

January/February 1981
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The Australasian contemporary Music Magazine

CHUCK HERE IN JANUARY

State of the Art
by Eric Myer

The Blues Express
by Mike Williams

Behind the mike —
ERIC CHILD by Jack Kelly

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Welcome

WELCOME TO A BRAND NEW MAGAZINE

We feel it is time that Australia had its own jazz publication. Our musicians continue to impress their peers both here and overseas. And Australia has taken its place among other leading nations in what has become a truly international music. The jazz boom that some of us have seen coming for the past few years is truly with us.

In the past twelve months in Sydney alone 20,000 people paid to hear jazz at concerts in January, and the Manly Festival attracted 30,000 fans over one long weekend. It is a trend that has been reflected in all States both in the capital cities and smaller towns. Visiting musicians have been impressed by the size and enthusiasm of the audiences they have played for and this has been backed up by the large number of them that now eagerly come here for concerts. Our own bands have made an impression overseas.

The Young Northside Big Band were a huge success at the Monterey Festival, the Galapagos Duck has made people sit up and notice Australian jazz as has Bob Barnard and his group on a recent tour of Europe. That jazz is in a very healthy state is shown by the number of international and local businesses that have seen fit to sponsor concerts and tours. From the days when Benson & Hedges sponsored the Daly/Wilson Big Band that support has grown to include such companies as Qantas, Peter Stuyvesant, Philip Morris, Yamaha, Esso, Hammond, Pan Am and a commercial radio station, traditionally a dead area for jazz, 2UE will be sponsoring the Sydney International Music Festival.

THE AIMS OF THE MAGAZINE?

We aim to make it as up to date as possible bearing in mind that, at first, it will only come out every two months. We will be dedicated to promoting Australian Jazz, although the first issue has a heavy emphasis on overseas musicians because the number is just too great to ignore.

It will be a national magazine with articles on local events from all States.

Those close to the scene will know a certain amount of 'politics' between promoters and sometimes bands. This will be of no concern to the magazine - it will be produced about jazz for jazz fans.

Similarly, whilst we appreciate the support given to us by advertisers without which the magazine would not exist, the placing of an ad will not entitle the advertisers to specialised editorial. We feel that the quality and integrity of our product will enhance and complement the quality of their product.

Finally, we welcome comment and criticism. If you don't like the magazine or any part of it, please tell us. If you do like it, please tell a friend.

Thanks for your support.

DICK SCOTT
Editor.



Jazz has thrown up three great trumpeters – Louis Armstrong, sadly no longer with us, Miles Davis of whom very little has been heard in recent years and Dizzy Gillespie.

All have had a tremendous influence on the music and it would be spurious to argue which was the greater – suffice it to say that without them the survival and growth of jazz would have been under question.

They have all been highly original innovators, and it is Gillespie who concerns us here. He will be the key figure of the Peter Stuyvesant Sydney International Music Festival at the Regent Theatre, from 26th to 31st January. This prestigious Festival is also sponsored by PanAm, Esso, The Australian, Yamaha and Radio Station 2UE.

John Birks (Dizzy) Gillespie was the trumpet part of that small band of musicians who developed bebop at Minton's Playhouse in the forties.

Together with Charlie Parker, Thelonius Monk, Kenny Clarke, Bud Powell and others, Dizzy produced sounds that were to revolutionise jazz.

Whilst there are arguments as to who was the true father of bebop it was Gillespie who popularised it providing newspapers of the era with good copy of this strange music.

He changed clothing fashion with what became the typical bop uniform of black beret, dark glasses and goatee and invented a whole new language that became the very essence of 'cool'.

The language still pervades all jazz music even going over into the pop world but thankfully gone are the more ridiculous aspects of 'cool' – the deliberate lack of any emotion when playing or listening which in some cases, not Gillespie's, went as far as to totally ignore the audience by playing with back turned.

It was Gillespie who took bebop from the cellar club into a big band in '45, a band which soon broke up as did most others because of the sheer economics of keeping a large number of musicians together. But he was to persist with the format over the years usually with the backing of the U.S. State Department and took many such bands on extended tours around the world including Iron Curtain countries.

Probably the most significant concert of the bop era was the Massey Hall, Toronto concert in 1953. Indeed it could be said that the concert was to bop what the Goodman Carnegie Hall concert was to swing. It brought the music out of New York and presented it to the world wide jazz audience.

The Gillespie influence does not stop with bop – he was one of the first and most persistent user of the rhythms of Cuba an influence that has become standard throughout jazz.

In the mid sixties he was the first jazzman to use an electric bass in his group when he included Frank Shifano.



After the Massey Hall concert bop began to extend its influence under the auspices of Norman Granz and his Jazz at the Philharmonic series of which Dizzy was a main force.

Whilst Miles Davies diverted into the jazz/rock field, Dizzy has continued to fly the bop flag.

With him at the Regent Theatre will be Milt Jackson who took over as THE vibist from Lionel Hampton and has probably handed on that title to Gary Burton.

That does not take away from the enormous musicianship of Bags merely a reflection of the fashions that a living art form like jazz must go through.

Jackson's influence in his own area has been no less than that of Gillespie.

He was co-founder with John Lewis of the Modern Jazz Quartet and remained with the group until it broke up in 1974. In the bop field he had 'paid his dues' playing with Gillespie and the rest back in the formative years of the style.

Since the MJQ he has been fronting various combos and it will be of great interest to hear him back with the man who started so much.

The Akiyoshi/Tabackin Big Band was the big success of the Regent Theatre concerts last year and was one of the first to be booked for this year's series.

Toshiko Akiyoshi, born in Manchuria but resident in Japan for most of her adult life, is living proof of the international nature of jazz.

She has topped numerous polls both as composer and as big band leader.

Eminent jazz writer Leonard Feather has said of her "Greatness is greatness, whether on the East Coast, the West Coast, in Tokyo or anywhere else in the world".

Her co-leader husband Lew Tabackin consistently features high in polls for both tenor and flute. He will be the featured soloist with the band which will be made up of the cream of the Sydney scene. But Toshiko is nothing if not generous with soloists in her compositions believing that a player's individual sound and style is an integral part of her compositions.

Originally classically trained, she played in numerous groups in Japan before starting her own combo in 1952 and was quickly spotted by Norman Granz and Oscar Peterson when they toured Japan.

The meeting resulted in a recording and a scholarship to Berklee School of Music in Boston.

Tabackin's big band credentials are impeccable having played and recorded with Maynard Ferguson, Clark Terry, Thad Jones-Mel Lewis, Urbie Green, Les and Larry Elgart, Cab Calloway and others.

Supporting the Akiyoshi/Tabackin will be a new comer to Australia German bass player Eberhard Weber with his group Colours. Another who studied originally classically, in his case on cello, he switched to bass when he discovered jazz in his late teens.

A highly individual musician, he was not content with the traditional role of the bass as a means of keeping rhythm, but has broken away to make the bass a highly sophisticated solo instrument.

His style has produced a distinctive sound — softly meditative yet piercing and full of tone colourings.

His individuality has extended to his instrument. Not satisfied with the sound of the traditional bass and tired of lugging it around he redesigned the instrument. He took an old Italian double bass and converted it into a long neck with just a small, rectangular sound box. The electrically amplified instrument looks like a bodyless acoustic bass.

Eberhard played with numerous groups in Europe before deciding to strike out on his own by recording an album. The result Colours of Chloe was an instant success. That success gave Eberhard the inspiration, and the title, for his own group.

That group will be with him in Australia and consists of American saxman Charlie Mariano, who is a former Kenton sideman and was at one time married to Toshiko Akiyoshi. He has lived in Europe for some years. Rainer Bruninghaus is on keyboards and English drummer John Marshall completes the quartet. (see interview starting page 20).

Sonny Terry and Brownie McGhee have the enviable record of being the longest running jazz duo ever having come together first in 1939 — 41 years of a great blues partnership.

Sonny was blind in one eye from the age of 11 and then totally blind five years later but nothing has detracted from his great harmonica playing which has become the criterion for so many that have followed him.

In his early years while still a teenager he teamed up with guitarist/composer Blind Boy Fuller. They recorded together and he has also recorded with the legendary Leadbelly.



Sonny Terry & Brownie McGhee



Margaret RoadKnight



New Reunion Jazz Band

He first came to broad public notice in 1938 when John Hammond brought him to New York. It was Hammond incidentally who was behind the famous Goodman concert of the same year, and it was at the same Carnegie Hall that Sonny performed in a concert *Spirituals to Swing*.

Since then the very fruitful partnership with Brownie McGhee has continued.

Brownie McGhee was taught the guitar by his father as was his brother and began playing professionally at the age of fifteen and like Sonny found that their only 'concert hall' for some time were the streets of America in the Depression. Gradually recognition grew and by the time the two came together they already had a small but faithful following.

The folk boom of the fifties saw them rediscovered and since then they have made numerous appearances at festivals both folk and jazz in America and around the world.

They could now be said to be at their prime and not surprising after a 40 year association the rapport between the two is very impressive.

One encyclopaedia says that 'Some of their tunes may be older than themselves, but they introduce a vitality and depth that is always as new as the day. The lives they have both lived didn't just influence their music, they are their music.'

Yet another multi-award winner on the programme is Chuck Mangione whose flugelhorn has brought him deserved recognition.

Chuck started his musical career at eight years of age studying piano but eventually changed to trumpet. He formed a group with his brother Gap but has declared the single most influential person has been Dizzy Gillespie whom he looks on as 'a musical father'.

After arriving in New York in 1965 he has played with the best including Dizzie, Art Blakey, Chick Corea, Keith Jarratt and also came under the influence of that great alto saxophonist Cannonball Adderley.

Eventually his talents spread across a spectrum of activities from small combos to big bands and conducting

philharmonic orchestras.

In recent years he concentrated on composing and his record, 'Feel So Good' made a clean sweep of the awards during 1978-79. He was also named Jazz Artist of the Year, Instrumentalist of the Year and Top Producer among many other awards during the same period.

One of his latest composing ventures was the theme music for the 1980 Winter Olympics at Lake Placid.

He is still on his award winning ways and despite the old criticism of commercialism is steadfast in his task of bringing jazz to an ever widening audience.

The promoters have wisely chosen different support groups from those at the first Sydney International Music Festival thus providing not only a showcase of overseas talent but also supporting the very healthy local scene.

There will however be one overseas support the New Reunion Band which is something of a house band for one of the sponsors PanAm. They will be on the programme with Gillespie and Jackson on Monday 26th January.

On the Tuesday night sees four of Australia's best with multi-reedman Errol Buddle leading a quartet with Col Nolan on piano. Errol has spent many years in the States starting with the Australian Jazz Quartet of some years back.

Since his return from his most recent trip just over a year ago who confirmed his position as our best saxophonist with side trips into flute, piccolo and recorder.

Col Nolan was associated with Errol in a highly successful quartet in the early seventies and is now our most swinging of pianists equally adept on the organ which he was one of the first to exploit here.

On Wednesday supporting Sonny Terry and Brownie McGhee will be one of our foremost blues exponents.

Margaret RoadKnight has almost single handed kept the blues tradition alive in Sydney and has consistently maintained her standards in the face of more commercially viable music.

Jay and the Cucarachas have become one of our best jazz/rock groups in recent months. As the name implies they concentrate on South American rhythms.

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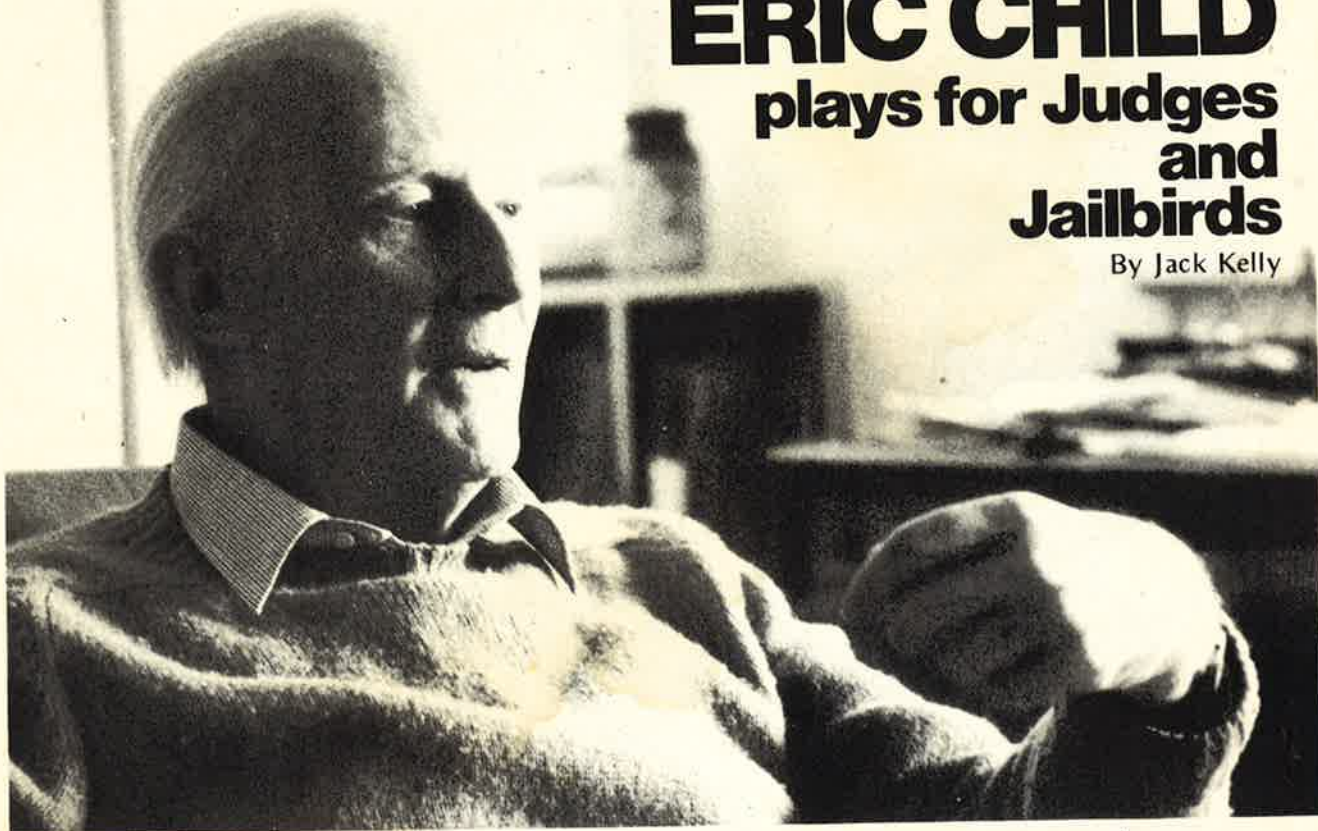
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The creative
world of
STAN KENTON

Behind the mike:

ERIC CHILD plays for Judges and Jailbirds

By Jack Kelly



Pic: Jane March

The London of the 1930s was a city emerging from the very real blues of the great depression.

As the blues lifted, a happier beat began to pulse through the city once again.

For the jazzman, it was not at all a bad place to be.

There was a constant flow of jazz records coming in from the States and some of the biggest names in American music took a liner across the Atlantic and played for London audiences.

And a nucleus of indigenous musicians began to play it hot — in the days when hot was the only thing to be.

Into this active, thriving scene entered a young drummer named Eric Child, whose influences had been just those described above.

Along with many others he soaked them up until they became a part of life.

THE genius of Louis and the Duke and the superb jazz feeling of such musicians as Cab Calloway, all notable visitors to London during the thirties.

THE spirited local scene, where at clubs like The Nest and The Bag O'Nails it was possible to hear quality music from such men as trumpeter Nat Gonella, trombonist George Chisholm and Tommy McQuater, another top trumpeter.

It was enough to instil in the young musician a lifelong love for the living art form that is jazz.

And that is how — nearly half a century later and half a world away — we came to be sitting in a sunny room in the pleasant house Eric Child and his wife Angela own in one of Sydney's eastern suburbs.

For Eric has become something of a giant of Australian jazz.

He has been broadcasting jazz programs for the ABC over a span of 30 years.

And two generations of us have grown up listening to the mellow, if clipped, BBC-style voice talking quietly and with authority about our music and the men who make it.

For many of us in the earlier days of his reign as the king of Australian jazz broadcasters, his programs were often the only islands of sanity in an ocean of musical lunacy and trivia.

As we sat chatting and looking out onto a small but profuse garden, it was difficult to think of a strange city as it was before I was born.

But the Eric Child story, so far as we are concerned, began there in 1927, when he heard his first jazz record — Buddy's Habit, by Red Nichols and his Five Pennies.

That was also the year he began playing drums with Charlestone bands and society orchestras around London.

During the next nine years, he played a lot of music and heard a lot more — at the Palladium where the U.S. giants performed on their visits, at the regular clubs and at the after-hours joints where the jazzmen, local and exotic, jammed until dawn.

In 1936 he began, although he probably wasn't aware of it, his life's work with a few irregular jazz broadcasts for the BBC.

This fledgling career ended in 1939 when Hitler decided to change the colors in the atlas.

Eric was not so much called to the colors, but, rather, called the colors to him.

"I couldn't get to sea in the Royal Navy," he said, "so I ended up going to sea in the merchant navy."

No-one could see it then, but it was the merchant navy and a Japanese submarine which were responsible for bringing him to Australia.

His ship, the MV Derrymore, was torpedoed in the Java Sea on Friday, February 13, 1942. On board were more than 200 Australian service refugees from Singapore.

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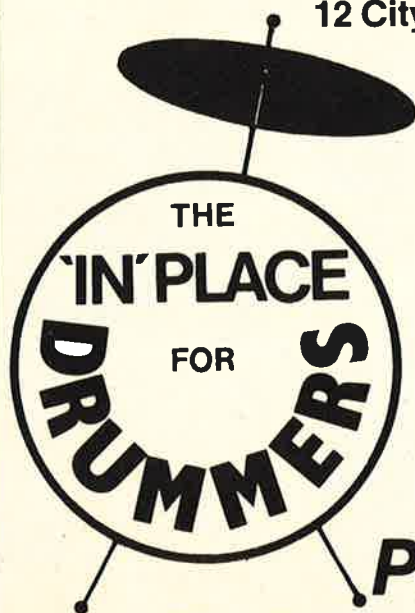
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Eric briefly renewed his acquaintance with drums. He spent 15 hours perched on one (44 gallons) while waiting for rescue.

