

The Revelators
LAUNCH THEIR 3rd LP

THE REVELATORS



So you've played the stadiums, you've topped the charts, you've toured the world and racked up gold, platinum and sundry other mantelpiece trifles. You've written songs, recorded albums, managed bands, produced bands, played sessions and watched your stock rise, fall and rise again on the whims of fashion.

Four decades later, what really matters? For The Revelators, it's the music itself and the people you play it with. It's how much you love it and how well you do it. And it's something else you'll never quite put your finger on.

James Black: *'It's probably a soul thing primarily. We like roots music, that style of playing, that mixture of blues and soul and country with good songs thrown in. We've also made a lot of records so we're always trying to get a good feeling, a good sound. And we can play.'*

Joe Creighton: *'It's an opportunity to plug directly into that source material, whether it's John Lee Hooker or Muddy Waters or Doug Sahm. We approach roots music in the way jazz musicians play: we open it up and jam on it, we don't play a song the same way every night.'*

Joe Camilleri: *'For me, it's as simple as loving the people and loving what they do. Joe Creighton's one of the best bass players in Australia and James is a world class musician too. He's always looking for something inside a song. Then I'm rough trade. I'm the fluff on the side.'*

Joe Camilleri (guitar, vocals, saxophone) was already one of the towering figures of Australian music twice over when The Revelators formed as a 'holiday band' in 1990 to blow off steam with a bottomless set of raw R&B covers at Melbourne's Botanical Hotel.

James Black (guitar, keyboards) had played with him for 15 years, with Jo Jo Zep and the Falcons, The Black Sorrows and many places in between. Joe Creighton (bass, vocals) was another roots compadre with credits winding back to the original Belfast R&B boom of the 1960s.

'The first album (Amazing Stories, 1991) is one of my favourite albums I've ever made,' says Black. 'I like the feel, I like the sound of it, and I like the songs - which was mainly down to whatever Joe had dug up. He'd bring them to us, we'd play them and they'd either sink or fly.'



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THE REVELATORS ARE:

Joe Camilleri is a household name in Australia. With both Jo Jo Zep & The Falcons and The Black Sorrows, Joe Camilleri has enjoyed the kind of success most musicians only dream of. 'Hit & Run', 'Shape I'm In', 'Chained to the Wheel' and 'Harley & Rose' all define a time and are testimony to Camilleri's ability as a songwriter. Guitarist, singer and saxophonist, Joe is truly one of the country's great performers. Also a highly regarded producer, Joe has worked with numerous artists including Renée Geyer and Tiddas, as well as producing many discs for his own Jazzhead label and the bulk of recordings by The Black Sorrows.

James Black has been there with Camilleri on all The Sorrows' releases. A founding member of Mondo Rock and Gang Gajang, Black kicks in on the Hammond, piano and guitar. An accomplished producer whose credits include The Black Sorrows, Mondo Rock and Things of Stone and Wood, James keeps his interest in roots music alive performing and recording with diverse artists including the Moonee Valley Drifters, Dianna Kiss, Dodge, Leslie Avril, and The Redliners.

Joe Creighton, a Belfast native, took the flower child road and ended up in Australia. His journey saw him as a band member of various groups in Europe, USA and Japan. Still a lover of Guinness, Creighton is perhaps best known as bass player of choice for John Farnham, Kylie Minogue and Olivia Newton-John. He is also remembered for his work in the seminal 70's group Billy T with Ross Hannaford plus the great Mark Gillespie albums of the same period. He has gigged or recorded with artists as diverse as Human Nature, Boz Scaggs, Crowded House, Ray Charles, Jimmy Barnes and Sir George Martin. Creighton has also released two albums of his own songs, the widely acclaimed 1994 debut 'Holywell' and the 2001 release 'Falling Again'.

Wings were duly affixed to gems by the Burrito Brothers, Junior Walker, Bob Dylan, The O'Kanes and more. Roots aficionados swooned and gushed and then... nothing. The Revelators didn't play for 10 years as the core trio pursued other demands from a dozen corners of the musical globe. But they always figured they would get together again as soon as the opportunity arose.

'I like the second album (The Adventures of the Amazing Revelators, 2000) even more,' says Creighton. *'For me it's a more serious statement. It has a few more originals and you can feel it becoming more of a partnership between the players.'*

With takes on Nina Simone, Van Morrison, Willie De Ville and Nick Lowe, album #2 bonded the Revelators as a committed, touring band for the first time with help from kindred spirits Claude Carranza (guitar) and Tony Floyd (drums). Naturally, one thing led to another.

'To me, this is our debutante record,' Camilleri says of the third, self-titled Revelators LP of 2002. *'This is the evolution of being a band. It's about trying to create a standard of music that's as good as the music we love.'*

Recorded in 2002, *The Revelators* is dominated by immaculately crafted, soulfully rendered original songs by Camilleri and his long-standing writing partner Nick Smith. They stand beside a brooding tune by Creighton and heartfelt nods to Ray Charles, Doug Sahm, Eddie Hinton and Irma Thomas.

'This is the first record we've made as a band,' Camilleri says. *'It's our first really good record of what we are and where we can progress to. To me, this sounds like the start of something.'*

From the breezy pop of 'For Your Love' to the ominous fog of 'Missing You' to the frenzied jive of 'Hell To Pay', this album rides the fine line between The Revelators' hair-raising live spontaneity and the impeccable studio craft that comes with untold experience.

'Playing live is really the crux of it,' says Creighton. *'That's the essential thing that this band is. Like jazz, it's music that occurs in the moment - you can't buy it on record. The essential Revelators are larger on stage than they are on record. But we can still make good records.'*

'We only give a song maybe 20 minutes in the real world,' says Camilleri. *'When you've got four people ready to play and it doesn't cut it in 20 minutes, forget it. You ain't gonna be working on it, there's always another song around the corner. These are the ones that cut it.'*

The Revelators is out on Head Records thru Shock.

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