTLERS / COMANCHE - THE REVELS / THEME OF ETIQUETTE - THE HINDUS BLOCKADE aka THAT'S IT - THE RUMBLERS / DREAMS OF DOWNEY - ED BURKEY / GHOST OF MARY MEADE PART 2 - LITTLE CAESAR & THE ARK ANGELS / THIRD MAN THEME - GINNY & THE GALLIONSWATER WHEEL - CHUCK HIGGINS / HOT LICKS - THE RENDELLS / FRENZY - THE HINDUS ROSEMARY'S BABY aka APACHE GHOST - ED BURKEY MAID 'N JAPAN - THE NYLONS / RUSSIAN ROULETTE - THE NEVEGANS SPACE BATTLE - STORIES IN SOUND

Ace's latest instrumental offering is sub-titled "Strange and sleazy instrumental sounds from the So Cal suburbs", and features 26 intriguing tracks from the vaults of Downey Records and it's subsidiaries. Most of the tracks make their CD debut, and the overall effect is one of almost 'lounge' music. Could almost be titled Exotica, not Intoxica. Sound quality and liner notes well up to Ace's high standards.

LINK WRAY *WRAY'S THREE TRACK SHACK* (2CD) EVANGELINE / ACADIA (UK) ACAD 8082

CD1:

LA DE DA / TAKE ME HOME JESUS / JUKE BOX MAMARISE AND FALL OF JIMMY STOKES / FALLIN' RAIN / FIRE AND BRIMSTONE / ICE PEOPLE / GOD OUT WEST / CROWBAR BLACK RIVER SWAMP / TAIL DRAGGER / BEANS AND FATBACK / I'M SO GLAD, I'M SO PROUD / SHAWNEE TRIBE HOBO MAN / GEORGIA PINES / ALABAMA ELECTRIC CIRCUS

CD2:

WATER BOY / FROM TULSA TO NORTH CAROLINE / RIGHT OR WRONG (YOU LOSE) / IN THE PINES / TAKE MY HAND (PRECIOUS LORD) / WALKIN' IN THE ARIZONA SUN

SCORPIO WOMAN / THE COCA COLA SIGN BLINDS MY EYES ALL I WANT TO SAY / ALL BECAUSE OF A WOMAN / ON THE RUN / SON OF A SIMPLE MAN / PRECIOUS JEWEL / DAYS BEFORE CUSTER / GANDY DANCER

I guess we can expect a plethora of new CD's following Link's death in late 2005. This double compiles three of Link's LP's from the early 1970's – "Link Wray", "Beans And Fatback" and "Mordical Jones". With the exception of 3 or 4 instrumentals, the tracks are vocals with an American roots flavour, sort of "swamp " music! The recordings were done at Link's Shack Three Track studio in Accokeek, Maryland. Certainly not "Rumble", but essential for Link Wray completists. By the way, Gandy Dancer is NOT the Ventures' track.

LOS JETS *40°N – 30°W*
H.M.R. RECORDS (Spain) H.M.R. 045

EL BARCO DEL AMOR / SPLASH / WAITING FOR THE TRAIN THE VALIANT / THE FLIGHT OF THE BUMBLE BEE / RAM-BUNK-SHUSH / SURF SAMBA / BOMBORA / VOYAGE AROUND THE MOON / THE KNIGHTS OF MADRID / HONKY TONK / SO WHAT / HUSKY TEAM / UNDER THE DOUBLE EAGLE

Spain's contribution to the RI scene are the excellent Los Jets. Their latest album (named after the geographical location of Madrid) is seriously GOOD! Some great guitar sounds blend with a touch of organ on a variety of tracks, from sources such as The Ventures, Saints and a few Spanish flavoured numbers, including originals. This almost qualifies inclusion in the Australian section, as there are (great) versions of The Atlantics' "Bombora" and The Telstars' "Knights Of Madrid". The tracks show plenty of variety and innovation. Check out their web site at losjets@losjets.com

LOS JETS *LIVE IN CONCERT*
H.M.R. RECORDS (Spain) H.M.R. 046

GONZALES / GENIE WITH THE LIGHT BROWN LAMP SOMBRAS Y REJAS / ZORONGO / GUITARRA ENAMORADA GUITAR TANGO / EL VITO / LOS CUATRO MULEROS / DON QUIXOTE / EL ARLEQUIN DE TOLEDO / PONCHO GUADALAJARA / ZAMBEZI (With BRIAN LOCKING) / DAKOTA (With BRIAN LOCKING) / JEZABEL (sic) / ANDALUCIA / F.B.I.