On the Saturday afternoon, an Australian corvette, HMAS Ballarat, rescued him and, among others, the downed airman floating on a raft a few yards away — future Prime Minister John Grey Gorton.

A slightly yellowing picture in a brown frame hangs on one wall of the Child's living room. It is a wartime photograph of the old Derrymore.

The Ballarat offloaded its human cargo in Java. Eric and others then made their uncomfortable way to Fremantle in an old Yangtse river boat called the Wang Po.

Ashore in Fremantle, he moved once more into radio, this time with a Perth commercial station, 6 NL.

But the war was only half over, and Eric responded to a radio advertisement for men to join the Royal Australian Navy Volunteer Reserve.

"I was accepted and sent to Flinders naval depot where they attempted to make an officer and gentleman out of me," he said.

"I don't think they succeeded in either field."

Peace. And the now inevitable re-entry into radio.

"After the war I did a few radio plays in Sydney with Eric Howell and then went to Orange to join 2GZ," he said.

"I think I got the job because they wanted to form a station band and I played drums.

"We played at woolshed balls and, from this period, I claim to be the first to play washboard in this country."

The Orange job lasted two years, during which time he began a rare innovation for a commercial station, especially in the bush — a regular 15-minute jazz program.

Then things began to change rapidly.

Eric changed both his job and his way of life. He accepted a position with the ABC in Brisbane and he married Angela, a Sydney girl.

Shortly before his move to Brisbane, Eric's father had shipped him out his entire collection of 1300 78s, the beginnings of what must surely be Australia's finest jazz record collection.

Those 1300 relics of the past still stand proudly in the Child home, alongside thousands of long-play albums.

And, of course, plenty of jazz books. Angela Child runs a book store in Paddington and obviously her husband has never passed by a chance to increase his jazz library.

At first, things were quiet in Brisbane, but then it all began to happen.

Eric began a half-hour program called Thursday Night Swing Club.

Then, in 1952, it all came together.

The long-playing album arrived on the scene at the same time a jazz loving ABC assistant general manager, Clem Semmler, wanted to begin a Saturday morning jazz program.

It was given to Eric Child and was called Rhythm Unlimited. I grew up to it and I wonder how many other Australians owe their introduction to jazz to this Saturday morning special.

Over the years it became, with a couple of interruptions, one of Australia's longest-running radio programs — first as Rhythm Unlimited, then Rhythm Roundup and for some years now under its current title, World Of Jazz.

The interruptions were unfortunate and much to be regretted.

The longest was in the early sixties, when the program was off the air for about 18 months.

Its disappearance was the result of a clash of personalities within the higher echelons of the ABC.

The goodies — in this case Child and Semmler — routed the forces of darkness and Eric was restored to the national Saturday morning airwaves.

The second hiatus was more recent, was just as traumatic but, thankfully, was much more short-lived.

In 1975, Eric reached retiring age with the ABC and ended his career as a staff man.

Some bright spark had the idea that this would be an opportune time to say goodbye to the program as well as the man.

The idea was to replace it with a middle-of-the-road pop program.

That has to go down as one of the all-time Australian broadcasting howlers.

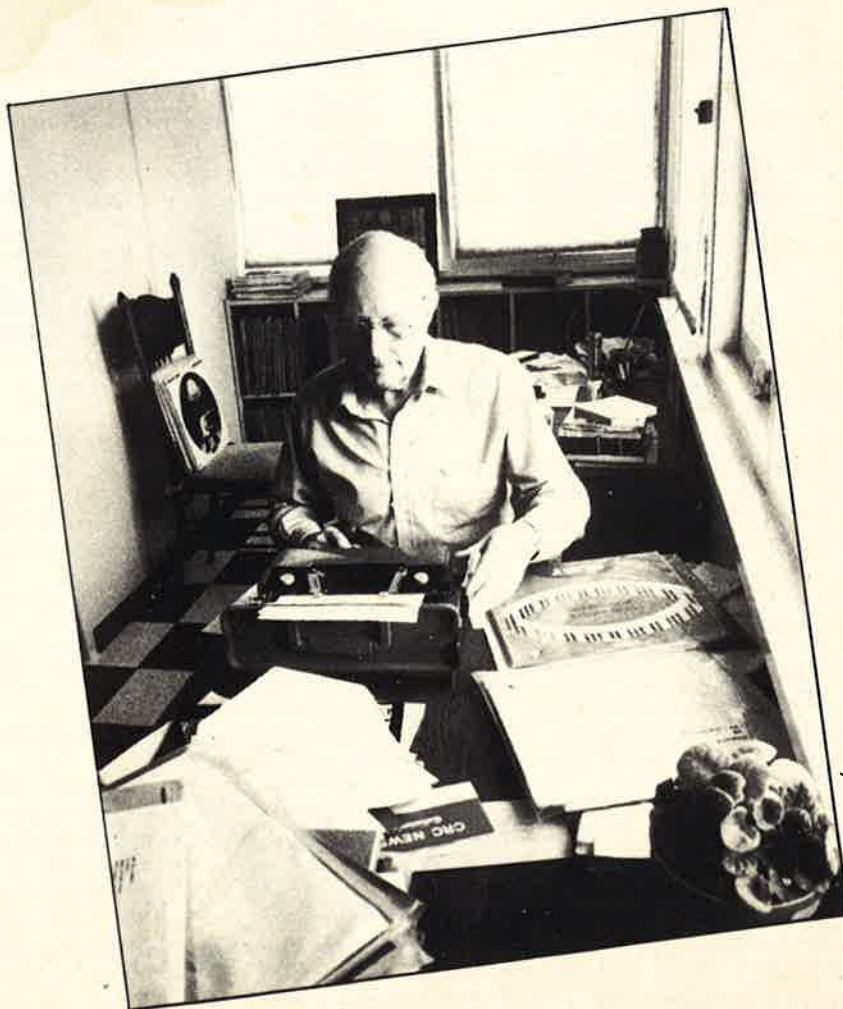
A bombardment of protest rained down on the ABC, ranging from coolly logical argument to impassioned threats of all things dreadful.

Within 10 days, the doors of Aunty's citadel caved in under the hail of fire.

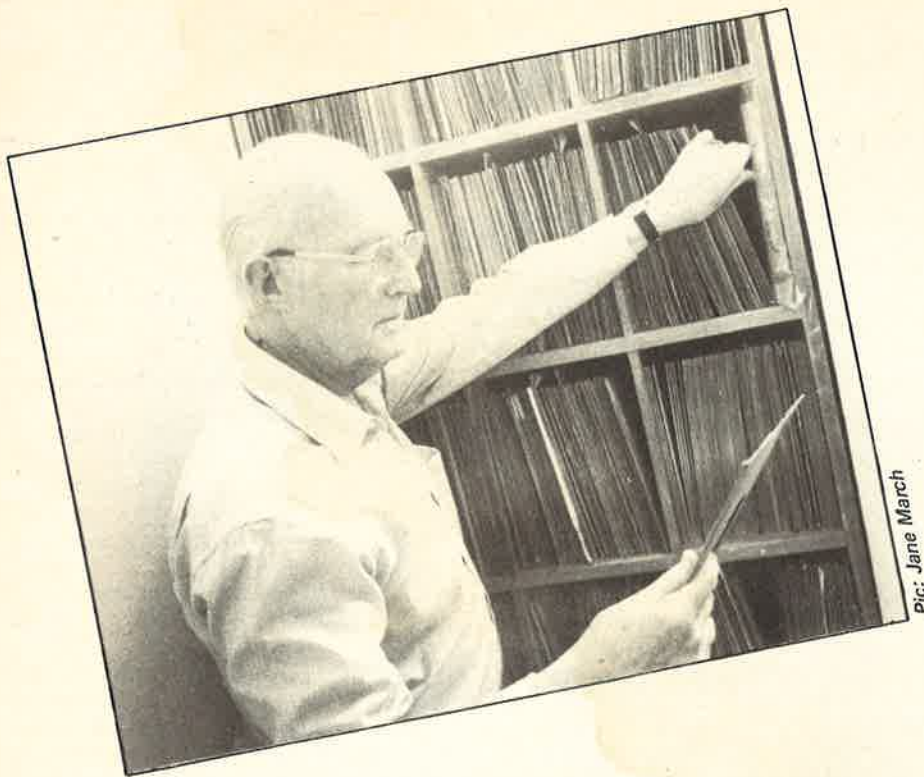
Two weeks after it had been summarily dispatched, the World Of Jazz was back on the air at 10.25 am Saturday, where it has been ever since.

To be fair to the ABC, they were big enough to acknowledge a mistake and quick to correct it.

And they never attempted to terminate Eric's Friday night program, which gives the jazz lover 4¾ hours of jazz on a Friday night, followed as it is by Ian Neil's Music To Midnight.



Pic: Jane March



Pic: Jane March

Since 1975, Eric has broadcast both the Saturday morning and the Friday night program as a casual employee of the ABC.

And the programs, which occupy a little under 3½ hours of air time, occupy a great deal more of the broadcaster.

Eric Child is forever listening to records, jazz from all over the world. At last he has the time to do it as thoroughly as this meticulous man would like.

Hours of listening at home, notating and timing tracks, give him the basic musical part of his programs. This part he himself produces.

"When I listen to a record, it is seldom for pleasure, but in the hope that I can get something for the program," he said.

Eric maintains he doesn't run his programs to a hard and fast pattern.

As he once told another interviewer: "My only regular pattern is to make the first Saturday of each month traditional jazz and the third is for big bands. The rest of the time anything goes, so long as the quality is right."

For the interviews which are heard on Friday nights and some of which have become minor classics, a young producer named Helen Neave joins him.

They have an ABC studio permanently booked for 2½ hours each Tuesday afternoon.

Eric has interviewed just about all the great jazzmen to visit Australia in recent years — men like Milt Jackson, Charlie Byrd, Dave Brubeck, Stephane Grappelli, Turk Murphy and Buddy Rich.

Obviously, a man so devoted to his work (or is it pleasure?) doesn't have much spare time for leisure.

"I suppose there is always something to do," he said.

Small leisure-time pleasures obviously come from the Childs' book-lined walls and, somewhat surprisingly, from a collection of miniature classic and veteran cars.

How about the pleasures of the table? Jazzmen are notoriously good in the fang and gullet department.

"I like good food, but I am not a wine buff," said Eric.

The range of Eric Child's listeners is as wide as the spectrum of our society.

Some of his listeners are a truly captive audience — they listen in Her Majesty's prisons.

One wrote to Eric from Silverwater Jail, just outside Sydney where the jazz broadcasts helped pass the tedium of a 16-year sentence and confessed: "I'm here because I have a passion for banks."

Another devoted listener is a Supreme Court judge.

Could he possibly be the judge who passed sentence on the bank robber, Eric muses.

Bob Dickerson creates splendid paintings while he listens.

And then there are all the many thousands of us who have a regular date with Eric's radio jazz at least once a week — at home alone, in the car, maybe with friends.

The programs are as much an institution as anything on Australian radio has been, certainly so far as music is concerned.

What does the man who has spent more than half a century playing and discoursing on jazz think of the men he has heard?

"Duke Ellington was the greatest — without a doubt," he says.

"And I have always thought a lot of Louis — in small groups.

"He didn't have many good big bands with him."

In answer to the question 'Do you have any favorite recordings?' he quoted English jazz writer Eric Ballard, who said: "My favorite record is the one I am listening to at the moment."

"I could never do something like Desert Island Discs," Eric said.

(Desert Island Discs was — possibly still is — a BBC program in which notable people were asked to nominate the 10 records they would take on to a desert island with them).

Finally, how did he see trends in jazz?

"Well, of course, jazz is a constantly evolving music," he said.

There was a danger at the moment that it could become too stereotyped — the reason being partly the proliferation of jazz educators.

"Education is a good thing if handled properly," he said.

"But maybe musicians will become so proficient that jazz will lose some of its soul."

Let's hope there will always be people like Eric Child to educate, inform, maybe even inspire — and to help jazz keep its soul.



Pic: Jane March



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GREG QUIGLEY'S SUMMER JAZZ WEEK

The 1981 Summer Jazz Clinics at the NSW Conservatorium of Music and Melbourne State College will be the third annual invasion by American jazz educators. They occur from January 19-23 in Sydney, and from January 26-30 in Melbourne.

The idea of bringing American jazz educators en masse to Australia for a short period of intensive tuition was an inspired one. The jazz activist Greg Quigley has successfully capitalised on the fact that Australian jazz players

have always looked to the American masters for inspiration. For their part, the American musicians and teachers, usually snow-bound in the American winter, have been only too happy to spend two or three weeks in the Australian summer. In the process, the visits of the Americans have certainly stimulated the local jazz world.

This year the contingent, as always, will be led by *David Baker* and *Jamey Aebersold*, by now well-known figures here. But the most eagerly awaited

musician on the tour will undoubtedly be the outstanding trumpeter *Woody Shaw*, who is bringing his working quintet, consisting of *Steve Turee* (trombone), *Mulgren Miller* (piano), *Stafford James* (bass) and *Victor Lewis* (drums).

Woody Shaw is unquestionably a giant in jazz today, in the forefront of those musicians who have moved away from chordal playing into a controlled freedom, without the excesses of free jazz. Vitaly concerned



RANDY BRECKER

MICHAEL BRECKER

with the evolution of jazz, Shaw has been critical of many of his former idols, such as Freddie Hubbard, Herbie Hancock, Tony Williams and Chick Corea, for their ventures into rock fusion music. In a 1978 *Down Beat* interview, he said: "I intend to make some money on the jazz scene. But I'm going to do it playing jazz". Woody Shaw is the real thing, and many local musicians and jazz fans will be anxious to speak with him, and hear him play.

The other visiting musicians are *Jerry Coker* (tenor saxophone), *Rufus Reid* (bass), *Randy Brecker* (trumpet), *Michael Brecker* (tenor), *John Scofield* (guitar), *Steve Swallow* (bass), *Ed Soph* (drums), *Adam Nussbaum* (drums), *Hal Galper* (piano), *Jim McNeely* (piano), *Todd Coolman* (bass), *Steve Erquiaga* (guitar), *John McNeil* (trumpet), *Ken Sloane* (trumpet), *John Liesenring* (trombone), *Mike Tracy* (saxophone), *Pat Harbison* (trumpet) and *David Samuels* (vibraphone).



WOODY SHAW

Of particular interest will be the New York trumpeter *Randy Brecker* who, as a founder member of the group *Blood, Sweat & Tears*, was one of the great originals of jazz/rock fusion. The albums he has made over recent years with his brother, the outstanding tenor saxophonist *Mike Brecker*, are well-known here. This is the brothers' first trip to Australia.

The Summer Jazz Clinics are jointly sponsored by Pan Am and the Music Board of the Australia Council, and have been classified as an in-service course by the NSW Department of Education. This year, it includes an expanded course, "How To Teach Jazz Improvisation", designed for music

teachers who have little or no knowledge of jazz.

An interesting development is that Greg Quigley will also be promoting a Summer Jazz Week series of concerts in Sydney from Monday, January 19 to Thursday, January 22, starring the American players. These will take place at St. James, and the following groups will be appearing: *The Woody Shaw Quintet*, the *John Scofield Trio*, the *David Baker String Ensemble*, the *Randy Brecker Sextet*, the *Aebersold-Coker Quintet*, and the *John McNeil Quartet*.

It is an unfortunate contretemps that these concerts will be competing directly with the Qantas International

Jazz Festival, although Greg Quigley's groups will be starting around 9 pm and playing until the early hours. So, it will be possible for Sydney jazz fanatics to catch the Festival performances and then, if they wish, adjourn to St. James for more.

The following week in Melbourne, Greg Quigley's jazz educators will be teaching at Melbourne State College and performing at The Met.

The success of the 1981 Summer Jazz Clinics will mean that the annual invasion by American jazz educators and musicians will continue, helping to make January an unprecedented time of activity and stimulation for the Australian jazz world.



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BLUES EXPRESS - greater than the sum of the parts

By Mike Williams



Peter Gaudion and Jimmy Witherspoon

Peter Gaudion's Blues Express is a six-piece band out of Melbourne. Without trombonist Mal Wilkinson they undergo a change in character, exploiting free, more modal forms of expression — calling themselves Onaje.

In the past few months they have the enviable achievement of three albums: Blues Express on Jazznote: Onaje's Rage on East; and Jimmy Witherspoon with Peter Gaudion's Blues Express on Jazzis.

The first is a selection of tunes they have played during their residency at Gaudion's pub — now passed to other hands — the Victoria Hotel, at Albert Park, Melbourne.

And it shows, quite distinctly, their strength to be the work of three key musicians: the leader on trumpet; Bob Sedergreen on piano; and Derek Capewell, bass.

Gaudion played for several years with Frank Traynor's Jazz Preachers before setting out on his own. He is technically limited. But — and this is the very essence of his style, a virtue rather than a detraction — he knows just what those limitations are.

He is by inclination a hot trumpet player, with an essentially jazz tone and warm vibrato.

Sedergreen is more complex in style. His years with the Brian Brown group have made him impatient of the old virtues. He is a questing musician, ever trying to force out the boundaries. It is probably his influence which has established the group's other identity as Onaje.

Capewell is that supreme rarity: a bassist who, while using an exceptional technique, is content to concentrate on providing an impeccable rhythm foundation which is allied to basic ability to swing.

The other musicians are supplementary, filling in the band's personality, adding the color, the nuances that give it tonal variety.

They are Dick Miller, a saxophonist who keeps mainly within the normal range of his instrument, at times given to ferocious outbursts; Mal Wilkinson, a trombonist of orthodox excellence, again sticking to the natural register; and Alan Brown, a drummer with great feeling for pressures, working with Capewell admirably to increase the tension.

The point is that all the band play within the limitations of their instruments — no freak notes here — and their music is richer for it.

The opener on the Blues Express record is Nat Adderley's Sticks, and it carries with it the menace inherent in that musician's compositions. Stand-out here is Gaudion's trumpet, just this side of vulgarity, like the late Charlie Shavers. His solo is full of wild shrieks and cries — and miraculously it comes out tasteful.

