

JAZZ

The Australasian contemporary Music Magazine

May/June 1981
\$1.00

Eric Myers on
**THE
YOUNG
LIONS**

the 1st
Readers
Poll Awards

Behind the mike —
IAN NEIL
by Jack Kelly

The Len Barnard Story
(Part 3)

LESTER BOWIE
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MIKE WILLIAMS' NEW BOOK
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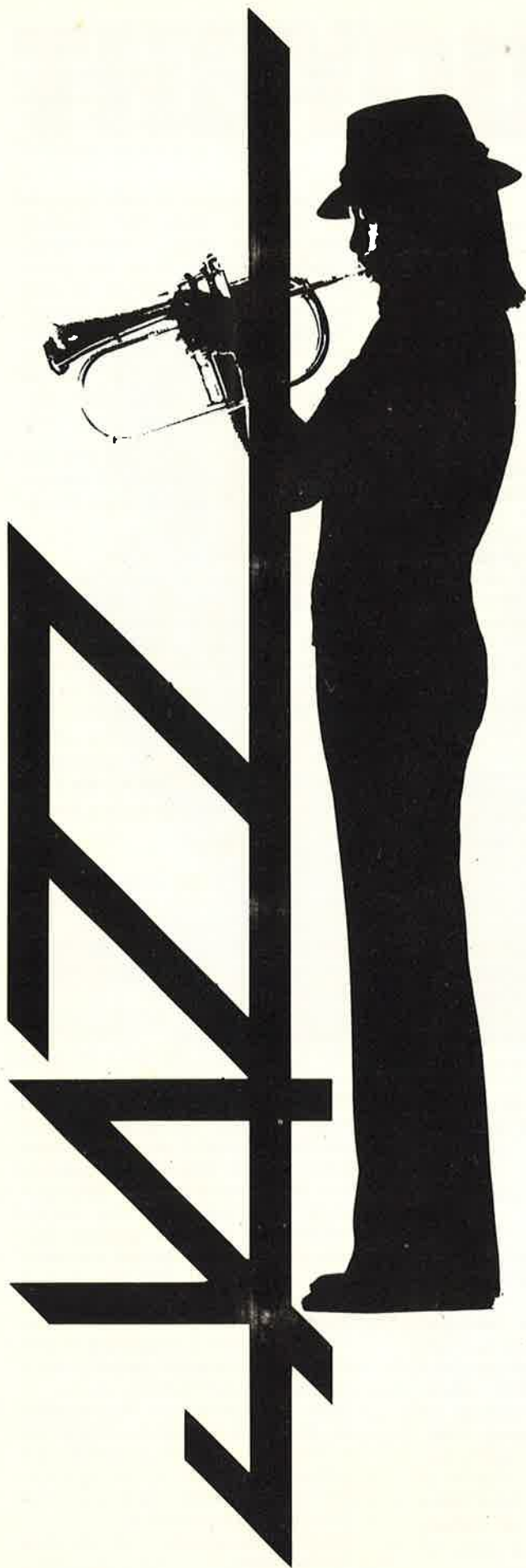


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Edit.

In the March/April issue I touched on the responsibilities of promoters to not only provide top class music but also do the right thing by visiting artists.

Since then a disturbing scene has emerged.

The jazz part of the Sydney Festival had a box office budget of \$84,265 and finished taking a mere \$29,824.

One of the big names here in January was not paid for the New Zealand leg of his trip. Fortunately one of our best promoters had the decency to make up the amount — carrying the loss themselves.

And more recently there have been unconfirmed reports that several overseas musicians are owed \$13,000 for a brief trip.

While much of this may well be rumour or at best unconfirmed, the impression could well go back to the States that Australia is not the place to visit resulting in a reluctance of jazz stars making the long trip to this part of the world.

And this will be to the detriment of jazz fans generally and to those promoters who know how to handle the Australasian part of the international jazz circuit.