Hot on the heels of the above is this CD recorded 'live' at Haag's Hotel, Verden, Germany on 1 October 2005. This was the venue for the 7th Cliff Richard and The Shadows convention, hence the inclusion of at least six Shadows' tracks, with guest appearance by Brian Locking on Zambezi and Dakota. The other tracks have a Spanish flavour, and feature strident guitar tones and lots of light and shade. Group members are: Eduardo Bartrina (drums), Fernando Calderon (rhythm guitar), Javier Honrubia (keyboards), Michel Martinez (lead guitar) and Raul Rodriguez (bass guitar).

JOHNNY HILAND *JOHNNY HILAND*
FAVORED NATIONS (US) FN2390-2

G WIZ / IN YOUR FACE / GOING HOME / TRUTH HURTS
SWINGING THE STRINGS / UNTIL WE MEET AGAIN
GATTON TO IT / SONG FOR HELEN / CELTIC COUNTRY
RUN WITH IT / OPUS D' FUNK / ORANGE BLOSSOM
SPECIAL

Don't know much about this guy, but he is great! The tracks are mainly originals, and remind me of some of Jerry Donahue's and Albert Lee's best work. Yes, plenty of Telecaster tricks – fast 'chicken pickin', bends, string bending, pull offs, harmonics, some distortion (sounds like I know my guitars – are you impressed) and ... FAST!! Some tracks are influenced by Steve Vai (he produced) and others include jazz, groove and country.

BOB HOWE *GO WEST*
SHOWNET RECORDS (Aust) ABCD-2006



(GHOST) RIDERS IN THE SKY / THE LONE RANGER / HIGH
NOON / BONANZA / LAST COWBOY WALTZ / RED RIVER
VALLEY – ROCK / YAKETY AXE / APACHE – GERONIMO
DIAMOND TINA YODEL / THE MAGNIFICENT SEVEN
JOHNNY GUITAR (Voc – DONNA BOYD)

What a pleasant surprise! I have known Bob for many years now – more than I (we) care to remember. Bob is known as a hot guitarist, songwriter, producer, whatever, mainly in the country field. This is Bob's first solo instrumental album and features eleven western-themed tracks, including a couple of Howe originals. The sound is authentic, with nods to the Shadows and lots of session players who were the backbone of those TV and movie westerns. Bob totes an Australian made Tomkins electric guitar plus Tomkins electric bass, and adds assorted acoustic guitars, classical guitars, mandolins, banjos, harmonicas, keyboards and percussion. More please, Bob! Visit Bob's website at www.bobhowe.com to order your copy pronto!

ED MATZENIK *THE BIG GUITAR PARTY*
ED MATZENIK (Aust) 223CD

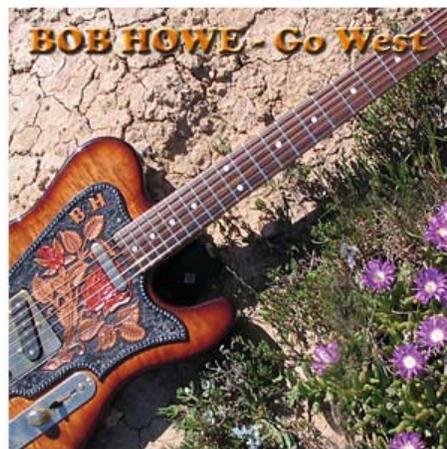


PETER GUNN / GIDDY-UP-A DING DONG / APACHE / EL
PASO / BE-BOP-A-LULA / GUITAR PARTY SHUFFLE / WINDY
AND WARM / HIDDEN CHARM / NIGHT TRAIN / I HEARD IT
THROUGH THE GRAPEVINE / A WHITER SHADE OF PALE
DESAFINADO / I GET AROUND / MEMPHIS

Ed also has a long history. He was a founding member of the legendary Atlantics and currently plays bass with Johnny Green's Blues Cowboys. He was studio manager for Track Records in London in the 1970's. Later, he produced many records for Enrec Studios in Tamworth.

This is Ed's first solo album, and features a wide variety of instrumentals, from the ballad styles of 'Whiter Shade' and 'El Paso' to rockers like 'Memphis' and 'Peter Gunn' to Chet Atkins and other instrumental classics.