Freddie Freeloader is a straight-ahead blues with, once again, Gaudion out front, playing with irrepressible jazz spirit. Then comes one of the finest tracks, a slow, moody arrangement of People Make the World Go Round, full of languid sadness. Capewell is marvellous here, virtually dueting with the front-line soloists. His feeling for dynamics, picking up the increases in tensions, is evidence of his sensitivity. Wilkinson supplies a wonderfully apt solo, full of long-drawn sonorous notes.

Next up is Unit Seven, a 12-bar blues with an eight-bar Latin tag, taken at a fairly fast clip. Sedergreen shows up

here, going outside in his second chorus in a way that is perfectly logical.

Gaudion's strong vibrato gets in the way of a smooth statement of the theme of Li'l Darlin'. But it is this very quality which makes his solo so striking, full of barely stated effects, embracing the chords, ringing out majestically. Miller's solo, too, is delicate and the whole thing is enhanced by the light, neat drumming of Jones.

Stevie Wonder's Sir Duke gets a two-beat workout, with Capewell's bass phrasing with the front line, and when he moves into four-four for the final chorus the whole thing jumps.

The set is rounded off with West End Blues, deep and slow. Not the way Louis played it — more like the rare record by Cootie Williams with John Guaneiri. Gaudion is in his element here, showing that it is the quality, not the quantity, of notes that count. And Sedergreen's piano is a masterpiece of mood-feeling, capturing the essential simplicity of the piece.

Onaje's Rage finds the band — minus Wilkinson — in more modernistic guise. The title track is in three parts — Miller's soprano kept on track by superlative bass playing from Capewell; up-tempo Sedergreen, all over the piano; and Gaudion, muted, in Miles Davis's "one-note-counts-where-others-play-sixteen" mood. This cut is a triumph for Capewell's cool mastery.

Oregani is fervent, big-tone tenor saxophone from Miller, with a furious interlude from Sedergreen's piano. The modal approach here leaves one up in the air — it all seems to be preparing for a resolution that never comes.

A reading of a gorgeous ballad, You Don't Know What Love Is, is by a quartet of tenor sax and rhythm. This one passes in feeling from gentleness to defiant ferocity.

Miles Davis's All Blues captures the vital, floating feeling of the original and features Gaudion with mute. Simple

phrases give impetus to the hypnotic 3/4 rhythm. The whole thing opens out into a tumultuous piano solo, then fades again into trumpet over rhythm.

Sedergreen's piano scores with On-dit. He gets into some ferocious tangles in a series of breaks, but emerges funky and triumphant.

Safety Beach, built on a descending four-bar phrase, is another of those something's-round-the-corner numbers. Trumpet here is ill-treated by the mix, placing too much emphasis on the rhythm section.

The last trace, Onajeing, is a fast blues, with Miller's soprano taking the lead and a masterful solo from Sedergreen, with some marvellous rumbies in his bass.

The Jimmy Witherspoon disc, mercifully free from the dictates of any recording company executives, sees the great singer in glorious voice, performing timeless standards.

Every member of the band knows exactly what to do. Gaudion's accompanying trumpet and Sedergreen's perfectly sympathetic piano give us one of the best versions of Witherspoon's much-recorded Nobody's Business. Brief and classic — really masterful blues playing.

Right through the session Capewell plays immaculate bass. Truly the foundations on which the simple yet highly effective structures are built. And Jones fits the proceedings like a skin-tight glove.

Goin' To Chicago features some inspired, finely poised trumpet and direct trombone. And like the rest of the disc swings like all get out.

The slow train rhythm of See See Rider takes Witherspoon to the very apex of his art and Roll 'Em Pete takes headlong flight.

So, there you have it: three records by a band which emphasises the value of playing within your means. In that way the result is far greater than the sum of the various parts.

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INTERVIEW:

Eberhard Weber

...soft and thoughtful

He is averse to anything wild, ecstatic or uncontrolled. His music is as soft and thoughtful as his speech, as modest and controlled as the way he plucks strings or leads orchestras. Eberhard Weber, born in Stuttgart on January 22, 1940, the son of a music teacher, shuns the looseness of jam sessions: "Only 20 percent take the trouble to succeed in them, and I don't like throw-away music."

When he played with Electronic Jazz Theater's Wolfgang Dauner (from 1963 on), the Dave Pike Set (1972) or Volker Kriegel's Spectrum (1974), and accompanied international stars like Baden Powell, Hampton Hawes, Lucky Thompson and Mal Waldron on more than 40 studio recordings, his prominent collaborators prized, next to his full-toned bass sound, Weber's rhythmic precision and discipline. In these groups, no one pushed himself egoistically to the fore; each one worked out his imagination within the group.

Eberhard Weber is a dreamer rather than a dancer, a tone poet spinning together colors and moods in a creative twilight rather than a bass ballerina turning pirouettes in the glaring spotlight. "Colors, movements, figures, wish fantasies" are what Manfred Sack of the *Zeit* hears in his debut ECM album, *The Colours of Chloe*, awarded a major prize in 1975 by the German Phono-Akademie. "Gustav Mahler is his father, Schubert his godfather," is the opinion of Werner Burkhardt in the *Sddeutsche Zeitung*. Delicate tone shades, intoned by twelve cellists, add up, according to

Siegfried Schmidt-Joos writing in *Der Spiegel*, "to a replacement of the hard-driving aesthetic typical of jazz with a mood music reminiscent of Darius Milhaud's impressionism."

It is all very Northern, romantic, delicate; and it has been as well-received in the U.S.A. as in Europe. The *Minnesota Daily* found his music "absolutely intoxicating," and saxophonist/flautist Bennie Maupin raved: "One of the most beautiful records I've heard in the last year." And that was only a beginning.

Guitarist Ralph Towner took Eberhard Weber to Oslo for the production of his record *Solstice* in the winter of 1974/75; vibraphonist Gary Burton gave Weber's name equal billing on his *Ring* album, and in the summer of '75 and in February '76 introduced him to take part as "guest artist," greatly acclaimed, in a several-week long tour of the U.S.

The introverted and meditative is only one aspect of Weber's talent. Weber, who began playing the 'cello at seven, has had years of



apprenticeship as a decorator, camera-assistant, cutter, production manager in an advertising firm, and director ("Was ist an Tolen so sexy?"). He has also remained a perfectionist as an improviser and innovator, inventing better and better sound possibilities.

For example, he invented for himself a special electrically amplified instrument with a minimal sound box area, similar to a bass-guitar but with considerably more modulation capacity and far less cumbersome than an unwieldy double bass.

Eberhard Weber and "Colours" will be touring Australia and New Zealand during January–February under the auspices of the Goethe Institute.

You're now playing one of Rainer Bruninghaus' pieces, "Bali", on stage, and it's also featured on "Little Movements". Is this a trend that's likely to develop further?

That's a difficult question. I don't want to be a dictator and to say only my music would be played, but I certainly don't want to open it up too much because that would mean the end of a very specific sound. The success we've had so far, which obviously is there, I think comes from the fact that I wrote most of the music and everybody added his own personality. And it became a certain kind of music, which I can't describe, which hardly anybody can describe, but which is obviously recognisable somehow. If somebody else writes a tune now and adds some colours I wouldn't add myself, the sound of the band will change, and that's something I definitely don't want. On the other hand, I cannot force anybody to write in my style... So I think the tunes by other band members will always be somehow the exception. At least, I hope I'm able to write quite a few more tunes so that the band can survive – although I also think that if you play one tune seriously, you can play it for ten years, as long as you play it really good and fresh. That's a relic of my classical education.

When you talk about freshness, you are talking about change through improvisation?

Yes. And by simply keeping it alive. I can give you an example. We had tunes, during our last tours, which suddenly didn't work anymore. So I had to withdraw them, and pulled out even older ones which were good like never before. And in the middle of the last tour, another number fainted (laughs). So we had to stop that tune, too.

Do you take full responsibility for the arrangement of the material onstage, or do you leave that open to the band members?

Well, I would say the concept is written by me or given by me, and the basic arrangement, too. But as it turns out after a while, everybody adds something, so it might change the whole performance of such a tune. For example, "T. On A White Horse" was written originally for "The Following Morning" – that means without drums, and I couldn't imagine a part for a drummer. One day we had no tunes left and we said, well, let's try that one with the band. I told John Marshall "I'm very sorry, I don't have a part for you. Just try anything." And to my big surprise, he did find a way to do that tune, and it became quite a strong group piece. So they change my music and add a lot of personality, but it's still somehow my music.

So far, with your ECM releases you've followed this pattern of group records alternating with other projects. Will you continue in this way?

Definitely. Because I have two souls. One is my live soul and one is my studio soul – and actually, I don't have any preference. I need a group to play live with, that's just my exhibitionism. I need that kind of change, between the group records and the production records to keep my musical

brain alive. I don't think that I would be able, every year, to compose new tunes just for the group records.

But does your working plan always run to schedule? Y'know, "this year I'm on the group plan, next year the special project..."

More or less. If you look up the release dates, you'll see that some records were quite delayed. So it's not actually a year rhythm, usually it's a little longer. And I think that's what more musicians should do, because I don't believe that every musician is automatically ready every year. They only are ready because they smell new money or new success or whatever...

Or they need money...

Sure, but that's not a good enough reason. They better should do extra concerts to survive and collect new ideas. Anyway, there's for sure too much music in the world. Everybody thinks he has something to tell.

It's true that the overload on the market is incredible.

If there is a group and the individual members receive a degree of success, everybody wants to become a leader. Very dangerous. Because you really have to work years and years to find your personality. It's different if you play some exciting solos in a band, you might be the most successful guy with your nightly solos. But when you are your own bandleader, you have to find a concept, and that's a totally different thing.

How is your feeling now about the Garbarek group? Would you want to be involved in that kind of setting again?

Yes. I like to be a member, once in a while, of such a group. Because it keeps me from being stiff in my own band. It's a bit of a danger if you are exclusively a bandleader. Usually, it takes me one, two, three concerts to open and get loose again. But this has the strange effect that after a little while I have a strong desire to get back to my own band because I want to play the more solid stuff again. When I play with other bands I usually choose more open groups. I wouldn't do another band with lots of arrangements, it's uninteresting for me... But when I play with a free band, I feel usually that there's too much music which doesn't mean anything. If you totally play free, I believe that there's about 90% of that which is just done to have 10% good music. The rest is just searching for that.

Doesn't that very much depend on the priorities of the musicians? If they make free performance exclusively their goal, are they not more likely to have a higher success rate than those who merely dabble in free music?

Sure. They should know better how to handle it. But in practise, it's too often only 'parasite' improvisation: one plays a phrase and the others follow eagerly. I call it "ping-pong-jazz" and I hate it. But to be correct, ping-pong-jazz is quite common in all kinds of jazz improvisation.

Eberhard Weber

...soft and thoughtful

In *Colours*, do you impose a restriction on how far the pieces can be expanded? Are there limits to the musicians' freedom in this respect? Or does it sometimes happen that a piece gets totally opened up and transformed?

It doesn't happen very often anymore. It happened in the past, sure, and it could still happen. But my music has soft parts, loud parts, fast parts, slow parts. And you cannot really open up these pieces so far without losing the whole thing...the whole construction...Rainer is the one who leaves the parts the most. He likes to play really "out" and forget about what I wrote. That's fine, but if he would do it in the next tune, too...this is the bad part about my role as band-leader: having to remind the people what's going on in the moment, or waking them up when they "fall asleep" on stage. If one gets carried away with his solo, I have to remind him that he should better come to an end now, because another band is waiting backstage, or that there is a time limit, or the hall has to be cleared at a certain time et cetera.

Where do you think the creative stimulus for your work comes from? Is it all self-generated? Or what can serve as input?

I would like to know myself, then it would be a lot easier than the way that it is.

I get the feeling that you're not in sympathy with much of the music that's around right now.

That's true. I have a hard time to find new things. What I'm always looking for are general ideas. That's also, on the other hand, my problem. If a tune is pretty old and we played it a hundred times already, then I'm supposed to replace that tune. But if the tune is good, and we play it well, I don't want to replace it! I don't see any reason why I should look for just another rhythm, another melody — that's not enough. For example, we have one piece in which Charlie plays the *nadaswaram*. I should replace that piece simply because we've played it since the band was formed, since 1975. It's in its 6th year now. But I still don't see any musical reason. That tune still functions. If people get bored of the *nadaswaram* tune I wrote, then I have to forget about the *nadaswaram*, unless I find something really new. Or if I write a 7/8 rhythm and I want to replace that, it doesn't make any sense to write another 7/8 piece, because I don't want to go back to that old jazz routine of playing ten million blues numbers . . . You see my problem (laughs)? In the end, if I don't find other tunes anymore and people no longer like the old ones, then I'd rather stop the band than replace tunes just by new tunes, which don't mean new music . . . And I think that's quite uncommon in the music business, where people write only new tunes and follow that procedure for years. And even if these tunes are very successful, I don't care, if I don't see a musical reason . . . I never recorded one of the most successful tunes we had live, because I was never satisfied with it musically. I'm glad if a piece is successful, of course, but I have to be happy about the musical quality, too.

Doesn't it get lonely?

I wouldn't mind being lonely together with the band! I'd rather play in front of 200 people in my own concert than in front of 20,000 together with 16 other bands in a festival. I don't think it's a good idea to produce festivals, anyhow — too much music, too many bands, everybody is allowed to play only a few minutes, everybody overruns, of course, and the music doesn't improve by nightfall. After two hours of intensive listening, the ability to receive weakens immensely. That means the audience has to split up its attention to 'survive'. You can always feel the impatience during their non-favourites' sets. Unless the musicians behave with that musicians' exhibitionistic zoo-like exoticism. He who does not want to expose himself may lose the game. Therefore, festivals have their own regularities. You depend on the cleverness of the promoter; the timing is very important. It is important who plays before or after. There are even other criteria if it is an open air concert, the band which plays first in full spotlight after sunset has the easiest job. One thing is for sure not possible at a festival — to make music simply relaxed. The audiences can be glad, anyhow, that they don't get the usually chaotic circumstances backstage. If the disorganisation is not the fault of the promoter, then it's caused by some jealous or arrogant musicians. Solidarity is often pretended among jazz musicians but not known so far. The same with music-political consequences or at least considerations. The unrestrained urge to play is a well-applauded cloak. Only titles of compositions full of hints for freedom or oppression are presented once in a while as an alibi for political engagement. Anyway . . . the gigantomania of jazz festivals does not make it easier to prove that jazz belongs to Art. I miss a more serious background in my profession . . .

In what ways do you miss it?

Well, you see . . . For example, look at the criticism towards ECM. They say "Well, it's always the same." And that's because jazz people don't listen, or don't know how to listen. They hear, for example, Jan Garbarek with Gismonti, next Garbarek with me, next Garbarek with Haden and so on, and they cannot hear the differences between these combinations. They need totally new sounds to be kept alive. After one ballad there has to be an uptempo tune, otherwise they fall asleep. They haven't learnt to listen to differences, while I think the classical people are more able to do that. . . I'm not interested in doing jazz, I'm more interested in doing experiments, or just music. (I know it's a stupid excuse, every musician says "I don't care what my music is called") but I think I'm less of a jazz musician than most of them. I want to do all kinds of music; I mean, I don't want to miss the jazz sound at all. Perhaps I am more of a jazz musician than a classical musician, but if you put me next to a bunch of typical jazz musicians, I don't belong to them. I belong more to classical music, but of course classical musicians would say "we don't want you either." You know, I started my career a few years ago, because that was exactly the time when ECM started to break through, and everybody was bored of the old jazz and said "Aha . . . there are some European sounds." And I think I fitted perfectly into that. Now, of course, when the trend goes back towards nostalgia and the more aggressive music, I could be left alone. It could happen. But I don't care actually. If it happens, then I'll do something else. In a way, of course, my music has changed, too. I don't play as soft as I played years ago. But if it would go even further, and they asked me to change my music on purpose, I wouldn't do it.



RAINER BRUNINGHAUS CHARLIE MARIANO EBERHARD WEBER JOHN MARSHALL

Eberhard Weber

...soft and thoughtful

Do you feel that Colours has an affinity with other bands that are out on the road at the moment? Do you think that the group fits into any category or genre or sub-genre?

I don't hope so!

To get back to the question of input . . . are there particular sources that you go to for inspiration?

There are sources. They can come from really varied directions. It can be a piece on the radio when I drive in my car, let's say a folk song or something. It can be, when I watch TV, just one sequence behind a Columbo movie, or just one chord — there's one sound and I think "that's it!". Or it can be one bar of a Mozart piano concerto, which makes me think "Oh, that's a really nice sound". Of course, nobody would say "he copied Mozart" or "he copied the Columbo string writing" or whatever. There's a piece on "Yellow Fields", "Left Lane", which has a 9/8 figure, and that 9/8 figure I caught on the radio when I was driving, and it was just that 9/8 feeling that I liked. So I took it and added some jazz harmonies. I can't even remember what the original

tune sounded like now. Maybe I wouldn't even remember if I would hear that very same folk song today. So it can be anything — it might be a situation where I hear music through a wall — that means without any trebles — just that really mellow sound. Things like that can inspire me incredibly.

Do you always proceed from a purely musical perspective, or do you have non-musical programmatic ideas in your mind when you write?

Well, it's mainly musical. I might have some ideas once in a while to start with. The main idea of one tune on "The Following Morning" was to start out of a soundtrack. We did it finally like we would act in a church, with coughing and so on. But that's about the most. . . . and that's the sort of music for me, too, that sound of an empty church, when somebody walks around in there, the steps.

You don't write, ever, to receive the mood of a particular experience?

No, no. I would be afraid to exaggerate. I might lose my quality control. Music and not my mood is my criterium. No, I have a non-jazz attitude in that respect. Jazz musicians are often asked to talk about what their music means and many critics desperately need these statements to fill their reviews. But I don't think that jazz musicians should express themselves in words. It is a mistake to think that, because they are musicians, they are able to produce "literature" too. If the music needs the musicians' poetic outburst, forget about it! It was always a complete mystery to me why especially covers of jazz records have to suffer from "thanksgiving" to relatives and non-relatives, why albums have to be dedicated to saints and non-saints. An album cover is not the place to present your hang-ups.

