

MUSICIAN

BY NICK CHARLES

WAYNE JURY

Wayne is a potent force in the blues and roots scene. His impassioned vocals, thoughtful lyrics and driving rhythm make him a standout. His latest recording *It's a New Day* is a beauty and adds to his very fine catalogue.

It must have been exciting to be signed to Alberts in the 90s. How did that come about and what did it mean to you?

Yes, it was so good to be a part of that creative family. I was in a band called Black Cat Moan in Sydney. One of the guitar players – Bob Spencer got the gig in the Angels and in between touring both Bob and John Brewster would play BCM gigs. (John on harmonica). John and I started to write together and he initiated the deal with Alberts.

Do you still play any of those early tunes? How has your writing changed or developed since those heady days?

I still play a few of those tunes and re-recorded a couple. At Alberts everything had to go through George and Harry (Vanda and Young). George taught me to get to the essence both musically and lyrically. He was ruthless but how can you argue with George Young? These days I don't write pop songs, so I do waffle on a bit more. Supporting the emotional intention with both the music and lyric is important to me.

What initially turned you on to song writing, the guitar and the whole box and dice?

My parents had a lot of 45's and a few LPs - The Beatles, Stones, Little Richard, and Chuck Berry *Live in Memphis*. I loved the stories, the passion. British bands like Free and Led Zeppelin led me back to Howlin'

Wolf, Muddy Waters and Willie Dixon. What really got me started as a songwriter was being pissed off about being banished to my room and writing a song about not being heard! It was liberating and gave me an outlet.

Do I hear a reflection of your early Aussie Rock credentials in your current work? Something in the vocal phrasing and musical drive?

In the 70's on the road with a rock band at 17, in the middle of the Aussie rock coming of age, we kicked down the gate and gave

Let's just imagine things are about to get back to semi-normality. What are your plans for *It's a New Day*?

The COVID 19 situation has further reduced the ability for musicians to sell music at gigs. It's a new normal and finding ways to negotiate that is difficult. I'll do a series of launch gigs in venues and online and use social media to tell people about *It's a New Day*.

Most artists of a 'certain' generation are coming under the umbrella of blues and roots now without delivering the

traditional fare. What do you think the traditions bring to your work?

Blues music underpins pretty much all the music we listen to today. I hear its influence everywhere. The I IV V chord progression is still a hub for writers and the call and response aspect of blues music is the foundation of musical interaction. The human condition is communicated through blues music and its derivatives.

Working on new things? Pushing on into the brave new world?

Music is my mental health tonic. I always have new songs and projects on the go.

I do worry about the de-valuing of music in our society. The streaming services are changing the way musicians deliver music to people and they pay

so little to the creators. I think we need to find a more equitable way of sharing music. The title track on *It's a New Day* reflects my views on being dumbed down to accept convenience over content. Music is a great connector, it soothes the soul, facilitates empathy, creates community, to me it has a value beyond the commercial world.



the finger to conservatism. It was a lot of fun and very hedonistic, that's my history and some of it sticks. I am more courageous and honest as a writer these days; I also think a lot more about chords and melodic structure. The newest recording is a bit of a stylistic mixed bag, but I just write what I feel.