It is simply not good enough to bring artists here underpromoted, housed in unsatisfactory accommodation, no social activity outside their gigs, to play in inferior venues without the compliment of a decently printed programme and first class support.

Make no mistake, artists coming to this country are experienced travellers with most having played in every jazz-loving country of the world.

They know what to expect and if Australia and New Zealand are to take their rightful place on the international circuit then amateur promoters must leave the business to the more professional promoters who know what should be done.

DICK SCOTT
Editor

From the Art Director:
To Dick Scott:
Apology for leaving
out 1 by-line in
the last issue, shall
not happen again!

Letters

Dear Editor,

In your second edition of "Jazz" there were two articles that indicated that jazz was absent from Sydney airwaves — Peter Cane, "... let's look at another aspect where those interested in jazz is not catered for . . . RADIO." Jack Kelly in his article on Phil Haldeman . . . In Sydney one commercial station and one guy have made a breakthrough. The station is 2KY and the guy is Phil Haldeman.

It's true, Phil Haldeman, an excellent broadcaster, has made a breakthrough on commercial radio, however even he would admit that 2BL has been programming for years the type of music he programs. Indeed he and his producer, on occasions, ring ABC Radio for information about artists, titles, etc.

Notwithstanding that what I have to say applies somewhat across the board nationally, let's for comparison purposes deal with the ABC's Sydney station 2BL:

2BL — has a place in its music policy for jazz along with many other types of music.

2BL — plays more Australian content (not between midnight and dawn!!) than any other station.

2BL — plays all the artists mentioned by Messrs Cane and Kelly in their articles.

2BL — plays in specialist jazz programs, over 19 hours of jazz per week and an estimate of 10 to 15 hours per week throughout normal programming.

2BL — plays jazz recorded 'in house' by local and overseas performers.

2BL — rates number five in Sydney's 17 station market, and plays more jazz than any other station.

2BL — broadcasts jazz at the following times:—

Saturdays: 10.35 am to 11.00 am
THE WORLD OF JAZZ with Eric Child.

Nightly: 10.00 pm to midnight
MUSIC TOMIDNIGHT with Ian Neil.

Fridays: 7.15 pm to 10.00 pm
JAZZ ON FRIDAY with Eric Child.

Should the jazz broadcast on 2BL not meet with your taste, may I suggest to your readers that they try ABCFM or 2JJFM as neither of these stations have 2BL's brief of "first point of listener contact", their programs cater to more specialised tastes.

In conclusion, congratulations on your fine article on Eric Child in your first issue. Your magazine is a great asset for jazz in Australia.

PETER WALL Producer
ABC Radio Entertainment

Dear Peter,

Just got copies of your wonderful magazine from Bob Golden, Director of Artist Development, Concord Records. It is just great! Would you kindly add me to your mailing list. I am the Eastern General Manager for Concord Jazz label, and live in one of the great Music cities in the U.S.A. just outside Boston. There is some fine Jazz happening in this area, I can keep you up to date.

AL JULIAN
Eastern General Manager
Concord Jazz Boston, Mass. U.S.A.

Dear Peter Brendle,

First of all I would like to congratulate you and the "JAZZ" team on the excellent magazine which you have produced. I have really enjoyed reading the first 2 issues and I hope that "JAZZ" will be part of the Australian Jazz scene for many years to come.

Regards from
GRAHAM FISK
President, Perth Jazz Society

Dear Sir,

It surprises me that when I attend a jazz concert with a well-known overseas performer on stage, that Sydney audiences seem to loathe to give the preceding Australian group a warm response.

A case in point was the Jenny Sheard Trio which "warmed up" the first half of the Dave Brubeck concert.

Miss Sheard and her trio performed some tasteful, swinging standards, the lady's voice and piano were great, and I enjoyed her acoustic bass player more than Mr. Brubeck's son's performance on the electric instrument, but the response that was given to Miss Sheard was pathetic.