The Cane Report The Cane Report The Cane Report

Peter Cane has been in the retail side of the record business for 24 years. He has a personal collection of more than 3000 albums and has programmed radio series (he currently runs the weekend 'Midnight to Dawn' shows on Radio 10 2KY). With his vast experience he is never backward in putting his opinions, good or bad, on the industry. His column will appear regularly.

When I was first asked to make a contribution to JAZZ magazine . . . I puzzled where to start and what to discuss in particular.

I chose a happy, sad combination relating to the record industry and the public, and how they could help the industry's approach to the releasing of jazz records.

Like all forms of music, jazz has a following — much more than many realise.

But because the many great jazz releases that come out regularly overseas don't automatically show up in the top 100 of BILLBOARD or whatever . . . then there is a tendency to ignore their existence, and so they don't enjoy local release.

Occasionally a jazz track makes the charts, and immediately the Companies cash in with L.P. releases etc. But, when the single has faded away, the enthusiasm for further promotion dies, and often public interest as well . . . so another artist disappears from the local catalogue.

The record companies are not entirely to blame, however, as we, the public, must share some of the problem.

Many is the time that an L.P. has been released for several weeks, and only caused a minor ripple in sales.

However, let a jazz record reviewer give it a mention in his column, and all and sundry call in wanting to buy a copy.

The points I'm making are — reviewers don't necessarily review an album the minute it is released, for many reasons, his word, while helpful and informative, is not gospel, and . . . as the records are generally in the shop before they are reviewed, the customer could, if bothered, have the record in his collection long before reviews are printed.

This, of course, would require the effort of regularly calling into your favourite store (hope it's Palings, 416 George Street) and asking what's new, and then making a decision, rather than waiting for a second opinion in the press.

Jazz has always been a four letter word in the wholesale record world, and more's the pity.

There is many a fine album available overseas that will never see the light of day in Australia, because the local release would not cover the costs of pressing it in the first place, and because of our copyright laws, the importing of such records is not always easy.



Palings has managed to break down the barrier of the trademark restrictions on several overseas labels, but only after extensive talks at top level!

Consequently, by approaching the matter in an above-board fashion, the respective companies co-operated, and the customer reaps the benefit.

There is another side to the coin . . . and as far as the record industry is concerned it happens in both retail and wholesale . . . insufficient, knowledgeable staff. In my case, retail, the familiar faces, with years of experience, are disappearing, often out of the business altogether.

How can I get help, when it comes to importing, when there is nobody on the wholesale side with the knowledge I require? They are there, but promotion is a funny thing . . . the higher up you go, the less you keep in touch with yesterday's colleagues . . . and the customer is no better off.

With unemployment the way it is (and I'm all for young people getting a start in their chosen profession) . . . but five minutes out of school and behind a counter does not make you an expert . . . and that's what the customer often needs.

Finally, and don't think I'm praising this magazine simply because I was asked to write a few words . . . but how overdue can a country be in having such a publication?

And how long, in fact, can we be overdue in having a magazine that talks about all records?

Not since the days when E.M.I. put out a catalogue for sale to the public, has there been a complete listing available for the public to purchase.

If a company does start up a supposed comprehensive review book . . . generally one third is classics, one third pop, and the rest to cover every other form of recorded music. Is this the economy rearing its ugly head again?

Surely, if you want to make some money, you have to spend some, whether it be knowledgeable senior staff in retail and wholesale, or decent printed material with up-to-date news and reviews.

And, as a last word for the uninformed, no matter what you are into . . . just check the weekly gig guides and see how many places proudly present jazz as their contribution to entertainment.

In the next issue I will be reporting on what I can, and can't, get in imported records.

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35TH AUSTRALIAN JAZZ CONVENTION
FORBES — 26 to 31 DECEMBER, 1980

DECEMBER

Friday 26

Registration of Musicians and Delegates at Forbes Town Hall from 9 a.m. onwards.

Programmed concerts commence 10 a.m. Lunchtime films at Forbes Services Club. Programmed concerts resume.

Delegates' welcome night at Forbes Golf Club commences 7.30 p.m.

Saturday 27

Programmed concerts in Forbes Town Hall, Services Club Auditorium and Presbyterian Hall. Lunchtime films. Programmed concerts resume.

Sunday 28

Combined Church Service in Victoria Park at 11 a.m. Picnic for delegates on Lake Forbes near Nutmeg's Nook. Entry to picnic on production of delegate's badge.

Late evening blows at Services Club, Golf Club and pubs.

Monday 29

Jazz breakfast at Forbes Bowling Club commences at 8 a.m. Breakfast tickets available for sale on registration day.

Grand Street Parade. Participants assemble outside Bowling Club at 10.30 a.m.

Programmed concerts at the three main venues.

Tuesday 30

Programmed concerts.

Original Tunes Competition. Programmed concerts resume.

Open Air Public Concert at Spooner Oval commences at 8 p.m.

Wednesday 31

Annual General Meeting at 10 a.m.

Programmed concerts.

New Years Eve Party in Town Hall and Victoria Park area.



1980 BAND REGISTRATION



BAND	LEADER
NSW	
PENSACOLA SIX	Paul Leman
T.H.P.L. BAND	Paul Leman
NEWCASTLE NEW ORLEANS J.B.	Jack McLaughlin
THE GREAT WESTERN ALL OVER MIXED UP J.B.	Tony Howarth
JUNE & US	June Palmer
THE BLACKRIDGE JAZZ BAND	Tony Howarth
A local band from Forbes	
ADMIRAL EMU'S KIWI PLUCKERS	Col Best
NEW ORLEANS QUARTET	Guy Thompson
PARAMOUNT "6"	Chris Goldersleeve
SILVER BELL QUARTET	Warren McCluskey
JOHN ANSELL'S JAZZ BAND	John Ansell
John Ansell, the leader, formed the group in 1948	
THE TWIN CITY ARTFUL DODGERS	Roger Bell/Harry Harman
Harry Harman was a founder of the Sydney Jazz Club and lead the Paramount Jazz Band which was the S/C house band from 1953.	
BERYL JARVIS AND FRIENDS	Claire Kittel
Band put together especially for the Convention	
NOTHINGBUT(BROADMEADOW HIGH SCHOOL GROUP)	Peter Boys
NEW ORANA RHYTHM KINGS	John Pike
BILL HAESLER WASHBOARD BAND	Bill Haesler
Bill Haesler is a trustee for the NSW Convention	
FOWLER'S WARE	Ken Tratt
CAMPBELLTOWN JAZZ CLUB BAND	Des Shaw
ECLIPSE ALLEY FIVE	Paul Furniss
Has the longest running pub gig in Sydney	
THE MARYVILLE JAZZ BAND	Peter Buckland
A top Newcastle group	
NOEL CROW'S JAZZ MEN	Noel Crow
Top band from Red Ned's and Trappers in Sydney	
THE SATURDAY SALVATION SEXTET FROM LOUIS AT THE 'LOO	Noel Crow
GRAEME BELL ALL STARS	Graeme Bell
No introduction needed	
DOWN SOUTH JAZZ BAND	Jiri Kripak
THE ORIGINAL FRESHIE JAZZ BAND	Dick Bradstock
Greatest pub and club group from Sydney	

ACT

THE POTSTILL SEVEN	Ian Hill
MOTHER TRUCKERS UNITED	Phil O'Rourke
Another band formed for the Convention	
SOCIETY ORCHESTRA WASHBOARD BAND	Phil O'Rourke
JARRACOMBERRA JAZZ BAND	Jim Hilson
A well known Canberra group	

SOUTH AUSTRALIA

CAPTAIN STURT'S OLD COLONIAL JAZZ BAND	John van der Koogh
Well known Adelaide band	
KEN WAY'S JAZZ REVIVAL	Ken Way
DREAMLAND CAFE J.B.	John Silha
EUPHONIC SOUNDS RAGTIME ENSEMBLE	Dave Dallwitz
Will play Dave Dallwitz's arrangements	
DAVE DALLWITZ AND HIS SIX HOT MEN	Dave Dallwitz
PIONEER JAZZ BAND	John Pickering
Leading Adelaide group led by John Pickering who, incidentally, is no relation to Tom	

QUEENSLAND

TOOWOOMBA JAZZ SOCIETY	Pat Harrington (Mr.)
RICK PRICE QUARTET	Rick Price
CAXTON STREET JAZZ BAND	Bob Mair

VICTORIA

YARRA YARRA JAZZ BAND	Maurice Garbutt
Major group from Melbourne	
NEVILLE STRIBLING JAZZ PLAYERS	Neville Stribling
GEOFF ORR'S DIXIE 8	Geoff Orr
GOLDEN CITY 7	Herb Jennings
A resident band from Bailarat	
BUSKIN SOUNDS OF NEW ORLEANS	Georgie Tucker
JAZZ CITY 6	Des Camm
OKEFENOKEE JAZZ BAND	Graeme Aitken
ROGER BELL AND HIS PAGAN PIPERS	Roger Bell
THE WANGARATTA JAZZ BAND	Brien O'Neill

Next issue:

VOTING DETAILS FOR

the 1st Jazz Readers Poll Awards

(AUSTRALIAN & WORLD SECTIONS)



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DAY 01 SATURDAY 12 SEPTEMBER
Depart Sydney on your Pan American Jumbo Jet bound for swinging San Francisco via Honolulu. On arrival in the afternoon, you will be met and transferred to your hotel.

DAY 02 SUNDAY 13 SEPTEMBER
Day at leisure to explore on your own. You can shop or just relax and recover from your flight. In the evening you visit one of the better known Jazz Clubs where Bob Barnard has been asked to perform.

DAY 03 MONDAY 14 SEPTEMBER
Full day tour to the quaint coastal town of Monterey. This is where John Steinbeck lived and wrote his famous novel "Cannery Row". Monterey is also well known for its golf courses, fishing and it is the home of the beautiful Monarch butterfly.

DAY 04 TUESDAY 15 SEPTEMBER
Transfer to the airport to board your flight for the glittering, never sleeping city of Las Vegas - gambling capital of Nevada. On arrival you will be met and escorted to your hotel.

DAY 05 WEDNESDAY 16 SEPTEMBER
Today Bob Barnard is performing at the local Jazz Club and your entrance fees have been paid. You can also visit some of the exciting gambling halls and try your luck.

DAY 06 THURSDAY 17 SEPTEMBER
Transfer to the airport for your flight to jazzy New Orleans. On arrival you will be taken to your hotel which is ideally situated right in the picturesque French Quarter.

DAY 07 FRIDAY 18 SEPTEMBER
Today Bob Barnard will take you to one of the Jazz Clubs where he will be performing.

DAY 08 SATURDAY 19 SEPTEMBER
Day at leisure to explore on your own. There's so much to see in New Orleans! In the evening there will be another performance by Bob Barnard.

DAY 09 SUNDAY 20 SEPTEMBER
Today's exciting Jazz Riverboat cruise will be a highlight of your tour - mosey on down 'that old man river'.

DAY 10 MONDAY 21 SEPTEMBER
Transfer to the airport for your Pan American flight to 'The Big Apple' - New York. Here you will be met and assisted to your hotel.

DAY 11 TUESDAY 22 SEPTEMBER
Today's tour of Upper and Lower New York will get you acquainted with this fabulous city. New York is really alive and there's plenty to see and do.

DAY 12 WEDNESDAY 23 SEPTEMBER
Bob Barnard will take you to one of New Yorks exclusive Jazz night clubs where he will be performing.

DAY 13 THURSDAY 24 SEPTEMBER
Another performance by Bob Barnard tonight. You will have a chance to experience another of New York's famous Jazz Clubs.

DAY 14 FRIDAY 25 SEPTEMBER
Transfer from your Hotel to John F. Kennedy airport for your Pan American flight to Washington D.C.. On arrival you will be met and taken to your accommodation.

DAY 15 SATURDAY 26 SEPTEMBER
Today's Jazz experience with Bob Barnard will be unforgettable.

DAY 16 SUNDAY 27 SEPTEMBER
Today you tour around Washington and the Arlington National Cemetery. You will see all the famous monuments and hear the history of this wonderful city. Washington is the heart of the American democratic system.

DAY 17 MONDAY 28 SEPTEMBER
Transfer to the airport for your Pan American flight to Los Angeles. Here you will be met and transferred to Anaheim and the threshold for Disneyland.

DAY 18 TUESDAY 29 SEPTEMBER
Full day in Disneyland. Admission and seven attractions are included. See Bob appear with the Disneyland Jazz Band.

DAY 19 WEDNESDAY 30 SEPTEMBER
Today we are providing you with a tour of the Universal Movie Studios in Hollywood - who knows, you may be discovered! You'll be fascinated by all the special effects used in movie making.

DAY 20 THURSDAY 01 OCTOBER
The morning is at leisure. In the afternoon you transfer to the airport for your homeward bound Pan American Jumbo Jet flight.

DAY 22 SATURDAY 03 OCTOBER
Arrive back in Sydney - exhausted no doubt, but what great memories you'll have.

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reporting from...

...Adelaide

DON PORTER

As comedian Woody Allen is reputed to have said apropos his clarinet playing, "I'm not all that good, but I'm indispensable".

Paraphrased these remarks apply to the current Adelaide jazz scene — it is not all good, but it is an essential part of the cultural and entertainment environment.

Nevertheless its perch is a precarious one, although the Southern Jazz Club provides a firm base for traditional and mainstream jazz.

Somewhat further along the musical spectrum. The Creole Room, the brain child of Michael Strautmanis, gained the status of an international jazz venue with its presentation of local, interstate, and overseas artists in the mainstream/modern jazz idiom.

But lack of audience support at a few of the more ambitious ventures forced its closure after three years of valiant effort.

One of the positive results arising out of this setback has been the rallying of the musicians and enthusiasts in the re-forming of the Jazz Action Society. Within a short space of time the J.A.S. has gained over 120 members and plans to commence operations with monthly concerts starting early 1981. In addition the Society is aiming to present more informal jam sessions in which younger musicians can "blood" themselves with experienced performers.

Some of this youthful talent is to be found among students at the Adelaide College of Arts and Education under the tutelage of Hal Hall and Bob Hower. It is anticipated that 1981 will see the introduction by the College of an Associate Diploma of Jazz Studies.

While the Jazz Action Society will be concentrating on the presentation of local musicians, interstate and overseas performers will be featured whenever possible. As these jottings go to press, arrangements are being finalised for an opening performance by ex-Adelaide reeds player and former member of the Australian Jazz Quartet Errol Buddle.

The second venture will highlight the quartet "Colours" led by German bass player Eberhard Weber on Tuesday, February 17.



ERROL BUDDLE

In addition to these activities the Jazz Action Society will be publishing a regular newsletter and offering concessions for concerts featuring visiting jazz musicians. Membership to June 30, 1981 is \$7 (thereafter \$12 p.a.) and all enquiries should be directed to the President, Dave Rigby, 19 Nash Crescent, Morphett Vale S.A. 5162 (phone 381 5604).

The Southern Jazz Club, with headquarters at the Highway Inn, is now entering its 10th year of successful operations.

As well as featuring the top Adelaide trad/mainstream groups every week, the Club over the past year has played host to the Yarra Yarra New Orleans Jazz Band, The Storyville All Stars, and the Graeme Bell Jazz Band. The S.J.C. goes "international" on February 3 when Kenny Ball and His Jazzmen take the spotlight.

Trad jazz is in reasonably healthy shape with regular pub jobs for some of the groups which can be heard every week at the following venues:

- Tuesday Walkers Arms
Dick Frankel's Jazz Disciples
- Thursday Highway Inn
Southern Jazz Club — various groups
- Friday Sussex Hotel
Dick Frankel's J.D.
- Friday Union Hotel
The Adelaide Stompers
- Friday Seven Stars
Unity Jazz Band
- Saturday afternoon . . . Walkers Arms
Dick Frankel's J.D.
- Saturday night . . . Hyde Park Hotel
The Adelaide Stompers

To conclude, two highly personal and (im)pertinent points:

1. Is it too much to ask entrepreneurs to put their heads together when planning tours by overseas musicians?

While being appreciative of their promotion of jazz artists, too often it is a case of famine or glut. Late January to early March seems to be a case of the latter.

Chuck Mangione; Dizzy Gillespie (at present scheduled to appear in Adelaide on the same night as Kenny Ball); Eberhard Weber; Woody Shaw; Milt Jackson; Oscar Peterson with Nils Pedersen; and Chick Corea with Gary Burton — all scheduled over a 6 or 7 week period!

It is fully realised that many of these artists have other engagements in the northern summer, but the possible results from packing them into a short period, at least for the smaller States, means that some of the shows will "bomb out" — resulting in financial loss and, in the long run, less jazz shows.

Already it appears that Milt Jackson is unlikely to find backing in Adelaide — a pity, for with proper promotion one would have felt his financially and artistically rewarding.

2. Jazz has always been a minority art form, with the possible exception of the swing period of the late '30s. But even this statement raises problems: is it art or entertainment?

It can be both, but the answer to me does not lie in the direction of jazz-rock or jazz fusion for too often the compromise, or progress if you prefer, destroys the unique quality that differentiates jazz from all other forms of music.

Neither is the answer to be found in the more esoteric and pretentious forays into musical expression which often masquerades under the name "jazz". Call it music, give it a name, but don't bastardise the word "jazz".

If we are honest, jazz has only made one *unique* contribution to the field of music and that is the elusive, indefinable quality of "swing".

Jazz can be traditional, mainstream, or modern, it should contain the elements of improvisation, tonal coloration, etc., but as Barney Kessel and Herb Ellis put it to me, "Any musician who plays and in anyway identifies with jazz, and does not swing at some time — that is give an account himself rhythmically — is suspect".

With kind regards to Stanley Dance, I remain, yours in jazz.

... Brisbane

"LETTER FROM THE NORTH"

Mileham Hayes

It has been a wonderful year for jazz in Queensland until the Australia Council delivered a body blow which clouds the future.

But first the good news. Jazz is booming with Clubs in Townsville, Toowoomba, the Gold Coast and Brisbane with 'cells' of musicians and bands in Mackay, Cairns, Mt. Isa, Bundaberg, and fans from Cloncurry to Cunnamulla. The latter came to Brisbane just this week to 'listen to some live jazz'. It was rather beautiful to see a couple of bushies whooping it up on the dance floor to a music they obviously loved.