Well done, Ed. Ed is accompanied by his son Ezra on piano and Demo Dempsey on drums. The Blues Cowboys' lead guitarist Flash Sheedy, who is also planning a new instrumental CD, mastered the CD. Ed's CD is available from edmatzenik@hotmail.com www.bluescowboys.com



JOHN COSGROVE
JUKEBOX JOHNNY PLAYS UNCHAINED MELODIES



WONDERFUL WORLD / AND I LOVE HER / BAILAMOS / DANIEL
DON'T IT MAKE YOUR BROWN EYES BLUE / AUTUMN LEAVES
MOON GLOW / GIRL FROM IPANEMA / NORWEGIAN WOOD
SALSA SWING / HEADING IN THE RIGHT DIRECTION / LOVE IS
IN THE AIR / DON'T CRY FOR ME ARGENTINA / BLACK MAGIC
WOMAN / MOONDANCE / BLUE MOON / UNCHAINED MELODY
EVERY DAY / HERO / TITANIC THEME / TRAINS & BOATS &
PLANES

Must be *old friends* week! This is a *Private Issue* and takes John out of his usual lively style. It's an album of ballads, as the titles suggest, and played, very competently mind you, on acoustic guitar. It ain't Rock & Roll, but I like it!! John, of course, is the lead guitarist with Melbourne's Fendermen, and has had stints with the Strangers among others.

DANCEHALL RACKETEERS
THE PRESTON YEARS
PRESTON RECORDS (Aust) PEP 5095



C JAM BLUES / ROCKET 88 / ALLONS A LAFAYETTE / MY
LITTLE GRASS SHACK IN KEALEKAKUHA HAWAII / ROMPIN'
AND STOMPIN' ALL NIGHT LONG / FREIGHT TRAIN
BOOGIEHONEY BABE BLUES / REAL ROCK DRIVE HILLBILLY
SWING / SURE THING / GOOD ROCKIN' TONIGHT / SNOW
DEER / LOUISIANA DIRTY RICE / RIGHT OR WRONG / A TOUCH
OF BOOGIE / DIG THE BOOGIE / HI-FLYER STOMP / TIRED OF
ROCKIN' / DEEP ELM BLUES / HONEYSUCKLE ROSE / ROCKET
88 (1981- ALTERNATE TAKE) / JUMPING AT THE WOODSIDE

The Racketeers were formed in the early 1980's and quickly established a reputation for fine music through appearances at various Melbourne pubs. They include bluegrass, country, rock, rockabilly, western swing, Cajun, jazz, Hawaiian, hillbilly, rhythm & blues – what else is there?

This CD, mostly recorded at Graeme Thomas' Preston studios showcases most of those styles, with seven instrumentals – C Jam Blues, Sure Thing, Snow Deer, A Touch Of Boogie, Hi-Flyer Stomp, Honeysuckle Rose and Jumping At The Woodside. Most enjoyable – even the vocals! Available from Hound Dog's Bop Shop. The CD was 'launched' at the Andy Baylor benefit at the Railway Hotel, Brunswick on 4 March, which many hundreds attended. Get well soon, Andy.

Heartbeat Entertainment

CASH ON DELIVERY

The ultimate Johnny Cash experience featuring The Atlantics Bosco Bosanac.

VJ KING JR. 14 year old internationally acclaimed Blues Guitarist.

New album produced by Gold Guitar winning Stuie French.

CHANTELLE KING Gifted young pop diva with an unbelievable voice.

www.heartbeatentertainment.com.au

LUCKY OCEANS SECRET STEEL

HEAD RECORDS (Aust) HEAD 060



SECRET STEEL / FIRST FLIGHT / TWO TRAINS / THE BANKS OF THE PONCHARTRAIN / IN THE STILLNESS OF THE NIGHT/ EARL GREYS MAGNIFICENT TICKLE / WOODWORK WEISENHEIMER / JUNIOR'S BREAKDOWN / NEPTUNE'S DREAM / FUNK INDEED / I WANT SOMEONE TO TELL MELEELA'S LONG WINTER

Steel player Lucky Oceans (real name Reuben Gosfield) was a member of the acclaimed Asleep At The Wheel, and is now resident in Perth and hosts radio programs featuring roots music. His playing is superb, and this CD, a follow up to 2001's "Lucky Steels The Wheel" is a fine showcase of his talents. Only two vocals here, the feel is one of pure class. From the Lloyd Green influenced opening track to the Buddy Emmons styled 'Ponchartrain', there are numerous other sounds – jazz, reggae, bluesy country, rock and laid back grooves. Great stuff.

DARREL HUMPHRIS THE MUSIC WITHIN

DARREL HUMPHRIS (Aust) No Number



NIGHT SKY / AFTER THE RAIN / I DON'T SEE YOU MUCH ANYMORE / PEDAL TO THE METAL / REFLECTIONS ENDLESS SEARCH / CAN'T STOP THINKING OF YOU / NEW HORIZONS / IT'S SO HARD TO SAY GOODBYE / FADED MEMORIES / RIVERS OF THE HEART / TO FORGIVE IS TO BE FREE / THE MUSIC WITHIN

A new name to me. All tracks written and arranged by Darrel, and recorded, mixed and mastered at Cre-8-Sound Studios, Queensland, so I assume he's a 'banana bender'. He plays all instruments except drums, played by Tim Ingram.