Are we now at a point where in Sydney we take our local jazz riches for granted, too disinterested to give them a few minutes' support before the big name performs?

Also, it might be an improvement at the Regent that a curtain be utilised, as at the moment the entrance and exits of the performers are comparable with prisoners being led to an execution.

Enjoy your magazine, all the best for the future.

Yours sincerely,
ARTHUR CARR

THE YOUNG LIONS

James Morrison and Dale Barlow

By Eric Myers



All photos by Edmond Thommen

James Morrison, 18, and Dale Barlow, 21, are perhaps the tip of the iceberg — only two of the extraordinary crop of talented young Sydney jazz musicians to have emerged in recent times. Both men have strong views on jazz and life, and recently they put them, with some eloquence, to ERIC MYERS:

If there is a dominant aspect of James Morrison's activities in music, it is the fact that he is wholly a participant rather than an observer. It may surprise many people to discover that this accomplished 18-year-old has rarely listened to jazz records other than a Dizzy Gillespie cassette which found its way into his car.

Also, he shows little curiosity about live jazz being played in Sydney. He rarely listens to other bands, and remembers going out only once in recent years to hear a group — the Don Burrows/George Golla Duo playing with the Renaissance Players.

When you discover something of James Morrison's background, you realise that this is not so surprising after all. He is basically a self-taught musician who plays an array of brass instruments — the valve and slide trumpet, trombone, euphonium, tenor horn, and E flat tuba — as well as the

piano. He had no music lessons until he attended the Jazz Studies course at the Conservatorium of Music two years ago. The academic approach, he says, did not come easy.

There is a simple explanation of Morrison's multi-instrumental ability. At primary school, he wanted to play in the school brass band, and there were no vacancies. So, at about the age of eight he taught himself to play all the brass instruments well enough to be the regular fill-in player. That's how much he wanted to be involved in music.

Commonsense these days would dictate that he give up most of these instruments, each of which requires a different embouchure or lip position, and concentrate on developing one horn. He agrees that his playing on any particular horn is handicapped by the others. "But I guess I persevere because I wouldn't have the foggiest which to give up," he says.

James Morrison's passion for jazz started about ten years ago in an unusual environment: his local church, the Pittwater Regional Mission. The minister ran a dixieland band in which he (the minister) played the trombone himself. Morrison was hooked on jazz at this early age, and was never very interested in rock music, which tended to influence most children.

THE YOUNG LIONS

"The jazz musicians seemed to be having such a good time," he says. "You know what dixieland bands are like. It just seemed honest to me, showing what they're about. Rock musicians struck me as a commercial venture — they were doing it for money, and weren't really into anything in particular. The jazz seemed like something completely different, more like a way of life."

James Morrison comes from a musical family. His mother Jess plays alto saxophone, his father George, a technical producer at the ABC, played clarinet, and his older brother John plays drums. Even now, they are involved in a musical production show called The K Company, which performs in the registered clubs.

The one theme that runs through James Morrison's life is that of early achievement. He formed his own dixieland band while still in primary school. In his first year at Pittwater High School, he had it announced that he was forming a big band. It was an ambitious and audacious move for a mere first-former, but he was surprised to find that many school musicians turned out and were willing to play under his leadership.

Immediately, and with no theoretical background, he started writing big band charts. In fact, he had heard very little recorded jazz, and possessed only one jazz record — Charlie Barnett Pays Tribute To Harry James — given to him by an aunt.

"Having my own big band was such an absorbing thing," he now says. "I was writing this music and inventing all these things and, to me, it was for the first time. I thought I was breaking new ground. Later on, I found that all my great new licks were actually clichés. It never occurred to me to stop and listen to what had gone on before."

The Pittwater High Big Band entered the City of Sydney Eisteddfod, in the Instrumental category. At this time there was still no category for jazz groups. James Morrison's description of the band's first Eisteddfod performance is itself a delightful illustration of how established values can be confronted by the jazz consciousness.