The Pacific Mainstream Band in Townsville have cut their first record and through their enthusiasm have initiated moves for their first jazz festival, along with the Townsville Pacific Festival, held mid-winter. If you want to escape a southern winter, laze in absolutely gorgeous sunny days, eating mangoes, mud crab and barramundi whilst listening to jazz, you may just give them a thought.

On the Gold Coast there has been an amazing influx of musicians to augment the list of stalwarts (such as Ronnie Gowans) already there. Eric Jupp has a really fine band at the Terranora Country Club which includes Geoff Kluge and Don Knisbell from Adelaide and Al Leonard from the USA.

The Brisbane Jazz Club has promoted with great success Thursday and Sunday nights at the Adventurers Club and feature the Pacific Jazzmen, The Brisbane Jazz Club Big Band and the Big River Band.

The Jazz Action Society started up and holds really great Sunday afternoons once a month with varying, mostly modern groups.

Sadly the Twelfth Night folded, however, the Vintage Jazz Band inherited the Melbourne Hotel, but we sure do miss the visits of Bob Barnard (quick Bob send us some jokes). Meanwhile the same group have bought another pub which features the Claire Hannson and Frank Tyne group on Fridays.

Despite all advice and considered opinion the Queensland Jazz Club moved its Cellar in February to open six nights a week. Its first guest was Earl 'Fatha' Hines and his band, who when you come to think of it, was probably the most apt 'opener' possible. Fatha must be the most famous jazz original alive.

Since then there have been international stars about every three weeks including Charlie Byrd, Jimmy Witherspoon, Phil Woods, Richie Cole, Herb Ellis, Barney Kessell, Josh White Jr., Mike Nock, Moe Koffman and Sam Rivers.

The most pleasing feature of this, is that now, for the first time, Brisbane can (and does) supply the backing musicians. In fact, without soliciting, many of the visitors have paid the local musos some impressive compliments.

So the Cellar has gone like a bomb and must be one of the few jazz clubs in the world, perhaps the only one, regularly providing all styles of jazz from traditional to bop and beyond. There does seem, at last, to be a mature lack of bigotry with musos and fans mixing across all styles.

It culminated with the PETER STUYVESANT FESTIVAL when Teddy Wilson, Scott Hamilton and Kenny Davern came over as guest stars. YAMAHA gave some magnificent cups and prizes and to get away from the competition idea new categories were introduced. They were enormously successful and of great encouragement to the bands and musos involved. They were:— Sound of the Blues : Blues Express; Sound of New Orleans : Creole Bells; Sound of Traditional Jazz : Caxton St. Jazz Band; Sound of Mainstream: Mike Hallam Hot 6; Sound of Modern Jazz : Keys; Sound with The Outstanding Presentation: Afro-Jazz Connection; Individual Awards:— The Australian instrumentalist who contributed most to the Festival : Chris Taparell; The most promising young musician with greatest potential : Jeff Lotze.

One note of confusion was a rather foolish letter to the newspaper, purporting to be from the Secretary of the NSW Musoes Union, stating how it was wrong to keep the visiting USA stars exclusive to Queensland.

To set the record straight, the festival organisers have never claimed to be tour promoters. The visa laws and apex fares preclude any last minute arrangements. Perth, however, were business-like enough to arrange for Teddy Wilson well in advance, whereas, to try and help last minute southern overtures, Kenny Davern's ticket was altered (for \$800.00 extra). However, the southern dates were then cancelled leaving the Festival holding the bag.

However, the Festival was a most pleasant success and its future is assured. The most pleasing accolade comes from the international guests. Having played at umpteen festivals all over the world their opinions must be listened to: They all (Ralph Sutton, Dave McKenna, Teddy Wilson, Scott Hamilton, Kenny Davern) have written to say that they would like to return.

Perhaps the most startling guest of all has just left us — Richie Cole. Richie gave us the most dynamic 'act' to have ever hit. A virtual human dynamo of sensational swinging sax — wow!

Now the bad news : The Australia Council has knocked back the Queensland Jazz Clubs application for a grant. After expanding their activities six-fold, (six nights a week, every week of the year) providing international stars every 3 weeks, running a festival, building their own new Cellar and attracting 11,400 members it was felt that some pittance may fall their way, especi-



At the PETER STUYVESANT FESTIVAL — held each year, the first weekend in October L-R: TEDDY WILSON, KENNY DAVERN, SCOTT HAMILTON, JOE McCONECHY, JEFF LOTZE. All this talent and not a cent from the Australia Council. Where do our taxes go?

JIM KELLY (Crossfire)

*"To the Rock people
we're Jazz,
to the Jazz people
we're Rock."*

MICHAEL FRANKS

*"To me they're
Crossfire."*

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ally as they subsidise every bloody opera seat (how many nights a year?) by \$12 of our taxpaying dollars.

This has forced the cancellation of the tours of Eberhard Webers' "Colours", Milt Jackson and Art Pepper and any future international guests.

Nice one Music Board! I can't think of a less musical act — nor a more injurious one.

The Queensland Government (yes Joh!) has however, come to help jazz. The Minister for Culture, Ivan Gibbs and Director of Cultural Activities, Kevin Siddel are both determined to see jazz represented in the Arts.

Finally, The Goethe Society of Germany has decided to sponsor Eberhard Weber' "Colours" to Queensland on Thursday February 5th at the Cellar.

We can only be grateful that Germany is doing for Queensland what we feel the Australia Council should be doing, but isn't.



...Canberra

THE LIFE AND TIMES OF JAZZ
IN CANBERRA

CHRIS DEACON

I'm sure I can speak for a large number who live in Canberra when I say I'm grateful for a new national jazz journal with a diversity of contributions, that includes an opportunity to restore Canberra to the jazz map. It will keep us looking for our favourite Australian jazz outlets, and performers — and there are many.

This column will keep you informed of jazz activities in Canberra, with contributions from, and interviews with, local jazz "identities", and generally maintaining the "Canberra Connection". I hope it becomes a two-way street between the journal and musicians and jazz aficionados alike. Connecting the main segments of the column throughout the year will be various pieces of information — the odd jazz "consumer tip", any happenings (indoors or outdoors) local musicians' profiles, reviews of jazz clubs (when we find them!) as well as

reports on the worst traffic intersections in Canberra.

The Canberra team will bring you background to anything of jazz in this bastion of folk, rock and country music.

We may also get an opportunity to explain away, for once, the so-called "Canberra audience" syndrome.

JAZZ ON THE AIR WAVES

— Syncopated ecstasy

For those of you unaware of the Canberra radio scene, 2XX is a non-commercial community radio station, providing Canberra's only local outlet for jazz.

On the air since 1975, 2XX jazz has consistently provided Canberra audiences with music reflecting the preferences of the local community. In several programmes, listeners are treated to a virtually uninterrupted flow of jazz by an all-star roster of the musicians who developed the jazz form, and those who typify its sound today.

I myself, am a voluntary presenter of 2XX's Contemporary Jazz Program which airs each Wednesday evening at 9.30, on the AM frequency of 1008KHz.

When 2XX'S unique mix of informational educational foreign language and speciality music programs first hit Canberra, it was most likely described by critics as the most astounding spontaneous musical event to take place anywhere since the reformation.

But now it is a familiar and accepted piece of the radio landscape; so much so that few people consider 2XX's program's revolutionary, or even unusual. However, nowhere else on radio in the ACT can this brand of jazz (or some of the other speciality music in fact), be heard. (Traditional jazz and vintage big band jazz programs are also presented on 2XX, and will be described in future articles.)

Each program delves into a different aspect to the jazz experience — rhythm, melody, improvisation and style, for example. Latest record releases, selections from listeners' private collections, imported concert offerings from Europe, and locally recorded live performances, are used on the program to convey the diversity that is jazz — from baroque to rock, and everything in between — calypso, dixieland, raga, gospel and blues.

We sometimes take archaeological expeditions into the days when jazz on radio was a major source of entertainment, and occasionally consider the social phenomenon of

jazz and the social period that gave rise to its creation.

But typically, the contemporary nature of the program is designed to balance the otherwise heavily traditional nature of Canberra's live jazz.

Each installment focuses on a different component of music, in order to emphasize that there are many kinds of musical expressions in jazz all valid.

In the program, I try to show that there is a connection between the various forms, and between people who make music — whether it's rock, koto or symphonic.

One can't expect to create and fully enlighten audiences, however there is the chance that one can enlighten an audience's aesthetic sensibility about music.

In the end, if a listener only realises that jazz is a form of music with its own set of nuances and idiosyncracies, that will be something to hold onto.

In starting the program in Canberra, we discovered some pathetic and shocking things about the musical potential, local, national and international, that was going untapped.

2XX therefore took special initiatives to ensure an easily accessible broadcasting outlet as a medium of expression for local creative musicians.

Interstate musicians are invited to contribute themselves in a musical sense, when visiting Canberra, or to submit tapes of personal performances for airing on public roads.

Additional efforts have also been made to establish program supply routes from Europe to Australia — one of the benefits of living in an embassy city. Also, being the first station in Canberra to originate a small portion of jazz programming, we have a good response from a number of record Companies.

Non-commercial public stations playing jazz need all the record company's help they can get.

We play everything! We rely on the good will of the jazz record companies to provide us with new releases in our library.

For their kindness, their music is aired on the only contemporary jazz program in Canberra which has aired weekly since 1975. I feel this is more than an even exchange of musical interests.

New friends, enjoy the jazz when you're passing Canberra way, but take a break to phone 2XX on 49-4512 to pledge your support for the concept of independent, local radio! For a \$25 subscription, you

will get 2XX's program guide for one year plus the satisfaction of being a listener with something extra.

In future issues, we will be focusing on Canberra jazz as you "ear it live" and information that is sure to catch your interest and attention.

I will also provide you with details of antipodean jazz happenings, such as the summer festivals in Europe and Scandinavia.

In Canberra, several taverns, clubs and hotels continue to make the running in presenting the music of our choice in Canberra. Devotees of the more contemporary sounds however, have slim pickings.

In the next issue, we will present the who, where and when of jazz in Canberra.

Meanwhile, we can rejoice in the fact that Eberhard Webers' outstanding group "Colours" will be appearing in Canberra. Listen to 2XX for details!

Your items of news, information etc., would be greatly appreciated.

All copy to: 2XX JAZZ
P.O. BOX 4, CANBERRA. 2600.
or PHONE (062) 86-1573,
with details.

... Hobart

The jazz scene in Tasmania has picked up during 1980, after a rather uneventful period following on from the successful 1977 convention held in Hobart. This upsurge in jazz exposure has been mainly due to increased activities by both of the Jazz Action Societies (based in Hobart and Launceston), and Hobart entrepreneur, Stefan Markovitch. Two of the international concerts seen in Hobart this year were promoted by Stefan — Kenny Davern in October and the Barney Kessel/Herb Ellis concert in August. The only other international jazz artist to appear in Tasmania recently was Acker Bilk and his band (presented by Wrest Point Casino).

The Jazz Action Society (Hobart) has extended its activities from the usual jam sessions, record evenings and barbeques to regularly sponsoring interstate bands and individual musicians. Graeme Lyall, Johnny Nicol, Penny Eames and George Golla have appeared in recent months with assistance from Jazz Action, with local musicians (Ian Pearce, Ted Herron, Alf Properjohn, Neil Levis, Allan Park, Tim Partridge, Lawson Rich and Allan Brown) providing rhythm sections.

The Launceston Jazz Action has had visits by the Bob Barnard Band,



BOB BARNARD

Storyville Jazz Band and the Creole Bells. Graeme Bell and his band, along with the Galapagos Duck, have toured Tasmania at various times this year for the A.B.C. One of the highlights of the year for traditional jazz lovers was a weekend of jazz at Bicheno (a resort on the East Coast of Tasmania) provided by the Emu Strutters and friends.

Jazz finally made it to the local airwaves this year with a programme "Jazz 1980" on 7CAE-FM radio. The programme is presented weekly with Allan Park acting as anchorman, with various musicians and guests helping out.

Local jazz venues have remained constant in presenting regular nights of jazz. Tattersalls Bar and Bistrò (Hobart) continues its five-year-long policy of presenting live music four nights per week. Tattersalls has the well-known Pearce-Pickering Jazz Band appearing Friday and Saturday nights playing a basically traditional and ragtime repertoire, and Alf Properjohn's six-piece group appears on Thursday night, Alf's group using mainstream and some bop material. The Red Lion Tavern (Hobart) has jazz guitarists on Tuesday night, while the Dog and Partridge Hotel (Hobart) has the Frank Pisonieri quartet on Saturday afternoons. Launceston has regular live jazz at the Olde Tudor Inn and at Rosie's Tavern. The Olde Tudor features the Max Gourlay/Ted Herron duo on Tuesday and Wednesday nights, while Rosie's Tavern has Bruce Gourlay and his Distinguished Jazz Men each Thursday night. The North-West coast of Tasmania currently has jazz at the Club Hotel (Burnie), when ex-European musician, Viktor Zappner (piano) is leading the group.

To wind up activities for 1980, the Jazz Action Society of Tasmania is presenting a Fiesta Jazz Band Ball, which will be held in conjunction with the Tasmanian Fiesta, on New Year's Eve. Anyone visiting Hobart at this time is welcome to make enquiries (Telephone: 002-437232) if they wish to attend the ball. Arrangements are currently being finalised for a number of

concerts early in 1981. Both Jazz Action Societies will be taking advantage of the visit to Australia by Eberhard Weber and Colours, with concerts planned in Hobart (11th February) and Launceston (13th February). The Bob Barnard/Don Andrews duo will also be appearing in Hobart early in February, 1981.

... Melbourne

CONTEMPORARY JAZZ IN MELBOURNE

By Martin Jackson

As the accompanying profile of jazz in Melbourne illustrates, modern jazz is still virtually "underground" in this city where the use of the term "jazz" preassumes the prefix "trad". Yet in the late 1950's and early 60's, Melbourne was Australia's modern jazz capital, with clubs such as Jazz Centre 44, the Embers and the Fab Black Pussycat becoming virtual institutions. Well what exactly happened is not clear, except that many excellent modern musicians "disappeared" from our scene by either going to Sydney (such as did John Sangster, Alan Turnbull, Keith Sterling, Barry Duggan and Ray Martin) or "retiring" (such as did Barry McKinnon and, at various times, Tony Gould, Keith Hounslow, and Brian Brown).

But what is happening at present is obvious — Melbourne does not have one established and acceptable venue regularly (i.e. weekly) presenting modern jazz. This can be seen by the fact that Brian Brown, who helped to establish the modern scene back in the fifties, still plays at an intimate, donation-based coffee-lounge most Sunday nights after a seven-year residency, and a 1978 concert tour of Scandinavian jazz festivals.

In the past few years several venues have come and gone, but this gloomy fact does not entirely mirror the scene. Ironically, the most successful ventures such as The Vic, The Grainstore or The Londoner were curtailed for purely extra-musical reasons — change of ownership, resulting in change of musical policy. Other ventures, such as Brownies or the 3PBS-FM Radio Theatre, have been adversely affected by unsympathetic landlords.

So, until Peter Gaudion (former musical director and co-owner of The Vic) opens his own venue based

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on the former Vic policies, Melbourne has only two "club"-type venues presenting modern jazz intermittently — The Met and 3PBS-FM. Both venues share four important factors — sympathetic managers (Tim Mann and John Roberts respectively); a grand piano; mixed sound-system; and, pleasant rooms and atmosphere. But there the similarity ends, as both have vastly different styles.

The Met originally presented modern jazz three nights per week, but was unsuccessful because the flaw of this B.Y.O. caught pub-oriented Melbournians by surprise. It has now established its own distinctive clientele, who appreciate the bright, smart decor, friendly service, and excellent food, combined with the musical intimacy of a basement. It has produced many successful and memorable nights from internationals such as David Liebman, Chico Freeman, and Sam Rivers, as well as locals such as Serge Ermoll, Keith Sterling, Brian Brown, Galapagos Duck, and Kerrie Biddell. And the Met will be busier than ever in January, with Milt Jackson and Eberhard Weber, and six nights from the Summer Jazz Clinicians — Woody Shaw Quintet, the Brecker Brothers, John Schofield Trio, and Jerry Coker—Jamey Aebersold unit!

As an off-shoot of the Progressive Broadcasting Service FM station, the policy of the 3PBS-FM jazz nights is in keeping with the station policy of promoting promising and under-exposed local talent. This is achieved through the formula of presenting a support act of unknown musicians before the main act. Both groups are recorded, and are later replayed — often together with an interview to reinforce the musical message. Main acts have included internationals David Friesen and Mike Nock, and locals McJad (Tony Gould—Keith Hounslow duet); Bernie McGann; Onaje; Brian Brown; Ted White; Alan Zavod; and, Pyramid, while the support acts have introduced new and diverse talent in the free-form group Trio Arcane, the "hot" Odwala Quintet, bassist Andrew Reid, and reed-players Tony Hicks and Joanne Carol (both of whom have rapidly developed after David Liebman's tuition).

The main setback 3PBS-FM has to overcome is being forced from Friday to Tuesday nights by an unsympathetic hotel management. Otherwise the large, carpeted room, with bar-service, few vision-obscuring pillars, a proper stage, and off-street car-parking, has much potential.

Audiences at both the Met and

3PBS-FM indicate a growing promise for modern jazz in Melbourne: the musicians are there, and, so it seems, are audience! And hopefully the audience does not believe in the local-is-inferior syndrome anymore, because around 200 people turned out at 3PBS-FM to see the magnificent, but under-exposed, Bernie McGann — who had not played in Melbourne for more than 15 years!

The younger musicians are now "out there" presenting their music: Odwala and Trio Arcane at venues such as The Commune, and campus gigs, and Tony Hicks and Andrew Reid in the Crescent band at the admirable Skydiver Cafe. And some of the older musicians — most notably the Onaje band — are now fully accepting the challenge of developing their potential. Since bass virtuoso Gary Costelloe joined the band recently, the group is showing exciting possibilities. The rhythm section, with Alan Browne on drums and the swinging Bob Sedergreen on piano, is "hot" — as they proved in their accompaniment to visiting U.S. altoist Richie Cole — and Peter Gaudion (trumpet) and Dick Miller (reeds) are continually broadening their musical horizons.