The overall effect is one of a relaxed professional, with shades of Mark Knopfler, George Benson, Tommy Emmanuel and The Shadows in places.

BEN ROGERS INSTRUMENTAL ASYLUM WELCOME TO THE INSTRUMENTAL ASYLUM



BLAZZ MUSIC (Aust) BLO510

KANGA ROUX / APACHE / HOUSE OF THE RISING SUN / ST. JAMES INFIRMARY BLUES / SURFING THE SYNCHOTRON SANDY FEET / MEDINA WEDDING BLUES / NUAGES / SHAKE 'N STOMP / INCIDENT AT DOCKLANDS / GERONIMO / GOL GOL TIP / STOMPING AT STEVE'S / FLEETWOOD MAC / LOVED ANOTHER WOMAN / THE NINTH WAVE / WALK, DON'T RUN SLEEPWALK

Another pleasant surprise, and another new name to yours truly. Available from

www.blazz.com.au

The CD opens with a cracker – the rockin' "Kanga Roux" – an original by lead guitarist Ben and the band – Nikki Scarlett (bass) and Denis Close (drums and percussion). They also contribute another seven originals, all of which are very good examples of RI. Ranging from heavy surf to deep twang, lots of reverb and echo, the cover versions display a fresh outlook and are highly enjoyable.



BEN ROGERS' INSTRUMENTAL ASYLUM

So the Australian RI scene is alive and well after all!! With Kim Humphreys (yes, again!) flying the flag, and promised new releases by Flash Sheedy, Moment Of Truth and others – the future looks good.

TRIVIA

Instrumentals are back in the charts – well, almost. The track by The Black Eyed Peas is in the Top 10 currently. It's called "Pump It" and samples Miserlou; I think the Dick Dale version. It's from the Pea's album "Monkey Business".

Duane Eddy's very first record, or at least one side of it, has been issued on a boxed set from Proper Records (UK) called "From Boppin' Hillbilly To Red Hot Rockabilly" (Properbox 103) – the single comes from 1956 (flip side - *Soda Fountain Girl*) and was on the Preston X label – very rare nowadays. The track is "I Want Some Lovin' Baby" by Jimmy & Duane, previously only available on the long-deleted Bear Family box "Twangin' From Phoenix To L.A." (BCD 15778 EK). Fans of the Twang, though, Beware!! The track is a country hillbilly vocal!!!

DISCOGRAPHIES

Over the years, I have amassed huge amounts of discographies and information on (mainly) instrumental artists. I have started to computerise lots of these discographies. If there are any you would like, just ask. Bear in mind, that it would be almost impossible to do the Shadows or Ventures!!



NO VENTURES, SHADS OR DUANE!

The Official (?) *TOP 500 ROCK TUNES OF ALL TIME* (compiled from numerous American Top 100 lists) fails to include any of the classic 50's or 60's instrumentals, the only Red Strat on the roll belongs to Mark Knopfler!

While a *Top Anything* list is an open invitation for debate and dispute, a list of the **TOP TEN MOST POPULAR INSTRUMENTALS** of the rock era, prepared by The Sunday Observer's (UK) Graeme Thomson and published on Feb. 19th 2006, is all the more astonishing because of totally unexpected, to this writer at least, glaring omissions from the compiler's own backyard.

1. **TELSTAR** *The Tornados*
2. **STAR SPANGLED BANNER** *Jimi Hendrix*
3. **JAMES BOND THEME** *John Barry*
4. **A NEW CAREER IN TOWN** *David Bowie*
5. **ALBATROSS** *Fleetwood Mac*
6. **GREEN ONIONS** *Booker T & The MG's*
7. **BELFAST** *Orbital*
8. **RUMBLE** *Link Wray*
9. **AXEL F** *Harold Faltermeyer*
10. **FLYING** *The Beatles*

This certainly emphasises the fact that the RI, **as perceived by aficionados**, does not share a strong place in the public consciousness.

I am reminded of the impassioned plea of Steve Marriot from The Small Faces when he sang - "Watcha Gonna Do About It?"

KIM HUMPHREYS

SUBSCRIPTIONS

Some subscriptions are now due. If you would like to subscribe, advertise or renew, please let me know as soon as possible. Subs are AU\$30 Per Annum, for SIX Bi-monthly issues, postage (within Australia) paid. Price for email copies the same (please specify which you prefer – the email version will be sent a few days before the "snail mail" copies).

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ADVT.



EXTRACTS FROM 'ARID' RETURN NEXT ISSUE

The next 2G4W will highlight well-loved Melbourne group, The Thunderbirds. Previous issues have featured The Atlantics, Strangers, Peter Posa, Graeme Bartlett, The Joy Boys and Rob E.G. Back issues are available.