"On would come a school band," he says, "with the white gloves, blazers and ties, with the shiny shoes, and all the instruments looking perfect, and they would play a very tight classical piece, and all walk off together."

"Then the announcer said 'And now the Pittwater High School Big Band', and he said it with distaste. I wandered on in a denim jacket, and we were all very scraggy; we dragged on an amp for the bass; all our horns were dirty. I started clicking my fingers, whereas the other bands had started without a count-in."

"The whole place went into a hushed silence, and the adjudicator's face went slightly red . . . We came second — but it was a lot of fun".

Morrison's audacity is perhaps best illustrated by his performance at the Monterey Jazz Festival in 1979 with the Young Northside Big Band, which he had been invited to join as trombone soloist just before their departure.

He had been advised to play with careful precision for all the jazz buffs at Monterey but, at the actual concert, carried away by the enthusiasm of the occasion, in the two-bar break leading into his first solo in Tall Cotton, he began with a huge dixieland-style glissando with a growl. "All caution was thrown to the winds," he says, "but that's how I felt — like having a good time — and fortunately the audience saw that and liked it."

Morrison's fiery, melodic jazz style and his ability to swing, are qualities that were noticed some time ago by Don Burrows, who has on many occasions invited the young musician to perform with him. There is obviously a warm

musical empathy between the two men, even though one is only 18 while the other is in his fifties. It began at the Conservatorium, where Morrison would go to Burrows' office with a list of questions, and not leave until he had the satisfactory answers.

"Playing with Don Burrows is like the opposite of that phrase 'alone at last'," says James Morrison. "At last I've got someone to play with, who seems to be wanting the same things out of jazz that I do. I play with lots of musicians, and the bands hang together. With Don, it's like coming home. Although he's been doing it for years before I was born, it's like it was all set up just for me to play with — it feels like that. His playing is just what I think jazz to be."

"I've been told the Don's not hip," he went on, "even that he doesn't play jazz which, in my thinking, is preposterous. But what I first liked about jazz was that it was honest, and jazz musicians were doing something they believed in. I've still got to do what I think is right, even if it's unfashionable. With Don, that's where I feel at home."

James Morrison is seen regularly playing alongside Dale Barlow in the context of the David Martin Quintet. There could not be a more fascinating contrast between these two fiery young jazz players. Morrison sticks closely to the melodic implications of the chord changes, while Barlow, in a post-Coltrane style, seems to be always pushing the harmonic parameters. How does James regard Dale's approach?



"Dale has a different idea of what jazz is than I do," says Morrison. "His approach I'd describe as more intellectual than mine, if you like. He's worked more things out. Never let it be said that Dale plays only patterns — far from it — but he does think about the notes he's playing, and work out what to do. He wants to know what's going on and why, whereas I just take the dixieland approach, and blow."

At the moment, James Morrison's own quintet is playing at Scamps, in the Strata Hotel, Cremorne Junction, on Friday nights. And he is very keen on establishing the duo he has with his friend David Pudney, who plays trumpet, piano and bass. He would like to see the Morrison/Pudney duo with the type of large audience that the Burrows/Golla duo now enjoys in Australian jazz. The Morrison/Pudney duo, by the way, can be heard at the Paradise Jazz Cellar on Friday nights at 10 pm.

Those who don't know James Morrison might also be interested to know that he is a practising Christian, he likes sailing (he has been placed in the State Championships), fast cars, and flying (his brother is a pilot). Also, he has just become engaged. He has crammed a lot into his 18 years.

"I've always been ready before the world is ready for me," he says, "I seem to be doing everything early, and it's the same thing with music. I'm doing what I feel I have to do. I have no regard at all for what's the done thing, if you like — as long as the trend doesn't continue, and I drop dead at 30!"