This band is presently recording its second album on the Jazznote/

East label, while McJad is about to release its second album on the Australian Independent Jazz Artists label (A.I.J.A. is Melbourne-based, but not Melbourne-prejudiced, and would welcome any recording enquiries c/o Keith Hounslow, 23 Wellington Street, Kew, 3101). The fusion-band Pyramid, featuring the technical wizardry of drummer David Jones, will also be recording soon, while Alan Zavod has recently released "What's New" on Jazznote.

So, hopefully, the modern scene is ready to improve in Melbourne. Thanks to Adrian Jackson's articles in The Age "Weekender" (excuse MY nepotism), happenings are no longer word-of-mouth affairs. But modern jazz still lacks an organising and co-ordinating body such as "trad" music has supporting it in the Victorian Jazz Club. The local Jazz Action Society is, unfortunately, far too unimaginative, conservative and cautious, to interest and convert the general public. But Melbourne's third consecutive Summer Jazz Clinic, being staged at the Melbourne State College (which, incidentally, is producing many excellent players, such as Tony Hicks, through its jazz course), seems to generate more and more interest each year. So maybe . . . just maybe . . . Melbourne might again have a modern jazz venue to be compared to the Embers.

Kerrie Biddell



... Perth

JAZZ FEAST FOR PERTH

by Ron Morey

Perhaps more than any of its predecessors in the 1981 Festival of Perth during February/March will offer top quality international jazz, appealing to a wide range of tastes.

February 7th, the second day of the Festival, will see a one night stand at the Perth Concert Hall by the celebrated blues duo of *Sonny Terry* and *Brownie McGhee*. This fruitful partnership between the blind harmonica player/singer and the guitarist/singer/composer goes back 40 years. The pair have made countless recordings and concert appearances, and have performed in Western Australia twice before. Their long and varied career has included stints in Broadway shows and also the movies, the most recently seen in Perth being the riotous Steve Martin comedy, *The Jerk*.

Terry and *McGhee* are the complete blues performers, combining the raw, down-home emotion of the folk blues with the somewhat more sophisticated urban blues form.

Actually jazz will be there right at the start of the Festival on the 6th — for no less than four nights at the Festival Club, the after-hours venue. On the 6th, 7th, 9th and 10th of February the *Woody Shaw* Quintet will hold court, and I use that phrase deliberately, for *Shaw* is very likely the king of modern jazz trumpeters. The logical successor to *Freddie Hubbard*, he currently leads a neobopish group comprising trombonist *Steve Turre*, pianist *Mulgrue Miller*, bassist *Stafford James* and drummer *Vic Lewis*.

Woody says "I consider myself from the straight-ahead (modern-mainstream) school of jazz." Although he has listened to what the avant-garde school has to offer, and has assimilated a little of that genre, his roots are firmly in the bebop of the original masters, *Charlie Parker* and *Dizzy Gillespie*.

Now 36 years old, *Shaw* was voted trumpeter of the year in 1978 in the prestigious *Down Beat* readers' poll. This capped a career that first flowered when he was 18, and he gained notice as a member of Latin-jazzman *Willie Bobo's* band (fellow members of that group were *Chick Corea* and *Joe Farrell*).

Woody made his recording debut with *Eric Dolphy*, and in 1964 went to Europe, where he played with bebop legends *Bud Powell* and *Kenny Clarke*. The following year he came to

international attention when he joined the *Horace Silver* Quintet, staying for three years.

Over the past dozen years *Shaw* has worked and recorded with such names as *McCoy Tyner*, *Chick Corea*, *Jackie McLean*, *Andrew Hill*, *Herbie Hancock*, *Bobby Hutcherson*, *Joe Henderson* and *Art Blakey*. In the early 70's he made his recording debut as a leader, and in 1975 assumed co-leadership of the *Louis Hayes/Woody Shaw* Quintet, the forerunner of his present group.

Woody Shaw in 1980 is a trumpeter, cornetist, flugelhornist, composer, arranger and leader without peer in the realm of modern jazz. I still can't quite believe our good fortune in being able to actually witness him and his band performing live in Australia.



GARY BURTON

Adding an international flavour to an otherwise all-American roster of star jazzmen is *Eberhard Weber* and *Colours*. This quartet consisting of the German leader (playing electro-bass of his own devising), countryman *Rainer Bruninghaus* (keyboards), famed U.S. saxophonist *Charlie Mariano*, and English drummer *John Marshall* will appear in the Festival Club between February 19th and 24th. Their jazz is contemporary, but not particularly avant-garde. *Weber* abhors the lack of discipline in much of so-called free jazz, with the result that his music is controlled and thoughtful, cerebral and not wildly impassioned.

Certainly *Weber's* past has seen numerous associations with the freakier elements of the avant-garde, from *Wolfgang Dauner* in the 60's to *Dave Pike* and *Volker Kriegel* in the early 70's. But *Eberhard* in 1980 has eschewed most of that, having become a dreamer and tone-poet, weaving soft-hued tapes-tries that caress the ear, rather than assault it.

In Europe he has accompanied such established figures as *Baden Powell*, *Hampton Hawes*, *Lucky Thompson* and *Mal Waldron*, who prized his full-toned sound, rhythmic precision and discipline.

More recently he has recorded (for ECM) with *Ralph Towner* and *Gary Burton*, as well as with his own group. His last record date found him in company with guitarist *Pat Metheny*.

Weber's music is introverted and meditative, replacing the hard-driving aesthetic that for so long has been typical of jazz. This impressionistic mood music is a very valid part of the vast spectrum of jazz, and should be looked forward to eagerly.

If any of the Festival of Perth jazz attractions should be considered the main event, then I guess the final one on February 27th at the Concert Hall is it. *Oscar Peterson*, arguably the greatest jazz pianist of all time, has appeared in Perth twice before — with a trio and with guitarist *Joe Pass* in a duo situation. A household jazz name for over a quarter of a century, he has performed and recorded a number of times over the past decade with the "dream trio" that featured *Pass* and, on bass, the Great Dane, *Niels Pedersen*. And it is just this trio that we shall be privileged to witness soon.

The indisputable fact that it is a dream trio is simply that here we have not only the greatest exponents on their respective instruments in jazz today, but in the entire history of the music. It would be utterly superfluous to add anything to that statement, other than to say that it proves the ability of jazz to cut across all barriers of colour, race, creed and country. Here we find a Canadian Negro, an Italian-American, and a young Scandinavian playing music at a consistently awesome level that damn near boggles the senses. Their affinity, empathy, interplay, call it what you will, goes beyond the realm of the incredible into the superhuman. Miss them if you dare.

Footnote: There's more than a little of the jazz feeling to be found in the duo of *Marian Montgomery* and *Richard Rodney Bennett*, too. Watch for 'em,



OSCAR PETERSON

... Sydney

The N.S.W. JAS was formed in 1974 and has presented many jazz concerts featuring both well-known and lesser known groups. It is part of our policy to seek and encourage new talent.

The Jazz Action Society (N.S.W.) is a non-profit organisation, it's objects being to promote Australian jazz and jazz in Australia. It is run by an unpaid committee of 12, elected annually. The committees thus far have included professional musicians, journalists, broadcasters and educators.

There are regular monthly concerts at the Professional Musicians' Club in Chalmers Street, Sydney, held on the first Wednesday of each month. The society also has tutorial/workshop sessions for amateur and semi-professional musicians at the musicians' club. The workshops are held on Saturday afternoons and attended by professional musicians who organise the sessions and give advice.



PAULA LANGLANDS

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.... WISH 'JAZZ' MAGAZINE GOOD VIBES!

Anita Lester Joachim

THE QANTAS INTERNATIONAL JAZZ FESTIVAL

By Eric Myers

The jazz component of the Festival of Sydney, now called the Qantas International Jazz Festival, will run for 11 days from Wednesday, January 14 to Saturday, January 24 at the Capitol Theatre.

Starring at the Festival is the American singer *Anita O'Day*, now 61 years old. She first emerged in the jazz world in 1941, when she appeared with the orchestra led by the drummer Gene Krupa. She sang with various leading bands, including those of Stan Kenton and Woody Herman, before embarking on a successful solo career, establishing a reputation as one of the definitive jazz vocalists.

She is probably best-known to Australians through her appearance in the 1958 film *Jazz On A Summer's Day*, which documented the Newport Jazz Festival of that year. During the 1970s Miss O'Day made regular appearances at festivals in Europe and the United States, and this will be her first visit to Australia.

Her backing trio is led by the pianist *Norman Simmons*, who has had a long history of involvement in jazz. In 1946 he played with the tenor saxophonist Clifford Jordan, and subsequently became house pianist at Chicago's legendary jazz cellar, The Bee-Hive, where he played with many of the great names in jazz, including Charlie Parker, Lester Young, Dexter Gordon, J.J. Johnson and Kai Winding. Now an arranger and performer in his own right, Norman Simmons will be appearing in Sydney as a solo pianist, as well as accompanying Miss O'Day.

The trumpeter *Lester Bowie* is making a return visit to Australia after appearing at last year's Festival with the Art Ensemble of Chicago. This time he is bringing his own group called *From The Root To The Source*, which explores the sounds and influences of black America from New Orleans jazz through to the jazz of today and beyond, with strong gospel overtones. Bowie has a three-strong group of gospel singers, plus Hamiet Bluiett (saxophone), Amina Claudine Myers (piano), Reggie Workman (bass), and Philip Wilson (drums).

The German solo pianist *Joachim Kuhn* completes the list of overseas attractions at the Qantas International Jazz Festival. He has been voted No. 1 jazz pianist in Europe seven times since 1968 by the European Jazz Federation. Now 36 years old, he was a performer of classical music until he made the transition to jazz in 1961. His main influences are reputed to be Franz Schubert, Miles Davis and John Coltrane. Of Joachim Kuhn, Stan Getz has remarked: "Never — with the exception of Art Tatum — have I heard anyone play as fast as he can".

The list of supporting Australian bands at the Qantas Festival is certainly the most impressive line-up of contemporary jazz groups to be assembled for some time in Sydney. The producer, Horst Liepolt, has obviously selected the local groups, not on the basis of

commercial appeal, but on the strength of their genuine commitment to jazz.

The line-up of Australian bands is as follows: the *David Martin Quintet* plus *Norma Martin*, the *Jack Lesmana Quartet*, the *Serge Ermoll Concert Ensemble*, *Tom Baker's Groove City*, the *Keys Orchestra*, the *Peter Dilosa Quartet*, the *Don Andrews/Peter Boothman Duo*, the *Bruce Cale Orchestra* the *Keith Stirling Quintet*, the *Mark Simmonds/Phil Treloar Duo*, and the *Bernie McGann Group*.

Of particular interest will be the larger jazz ensembles led by *Serge Ermoll* and *Bruce Cale*. *Ermoll's* 13-piece group, which includes a string quartet, is an ambitious attempt to play free jazz, or improvisation without tonal centres, in the context of music that usually remains in tempo. The past performances of this group have shown



JOACHIM KHUN



ANITA O'DAY

that, because the music swings, it is enjoyable and accessible to many who might not normally like free jazz, while at the same time, the soloists are afforded a great amount of melodic and harmonic freedom. Similarly, the *Bruce Cale* nine-piece orchestra is working in an original field. The brilliant acoustic bassist *Cale* has re-scored many of his compositions for the larger group. Previously, *Cale's* works have usually been heard in a quartet context, and they sound doubly impressive with the additional colours brought to the music by the extra front-line instruments: two trumpets, two saxophones, trombone and euphonium.

Of the smaller groups, those led by *Bernie McGann* and *Keith Stirling* should stimulate great interest. *McGann* remains one of the iconoclastic figures in Australian jazz, in many ways a great original whose talent, in the opinion of most, has never been adequately rewarded. His great limitation is the nature of his tone on the alto saxophone — guttural, perhaps harsh — so that some people who have loved the alto saxophone from *Charlie Parker* onwards, feel that *McGann* does not do the instrument justice. Despite this, he is unquestionably a great jazz player.

The *Keith Stirling Quintet's* recent performance at The Basement confirmed my belief that it is the best-equipped and most interesting contemporary jazz group in Sydney. Only the *Bruce Cale Quartet*, which performs rarely, is in the same class for brilliance, energy and jazz spirit. *Stirling* has had some trouble in settling on the right drummer for his group, but the young drummer *Matt Dilosa*, who appeared with him recently, may have filled the breach. An explosive and stunning jazz trumpeter, *Keith Stirling* needs the right environment to produce his best, and if the sidemen are not with him, he can sound erratic. Sydney jazz fans will be looking to him to produce the goods during this festival.

It will also be interesting to hear the *Mark Simmonds/Phil Treloar Duo*, as this will be one of their first performances following their period of study in New York.

In addition, *Horst Liepolt* has produced a vast program of jazz concerts and performances which are also part of the Festival of Sydney in January. Various groups will be appearing at the Foyer of the Capitol Theatre, the Marble Bar of the Sydney Hilton, the Paradise Jazz Cellar, Martin Place, Hyde Park and jazz bands will be playing on the four ferries participating in the Great Ferry Boat Race. Once again, January in Sydney promises to be a hectic time for most of our best jazz musicians.

JAZZ

Australian Jazz : The State of the Art

by Eric Myers

At the beginning of 1981, the Australian jazz world is characterised by a ferment of activity which raises many fundamental questions. Is jazz an art form after all, to be accepted on equal terms with opera, the theatre, classical music and the other traditional art forms? Is it merely a commercial activity, which has to be marketed successfully if it is to survive? Is it the self-indulgent pursuit of an esoteric minority, or a pleasant entertainment which the mass of the people can enjoy?

The unique thing about jazz is, of course, that it can be all these things. This is why many argue that it is the one truly universal music; jazz appears in many guises, and is capable of a multitude of roles.

The music has one particular quality, which I put forward as a personal reflection: jazz has a peculiar capacity to alarm and unsettle many people who know little about music, but nevertheless feel intuitively that it is threatening.

Of course, we are talking about a relatively young art form — the true child of 20th Century turbulence — and history is peppered with incidents of jazz unsettling the conservatives. In 1926, *The Argus*, a respected Melbourne newspaper, described jazz as:

. a direct expression of the negroid spirit . it affronts the ear at every turn . . . It has degraded the modern fashion of dancing to represent more and more the dreary posturings and ugly contortions of the primitive African people from whom it emanates. Jazz is a noisily concealed perversion of the musical instinct.

Andrew Bissett, in his history of Australian Jazz, *Black Roots, White Flowers*, relates the scandalised reaction of Australian newspapers in 1928 to the fact that, in Melbourne, six white women were discovered by the police in various stages of undress and sobriety with six members of a touring all-Negro jazz band, Sonny Clay's Coloured Idea. Following a furore, the band was deported by Government order.

I would argue that, even in 1981, jazz is still widely seen as subversive. What is it about jazz that threatens and unsettles many otherwise intelligent and educated people who are unaware of the music, so arousing their insecurities that they become not merely apathetic about jazz, but actively opposed to it?

However, in Australia today, the prevailing prejudice against jazz has, to some extent, been broken down by advances in music education throughout the 1970s. Most conservatories and university music departments around Australia now include strong jazz components in their courses of study.

In 1973 the NSW State Conservatorium of Music initiated a part-time Jazz Studies Course, headed by the American saxophonist Howie Smith. Although there have been occasional mutterings from the diehards who believe that jazz cannot be taught, few would deny that the course has been a great success. In 1980 the position of Chairman of Jazz Studies was made full-time, and it was accepted by one of our most distinguished jazzmen, Don Burrows.

In 1979 the Summer Jazz Clinics began in Sydney and Melbourne as a result of initiatives taken by the jazz activist Greg Quigley, of the Australian Jazz Foundation (see separate story, p. 14).

In terms of the music itself, there is a great amount of activity, particularly in Sydney, across the whole spectrum of jazz. Visitors to this country usually notice first the

extraordinary durability of traditional or New Orleans-style jazz, which still proves a vigorous accompaniment to the serious business of drinking in Australian hotels, beer gardens and wine bars. Although this music is played in England and Europe, and in some parts of the United States, many people now suggest that the standard of Australian traditional jazz is the highest in the world.

Certainly the Bob Barnard Jazz Band's reception in America in 1976 when it was, according to all reports, the hit of the Bix Beiderbecke Festival in Davenport, Iowa, suggests that there is some truth in this view. The Bob Barnard Jazz Band is only the tip of the traditional jazz iceberg in this country. It is, in fact, a very polished mainstream/dixieland band, featuring cleverly arranged music, played by six fine musicians who have had extensive experience in many areas of professional music, including studio work.

Otherwise, there is a strong community of fundamentalist traditional jazz bands and followers, who engage in serious musicological arguments about the origin and authenticity of the music of the 1920s; many have spent time in New Orleans in recent years searching out ageing black musicians and uncovering new information about the real nature of the music.

Many who are dedicated to this kind of jazz are found in the Sydney Jazz Club and comparable societies in other States. The strength of the traditional jazz movement in the 1940s led to the first Australian Jazz Convention in Melbourne in 1946, and since that time, it has become the longest-running annual jazz festival in the world.

In the area of big band jazz, the range of professional activity has been severely limited by the fact that a big band is not a commercial proposition. The best Australian big band in living memory, the Daly-Wilson Big Band, only survived throughout the 1970s through a subsidy from the Benson & Hedges Company.

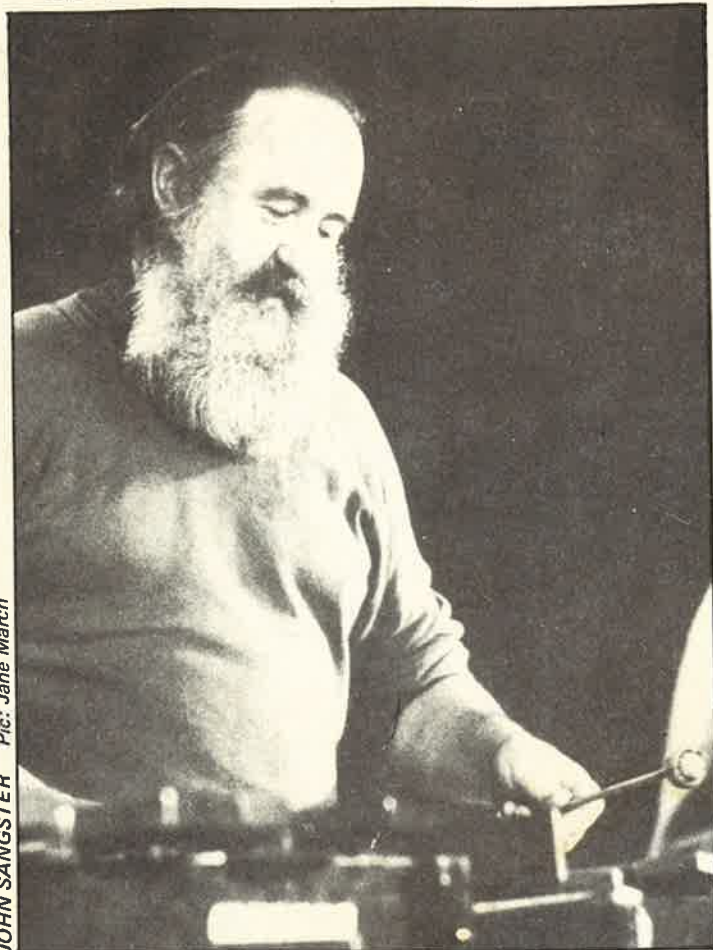
Still, there has been a considerable amount of big band activity in the capital cities of each State. In Sydney, the Daly-Wilson Big Band itself has proved to be an extraordinary clearing-ground for talented section players, and there have been a number of rehearsal and student bands over the years offering valuable playing experience.

In Sydney the best big band players are unquestionably world-class. When Toshiko Akiyoshi and Lew Tabackin came to Australia for the 1980 Sydney International Music Festival, they were pleasantly surprised to find that the big band of local jazz musicians steamed without trouble through their often difficult and complex arrangements, after a short, three-hour rehearsal.

The Young Northside Big Band (YNBB), functioning on an amateur basis (which enables it to be invited to perform regularly) has also been a real phenomenon, having released two excellent LPs, and made a memorable trip to the 1979 Monterey Jazz Festival. The significant thing about the YNBB is that, again, it is only the apex of jazz activity among young people in the suburbs north of Sydney Harbour. The YNBB's musical director, high school teacher John Speight, has a reserve big band rehearsing full-time, and approximately 30 high schools in the area have orchestras of 50 young musicians playing stage band or big band jazz.

It is perhaps worth noting here that, at the 1980 Manly Jazz Carnivale, held on the October long weekend, an un-

precedented 30,000 people attended over the three days, according to the Manly Tourist Promotions Committee. Perhaps jazz is on the way to becoming a mass pursuit.



JOHN SANGSTER Pic: Jane March

In modern jazz, there is a high level of activity, covering the whole spectrum of contemporary styles. Probably the most popular jazz is that played in the idiom best described as "mainstream/bebop", involving the possibilities of improvisation within linear, tonal, harmonic structures. This music is generally played with a hard-swinging bebop spirit, and most of the regularly working jazz groups confine themselves to this kind of music.

This does not mean that Australian jazz players are unaware of developments in jazz throughout the 1960s and 1970s. Certainly, no serious jazz player can ignore the insights of modal jazz, and the advances made by Miles Davis, John Coltrane and their disciples have been studied carefully. Most of our players have incorporated into their approach aspects of modal jazz.

Throughout the 1970s, many of our jazz players were attracted to electronic music, and went through periods of experimentation with the kind of music generally called "jazz/rock fusion". Recently, there has been a clear reaction against electronics, and many of our best bassists and pianists have gone back to acoustic instruments, which are widely believed now to have a greater potential for individual expression.

It might be appropriate to mention here that the writer is a Sydneysider who is not intimately acquainted with jazz in other areas of Australia. To a large extent, we have to rely on hearsay about the state of the art in other capital cities.

One thing is clear, however: Sydney is the New York of Australia in the amount and range of jazz activity, and its ability to attract jazz players from other States. A list of musicians who came from Melbourne originally, and now

make their homes in Sydney, reads like a who's who of Australian jazz: John Sangster, Bob Barnard, Stewart Speer, Alan Turnbull, Darcy Wright, Graeme Bell, Len Barnard, David Martin and others.

The vibraphonist Alan Lee, one of the most recent arrivals in Sydney, describes Melbourne as "depression city". It appears that only those outstanding jazz players who have important commitments outside jazz, or lucrative positions in the music establishment, will stay in Melbourne. The pianist Tony Gould, for example, is an academic at Melbourne University and a music critic, while the saxophonist Brian Brown is an architect and a jazz teacher at the Victorian College of the Arts and Melbourne State College. The saxophonist Graeme Lyall has, for some time, been a musical director at GTV Channel Nine.

The Jazz Action Society of NSW performs a great service by bringing periodically the best interstate bands to appear in concert in Sydney. In 1979 and 1980 we have heard the Brian Brown Quartet, the Ted Vining Trio, Pyramid Plus One, and Onaje from Melbourne, and the Glen Henrich Quartet from Adelaide. Also, the Melbourne traditional band The Storyville All-Stars came to Sydney this year for a series of appearances.

From the Sydney performances of these bands, it is manifestly clear that different areas of Australia produce different varieties of jazz. I used to find the intensity and aggression of Melbourne jazz players bewildering until I realised that they are the products of an unfamiliar culture which is difficult to appreciate from a Sydney perspective.

I now believe that Melbourne jazz is closer to British, than to Sydney jazz, and I have a theory that this has something to do with Melbourne's climate, which is not unlike London's. Sydney, on the other hand, has an outdoor, sunshine culture. But it would take a highly skilled musicologist to clarify the subtle differences between regional variants of Australian jazz.

Over the past ten years, Melbourne's Brian Brown Quartet has carried the torch for "free jazz", or the variant of improvised music which has tended to burst the normal melodic and harmonic parameters of western music. In Sydney, various groups of players centred on the pianist Serge Ermoll have also been active in this area.


Some now feel that free jazz, which has been played in the United States for over 15 years, has now run its course in that country. However, in Australia, there are signs that it has been taken up enthusiastically by young musicians who have not previously been experienced in orthodox jazz. In 1979 the Keys Music Association, dedicated to "modern improvisational music" was set up, and with the help of an Australian Council grant, ran a very successful series of concerts during 1980 at the Australia Music Centre.

Over the past two or three years, there has been much talk of a so-called "boom" in Australian jazz. There is some evidence to suggest that this is so, particularly in Sydney. But a more modest conclusion is that, in relation to the past, local jazz is only more healthy than it has ever been before.

The most depressing fact about Australian jazz is that many of our brilliant and creative contemporary players rarely perform. Consider these names: Roger Frampton (piano & saxophones), Bruce Cale (bass), Paul McNamara (piano), Bernie McGann (alto saxophone), Bob Gebert (piano) and others in Sydney, probably Brian Brown (bass), Tony Gould (piano) and Keith Hounslow (trumpet) in Melbourne. Why are these extraordinary musicians not out playing in regular venues? They represent the creative end of Australian jazz, where the art form is evolving, and while players of this calibre are unable to find an audience for one reason or another, Australian jazz activists still have much to do.



Ed Gaston — STATESIDE



I hadn't been home to North Carolina for eight years and I was concerned re my dad's health. I wanted to take the family along and there were many important factors to be considered, like education, you have to be very careful that the timing is right so it won't interfere with school programs. As well, I wanted to try the L.A. scene to find out for myself 'where I was at' musically. I felt I was at a turning point in my career and the time was right.

We left in December of '77 and took a train across from L.A. to New Orleans then up to Carolina, spending Xmas with all my family. In January we took a train to Washington D.C. where we almost froze to death, never been so cold in my life. We spend a few days at that wonderful Smithsonian Institute, what a place and we stayed with a singer and her husband who had both worked with me on the HAL McINTYRE Big Band, way back. Then, on and up to Pennsylvania which had recently been flooded when the ice and snow melted after a previous freeze, en route to New York but the train got snowed in and everything in New York was at a stand-still so we didn't make it and went back and on down to Florida.



Pic: DJ Gaston

Miami, that's where we did the interview with JOE VENUTI, what a beautiful man he was. He looked so well when we were there. I got to play with him, did one set and we really got firing and he asked me to do the next set, what a thrill that was for me, such a fantastic player. While there, we were staying in the same motel as ZOOT SIMS, another interview, spent a whole afternoon together, that man has a mind as sharp as a tack, I 'sat in' the last set and by that time Zoot was a little out of it and sat on the side of the stage but he still played brilliantly. Also got to sit in one night with an old acquaintance, trumpet and saxophonist IRA SULLIVAN, from Chicago, used to be with JAZZ MESSENGERS for a while, had a good piano player with him' EDDIE HIGGINS,

Pic: Edmond Thommen

also from Chicago. Worked some gigs in Miami with trumpeter DON GOLDIE, used to work with JACK TEAGARDEN, his father used to play with PAUL WHITEMAN, BOB BARNARD knows Goldie. Altogether we spent a month in Florida, rode the air boats in the Everglades, saw the Kennedy Space Centre, stayed with some ex-Water Follies mates of Dianas, heard quite a bit of local jazz, played quite a bit, had the usual problems of travelling with an acoustic bass.

We went back to North Carolina for awhile then returned to New Orleans. Played there at the Hyatt with AL BOLLETO, used to work with his sextet in Chicago. Apart from the PRESERVATION HALL BAND, wasn't too much happening at that time, AL HIRT was out of town. We went to the HERITAGE JAZZ FESTIVAL, an annual event which is also known for its Creole cooking available at stalls set up near the tents. Ran into GEOFF BULL, he was blowing at a club in town, happy music.

Almost forgot, Diane did an interview with DON ELLIOTT from New York, real good vibes and mellophone player. MARYLOU WILLIAMS had a trio on the same bill. MARION McPARTLAND was in town with her trio, I remember that a friend of mine, BRIAN TORF from New York, was on bass, a beautiful player. He usually works stateside with GRAPPELLI although now Stephane is carrying his own French bassist, believe Brian is now working as a duo with SHEARING.

We drove back to the west coast, some 3,000 miles (I'm not into kilometers yet), visited the Alamo and Tombstone, also the Living Desert, 'en route'. That was some trip and poor Mr bass was towed along behind in a U-Haul trailer.

One of the first jobs I did in L.A. was with a drummer friend, CHUCK FLORES. He is mostly into teaching and doing casuals these days but he had a group at that time with BOB MAGNUSSON on bass, he is one of the finest players I've ever heard. We became good friends and I learned a lot from him and subbed a lot for him. Two other bassists you may not have heard of here, HARVEY NEWMARK (actually, he was in the first group I went to hear in L.A. I remember thinking, wow, are they all this good?) and JOHN GIANNELLI. Harvey was working in TED NASH'S group, Ted is Dick's son and a fine reed player, DICK BURKE was on drums, RANDY KERBER on piano. ERROL BUDDLE was with us that day.

When you first hit town you want to dash out and hear everything. After a few months you calm down a bit and realise that most of the players are members of the 17,000 plus musician's local and they are around to stay. Eventually, I was fortunate enough to get to play with most of the good jazz players. It certainly brings up your level of playing. The scene being what it is in L.A. (I'll explain that later), there are rehearsal bands getting together almost every day. The union provides the rehearsal rooms for one dollar and they are busy all day, 6 days of the week. You can always be sure of hearing a lot of good music being played there.

Had a call from HARVEY NEWMARK one day and with an hour's notice, he asked me to sub for him on the BILL HOLMAN BIG BAND. I almost, forget it, lets just say I was scared. I knew the line-up — NICK CEROLI on drums, (MERV GRIFFIN Tonight Band), BOB COOPER (still married to JUNE CHRISTIE), BOB ENEVOLDSEN, DON RADER, BUDDY CHILDERS and LANNY MORGAN, all regulars with the band. I had heard the charts weren't easy, most of the band had been playing them for some time. My eyes were almost out of my head, the next set I calmed down a bit, mustn't have been too bad as that was the first of many enjoyable sessions with that band. There are many rehearsal bands, I don't recall hearing any bad ones and most were excellent. I played with quite a few that included BOB FLORENCE, JOE ROCCISANO, DAVID ANGEL Big Bands. There was always a good line-up, people like BILL PERKINS, BUDDY CHILDERS, RAY PIZZI, KIM RICHMOND, CHUCK



Pic: Edmond Thommen

Back in Australia: Ed and friends.

(Opposite: Ed with Joe Venuti)

FINDLAY, BOB COOPER, BOB HARDAWAY, BOB ENEVOLDSEN were regulars.

Re the L.A. music scene. Because there are so many musicians (and I only quoted you the union members), the work is more channelled than here in-as-much as the musicians who are in the casual scene are almost the sole property of a particular booking agency and are expected to always give that agent priority. The same with the studio scene, you don't turn down too many calls, especially when you are making \$100,000 per year plus which is what the top guys earn. There is no way anybody can make a living playing jazz in L.A. no matter who you are, they must tour. I did a 2 week tour with BARNEY KESSEL, we picked up a local drummer to complete the trio. Barney was telling me that one day he was in the studios and suddenly asked himself, 'What am I doing here?' That was the start of his touring.

Pit work pays excellent money in L.A. Of course, there is plenty of work in this field as you can imagine. I was fitting in a theatre job which was only taking up 12 hours per week and I was getting \$470 on top of my usual money, which was nice.

Most of the musicians do stateside tours. I went to Atlantic City, Reno and Vegas, with singer BOBBY VINTON. LLOYD MORALES was the drummer. Bobby, known as the Polish Prince, is very big in the states. We toured with six musicians and used house bands which are excellent because the money is so good in those clubs. Like the League's clubs but on a larger scale of course. MONTY BUDWIG went out next with Bobby. I did a variety of work, demos with ALAN COPELAND, Q WILLIAMS, CHET CHRISTOPHER, FRANCOIS VAZ (once married to CARMEN McRAE), TEDDY EDWARDS BIG BAND and TERRI THORNTON.

A lot of the casual work is private parties. I guess I never really got blasé about seeing movie stars although you spot them frequently when living in L.A. and of course many of the parties are for them. Worked JERRY VAN DYKE'S Club near where we were living. He had some good groups. One night we had ALAN BROADBENT on piano (that Kiwi is killing them over there, he usually plays for the Academy Awards), FRANKIE CAPP on drums, MARSHAL ROYAL (ex BASIE lead alto), BILL BERRY — trumpet. Also worked with various trios there — ROSS TOMPKINS (piano — CARSON Show), also MARTY HARRIS — piano. Marty is with TOM JONES now, he was with DIANA ROSS. Both great jazz players. Worked off and on with DICK CAREY, he always had good players like GENE ESTES and TOMMY NEWSOM (sub band leader CARSON Show for DOC SEVERINSEN). We did some outdoor jobs that were sponsored by the union and the State of California.

To get together for 'a blow' is unusual apart from the rehearsal bands but AL PORCINO came out from Europe

and MED LORY got a pick-up band together and gave me a call. Some pick-up band with Med and CONTE CANDOLI, NICK CEROLI, LOU LEVY, BOB HARDAWAY, I think BOB ENEVOLDSEN, BILL HOOD and of course, Al. It was in a garage and it was a stinker of a day but nobody cared, there were lots of refreshments and we all had a ball. Those days are long remembered.

There's another kind of job in L.A. called 'sidelining.' It pays quite well with little work and long hours. You are the 'on camera' band for a movie, more often just miming. One call I had, we had to be at Malibu Beach at 6 a.m. in our dinner suits and we didn't do anything until about 4 p.m. and finished filming at 7 p.m. I had to start another job at 8.30 p.m. I learned my lesson about 'sidelining' — they can keep you as long as they like, no matter what, you can't leave 'the set'. Another typical L.A. gig is 'warm-ups'. You warm up (hopefully) the T.V. studio audience before filming and between the 'takes.' These jobs are pleasant, the money is quite good, they don't take too long and you get to play some nice jazz. We did them for Taxi and Angie and The Last Resort. They're fun to do and quite interesting.

By the way, you can go on a 'casual' in L.A. and play at some lavish do in some mansion for 6 hours and watch the guests drinking eating all night and more often than not you don't get anything, maybe a coffee. Maybe the guests thought we were animated Musack!

You get to do quite a few school concerts as part of their music educational program. You might do a program of jazz, gospel or classical. We did one for the educators that involved all three.

Just prior to leaving, did a couple of nice jobs, with DICK SHREVE (was with ANDY WILLIAMS for 6 years), a great jazz pianist. We worked together a lot, became close friends. One of the jobs was just he and I with singer SUE RANEY, good vocalist, worked the Chevron here in the 60's when TERRY WILKINSON was bandleaders. The other job was at the WESTWOOD PLAYHOUSE, just Dick and I. MADELINE KAHN'S mum (can't think of her name) put on a one-woman show for their friends. MEL BROOKS and wife ANNE BANCROFT gave us some nice compliments and CARL REINER was there too, Sat in on a number of occasions with GEORGE SEGAL (actor, good bongo player) and his BEVERLY HILLS UNLISTED JAZZ BAND, we would blow at the bass player's home in Beverly Hills. That's L.A. always something interesting happening and if you don't mind the smog and violence, might be a good place to live, was once, many years past.

I am delighted to see what is happening here, both in the field of music education and playing. The enthusiasm, the standard, the general interest. I have heard so many excellent players since our return. I would like to see all the musicians have the opportunity to get to the states and see and hear what is happening there. The standard is higher by virtue of competition and numbers and the playing situation all through the school years, but it can be done here, it has started and it is up to all of us to keep the ball rolling. Thanks to the media, the promoters, the musicians, the teachers, the audiences, to the Art's Council, this magazine and to everyone who lends their supports, there is a big, bright future ahead. It is time we started greater export of our talent, give them an airing, expose them.

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BOOK REVIEW



The bookshelf of Australian jazz publications is a slim one. Three years ago pianist Dick Hughes brought out his autobiographical 'Daddy's Practising Again' and almost two years ago Andrew Bissett's historical 'Black Roots, White Flowers' appeared.

Now there is a worthy addition to the meagre list — 'Norm Linehan's Australian Jazz Picture Book'.

Norm has been a familiar figure on the jazz scene for many years. Mainly Sydney based he is an avid Convention attender, often in an official capacity.

It is a very rare jazz event of any note that does not have Norm in attendance with his camera. And from over 30 years of such work and thousands of pictures Norm has selected his best for a book that is essential for any jazz fan, collector or historian.

The shots range from a 1946 street parade for Graeme Bell to late seventies pictures of such as Judy Bailey, Errol Buddle and others.

And it is not all pictures of bands or musos playing; there are many shots of them and their fans relaxing as only they can.

Norm is adamant in saying that it is not a history of Australian jazz since the war — but a personal record and selection of an era that saw jazz in this country change radically and indeed come of age on the international scene.

Graeme Bell first went to London in 1946 and played a major part in that city's post war jazz boom; Errol Buddle is back home after building a reputation as a top bebop reedman, to give but two examples.

Norm has covered all this to perfection. Early shots at the Ironworkers, the Adrian Mott Hall and many conventions start a sequence that runs right through to some excellent shots of Judy Bailey, Norm has caught her playing style beautifully, John Sangster and Len Barnard.

Indeed one of the amusing fascinations of the book are the 'before and after' shots of some prominent musicians.

Early shots of such as John Sangster, John McCarthy, Col Nolan, Bob Barnard and Ray Price are followed later by more contemporary shots. And on a more serious note it is a reflection on the administrative work of people like Norm and many others that all those

mentioned above are still very prominent in jazz.

Appropriately the foreword is by Graeme Bell who says that jazz and particularly jazz musicians need this sort of record to enhance and compliment their efforts.

The book is published by Child & Henry in Sydney and is available at \$16,95.



...and we've also heard

TV film maker Brian Brown has produced an excellent hour long special on the recent tour by singer Michael Franks with Sydney group Crossfire. It covers every aspect of a tour by a major figure — the behind scenes management hassles, introductions, rehearsals and the organisation behind a nationwide tour. But there is plenty of music as well as interviews with Franks and members of Crossfire. A happy circumstance during the filming was the announcement that Franks would make a live LP with Crossfire whilst touring. The events leading up to this rare event are well documented. No dates for showing have yet been confirmed, so keep an eye on your local TV programmes.

Incidentally, the record will be released by WEA late in January.

Don't bother relaxing after all the great names here in January and February — there's more to come in March and April. American stars are realising what a great audience there is in Australia and tours are being negotiated for Dave Brubeck to repeat his success at Sydney's Regent Theatre in January last year, and for top reedman Dexter Gordon and Art Pepper.

Richard Bradley's jazz movie 'Southern Crossing' is doing great business in Sydney and will soon be moving interstate. It was made at the Regent Theatre in January last year and features the Dave Brubeck Quartet, Les McCann, Herbie Mann and the Family of Mann including Linda Sharrock, and Toshiko Akiyoshi/Lew Tabackin big band made up of Australian Stars, local artists are Judy Bailey and John Sangster, Ricky May, the Young Northside Big Band and Galapagos Duck. Much use is made of tight close-ups to lose the concert hall feel and the movie moves out onto Sydney Harbour, down to the Basement and includes a surfing sequence. Watch local papers for the dates in your State.

Rumours abound in Sydney on the formation of an Australian Jazz Quartet and it will be specifically designed to tour major venues interstate. At this stage it looks like being Errol Buddle on reeds, Col Nolan, piano, Ed Gaston bass and either Warren Daly or Laurie Bennett on drums. More details in the next issue.

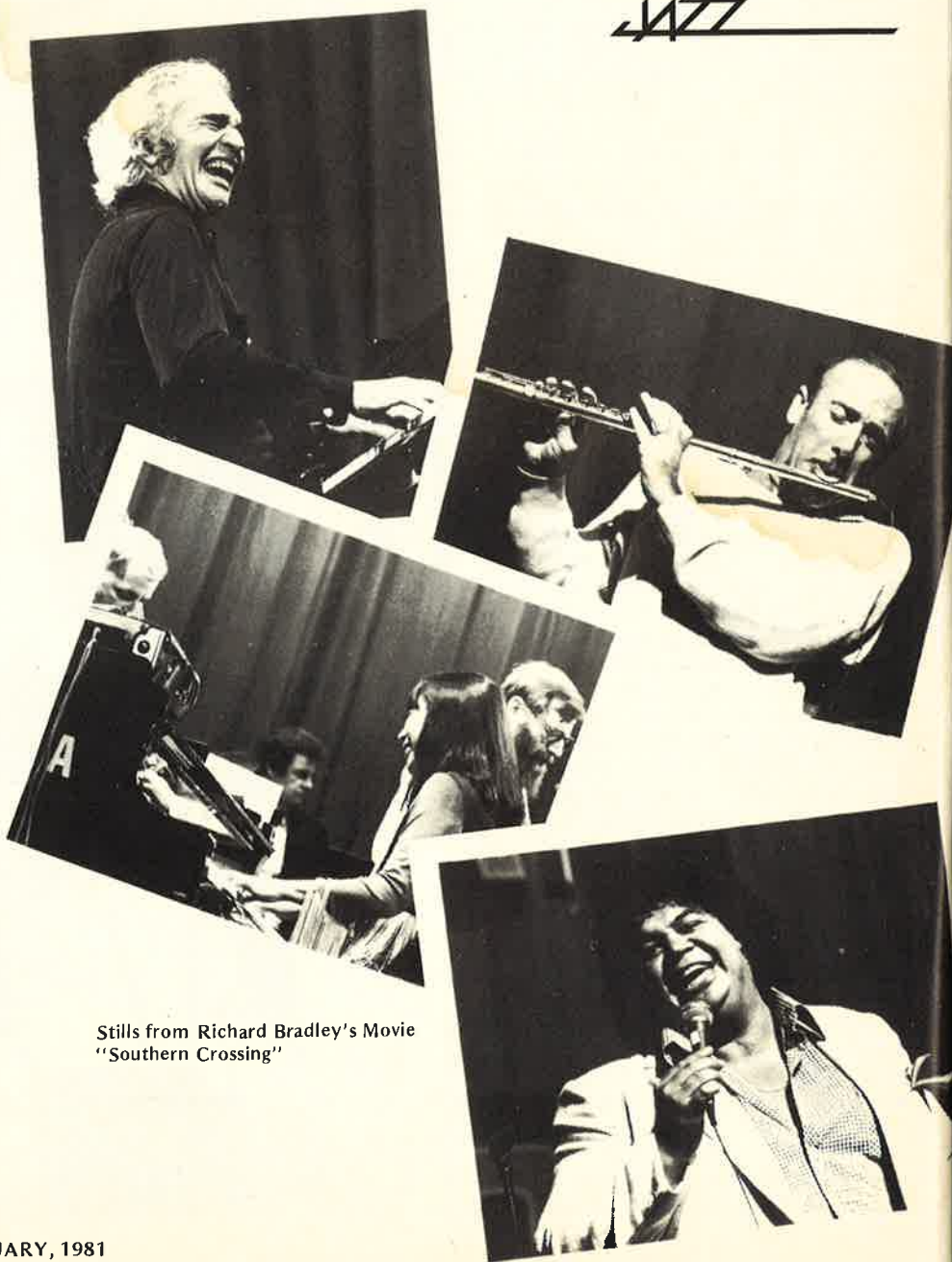
Here's an astounding piece of trivia — Errol Buddle and Bob Barnard have never played together, well not formally anyway.

A situation that is about to be rectified. Sydney drummer John Hewitt is turning to management and the group will have, apart from the aforesaid, Ed Gaston on bass, Terry Wilkinson, piano, and Len Barnard drums. They are scheduled to appear in Sydney's Paradise Jazz Cellar on a couple of Monday nights in February.

Phil Haldeman, that promoter of all that's good in Australian music and the subject of our 'Behind the

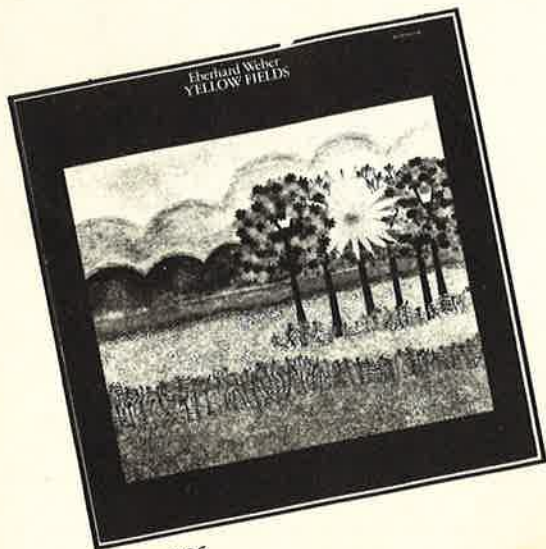
Mike' series next issue, will play nothing but Australian music on his 2KY 'Weekend World' programme, 9 a.m. to 3 p.m. Australia Day, 25th January. Knowing how Phil loves his jazz, there'll be plenty on the programme.

Georgie Fame was loud in his praise of local musos when he left for England in late November. Good news is that he will be back this coming November. In the meantime look out for his new album which he will be putting down shortly. With him will be Annie Ross, of Lambert, Hendricks and Ross fame, and all numbers will be Hoagy Carmichael material.

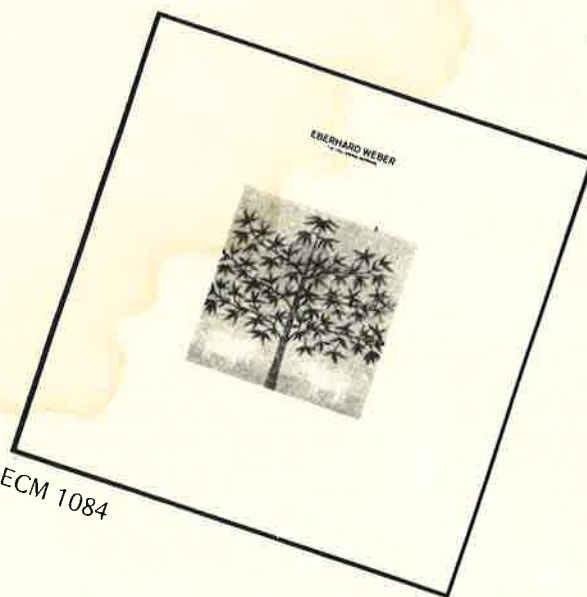


Stills from Richard Bradley's Movie "Southern Crossing"

Eberhard Weber & COLOURS



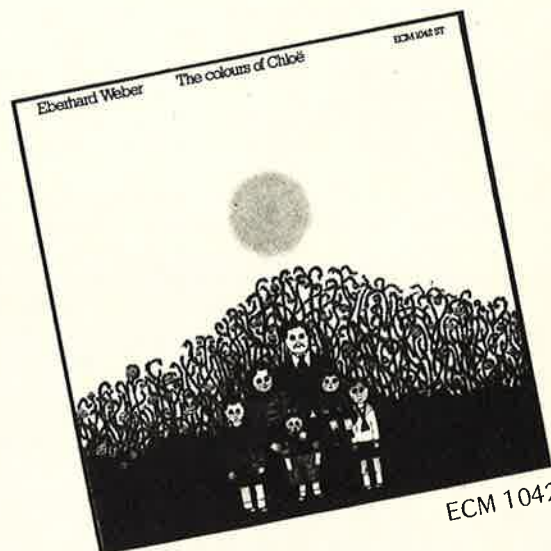
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The Len Barnard Story (Part 1)

**“ the rate for
an evening gig
was 7s 6d to 10/- ”**



In a recent conversation with Don Burrows, we both decided that the thirties in Australia were great years in which to grow up. I don't expect everyone to enjoy reading reminiscences – but I have the usual wistful hopes. I arrived as the farthing was going out as viable currency, but half-pennies were still reasonably capable. Coleslaw was totally unknown, and all the shops were a bit musty by present standards. Perhaps because there was no processed food. One could buy a 'ha'porth of specks' from a fruiterer – quite a large bag of apples, pears and bananas that were approaching over maturity. Cheese was cut with wire, butter with butter-pats and weighed on brass scales. Bags of broken biscuits from the grocer for a penny. Were people so fastidious in those days that they shunned speckled fruit and shattered biscuits?

My small, pimply friends and I would sit by a canal on Point Nepean Road, eating our 'specks' and identifying the traffic.

Hupmobiles, Capitol Chevviés, Amilcars, Fiats, Studebakers, Hudson Terraplanes, Plymouths, Pontiacs and the odd Stutz Bearcat.

At home we had radio (wireless) and records. Ray Noble and Al Bowly – "Sweet Virginia", "By The Fireside", "Time On My Hands". The indispensable piano pieces of the day were "Nola", "Polly", "Kitten On The Keys" (by de Pussy, as The Champ would say!), and Frankie Carle was just emerging as a rival to Charlie Kunz.

My Dad (The Champ) and Mum were musicians and the going rate for an evening gig was 7/6 to 10/-. They would get a pound or 25/- for a ball till 2 a.m., and often got home at daybreak. There was plenty of wassail in the musical world then as now. We had lots of musical evenings at home, and a neighbour would come and play our piano in the Shefte style. He was Rupert Brophy, a delicate man with a nervous dog. He featured flared trousers and side-burns – not quite an anachronism then, but he'd have been perfectly in style four years ago.

The Champ would drink almost anything, but one evening I recall Rupert offering him an orange gin. He (The Champ) said it was – "an outrageous prettifying of honest booze –". Another neighbour was a Mr. Gurney who suffered from an

'ulster in the stomach' according to Mrs. Gurney. He always had the smell of raisins about him, but in retrospect, I think rum. He wore his Anzac medals daily all year round. The Champ liked Duke Ellington – "a really hot band, and you should hear that Sonny Greer on drums, and Wa-de-Da by Cab Calloway is the hottest record you'll hear in 100 years –". I hadn't quite reached the age where I went through life looking at things until they made sense. To me then, jazz music was racy, exciting, and as natural as food, nourishing my first cerebral needs, as was the day in 5th Grade when teacher Henry Virtue utterly floored me by using the word "lackadaisical". When I joined the family band in the latter thirties, we played, "That's a' Plenty", "Deep Hollow", "Casa Loma Stomp", "Sweetheart Of Sigma Chi", "China Boy", and "Hot Lips".

Other bands about Melbourne were "Digger Tilney's Town Toppers", "Al Davis and his Rhythm Aces", Jay Whidden's Orchestra at the Palais de Danse, St. Kilda, Joe Watson's Band or Ray Tellier's Band alternated on Sunday afternoons at Wattle Path, a large Devonshire Tea pavilion on the Yarra bank, which became the "Green Mill" and later, the Trocadero. I got to play in two other bands apart from the family group – Fred Holland's Orchestra, and Harry McWhinney's Myola Melody Makers. Fred taught me a lot about chord progressions. He was a devotee of Corio Whisky, and would keep me back, after many a night with his – "now-just-listen-to-this" routine. A random thought is that I didn't hear much "bad language" in those days. It seems that the whispered obscenities and heresies of one generation have become the candid commonplaces of another. In those depression years, musicians could always scrape a few bob playing somewhere. Dancing was the rage – kerosene, sawdust and shaved (or pared) candles made the floor easier for the lovers of "sprautz" – pivots, reverse pivots and quarter-turns. The usual advertisements were:–

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The Mulvogues were a large Irish family from Mentone – 6 brothers, all cricketers and hefty drinkers. Bernie Mulvogue was the liveliest M.C. and he "called" the Alberts Quadrilles



Mrs. Cook, who was leader of this group at the Peninsular, Hastings, Vic. Norm Turrell behind the Champ, this time on reeds. The bass player and the player on his left are unidentified.

Opposite: Len's mother on piano, Howard Plummer and The Champ on drums, incidentally using Len's bass drum.

with stentorian bellows. Whenever the crowd did the wrong steps or reversed on each other like nervous cattle, he would stop the whole thing — roar — “a bloody atrocious exhibition” — turn to the band and say — “wouldn't it?” and start all over again.

In 1939, the family band began a regular job, thrice weekly, at the Wattle Palais, Frankston. This was promoted by Johnny Riordan, a pig-farmer-drummer (he fed his pigs with enormous vats of scraps from the Mess at Flinders Naval Base). The Champ was on tenor sax and the bandstand was a raised dais near the ceiling. Admission was 4/-.

There were always dense crowds — and often a crash from the Gents area, or the sound of window gratings being pulled out, whereupon Johnny would hand the sticks to The Champ — “Quick, Jim, take over the drums. They're breakin' in down the shit'ouse —”.

On those nights at the Wattle, and sometimes at Mount Martha House, the pay was 30/-. The whole band would be driven down by The Champ in his old Capitol Chev tourer. He was a great believer in pieces of twisted wire as a fix-it-all, and the old Chev had yards of the stuff — keeping the mechanical windscreen wipers together, the roof on, and the choke adjusted. One night, they took a long, thin drummer named George Craig, a professional footrunner who trained on egg-flips. George's bass drum (a 28" monster that Paul

Whiteman would have coveted) was tied to the roof of the old Capitol. On the way home, they ran into a monumental thunderstorm plus speedy gale, and the drum blew off and proceeded down Oliver's Hill at quite a clip. George kept saying — “Jeez, it's cold —” from the depths of the cosy back seat (I remember that smell of oil, canvas and leather) while The Champ, in his stiff-shirted dinner suit, pursued the runaway drum, then carried it all the way up the hill.

He secured the drum to the roof, his face lashed by hailstones, and Mum remembers him saying quietly to himself — “What a wicked night. Oh! It's a wicked night”. Then the car wouldn't start! The Champ was in the rain again, his head in the engine, tinkering and rattling things to no avail. It was then that he said, darkly — “God damn it. Bugger it! —”.

Beer was 1/- a bottle, and at the end of each week The Champ and my two uncles would pool their resources — “I've got two bob — I've got four — I've got two — Right let's go and get on with it —”. Hitler had made all the newspapers, and I made it to High School in February, 1940, sharing with the other kids the certain knowledge that the war would be over in a couple of months. But the thirties were great years, even allowing for the depression; at least there was energy and optimism and big soups, stews and steak and onions.



The Champ, Len Barnard and Howard Plummer at the Mentone City Hall.



next issue:

Don Burrows: *Australia's first Professor of Jazz*

Festival Round-Up: *Pix and reviews of the major festivals*

Behind the mike: *Phil Haldeman, Phil is a jazz lo: solid advocate for Australian talent*

Toshiko Akiyoshi: *2MBS FM's Joya Jensen into the world's top big band leader*

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