On the face of it, Dale Barlow, 21 shares many things with James Morrison: as the son of the respected Sydney saxophonist Bill Barlow, who runs a music supplies business, he also comes from a musical family; he also studied in the various jazz courses at the Conservatorium of Music; he also first came to notice through the Young Northside Big Band, and established himself as one of its best soloists; he also has

played with some of Australia's leading jazz musicians, particularly in the Bruce Cale Quartet; and, of course, he teams up with Morrison in the highly visible David Martin Quintet.

But there the similarities end. If there is one fascinating thing about jazz, it is its ability to attract contrasting personalities who have little in common other than the jazz spirit. Dale Barlow is a highly different sort of rebel, with completely different values. Hence he finds himself increasingly drawn to other impulses in jazz.

Dale Barlow had piano and flute lessons from an early age, and was helped along by his father. At 13 he began classical flute lessons and by this time had taken up the saxophone. He attended Trinity Grammar School, and later did his HSC at a progressive school, the Australian International Independent School at North Ryde.

He studied Fundamentals with Bette Motzing at the Conservatorium of Music, took lessons from saxophonist Col Loughnan, and later attended the two-year Jazz Diploma course at the Con. He felt the benefits of this tuition: "There are certain things you just have to be shown, like how to play around chord progressions, how to make best use of your practise time, learning tunes, just being with other guys who are trying to do the same as you are. But it is a fairly academic approach."

"Jazz has got to be self-taught to a great extent, no matter how much tuition you have," he says, "because jazz is something that is so individual. I'm more or less self-taught, just from listening to a lot of guys and getting some idea of how the saxophone should sound and should be played."

Dale Barlow's major instrument, of course is the tenor saxophone. I asked him why the tenor was his favourite instrument. "It's got a very vocal quality," he says, "very similar to the human voice. I can relate to that sound and express myself through it. Also, it's a very versatile instrument. You can get many different sounds out of it. There are so

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THE YOUNG LIONS

many areas of the tenor that are still being explored, still a lot of new things to be done."

Anyone who has heard Dale Barlow would not be surprised to find that he regards John Coltrane as the greatest tenor player who ever lived. "I'd been listening to Coltrane for about two years before I started to seriously enjoy him, and try to emulate him to a certain extent. I didn't really understand him when I first heard him."

"Coltrane's got a fantastic sound, the most mature sound I've heard from anyone playing the tenor saxophone. Also, look at his evolution as a musician — he went through so many different phases, each one very different and remarkable at the same time. The early bebop John Coltrane is very different from the later avant-garde Coltrane."

"I've transcribed a few of his solos, I'm a great Coltrane freak. I think I've heard everything he's done. But I have other favourites — Dexter Gordon, Sonny Rollins, Joe Henderson..."

Barlow notes that when he was in Monterey with the Young Northside Big Band, he was most impressed by the black bands he heard, such as Woody Shaw's and Dizzy Gillespie's. He agrees that there is a difference between black and white jazz.

"There shouldn't be any difference between the two, but there is," he says. "I think you can hear it. Speaking generally, black musicians play with a lot more feeling and conviction, while a lot of white bands don't seem very genuine in their approach. But there are exceptions to the rule every time. A white guy can sound black — it's just a way of playing."

Dale Barlow increasingly finds himself being drawn to contemporary and free jazz. He enjoyed the performances of the Art Ensemble of Chicago in Sydney last year: "It's very exciting music, because there are so many different shapes and forms it can take. It moves through to many different areas. I had the same feeling when I heard the Sun Ra band in New York. They were doing things that sounded like Basie's big band, then they would break into totally free anarchy, then back into an R & B, back-beat feel. It was really exciting and interesting; you couldn't call it boring."

"For me at the moment, things tend to lean towards the free side, because that's the music of today. It's the only true way you can express yourself honestly, in a situation where there's no definite chord structure or rhythmic structure. Everything's up to you, and that takes a lot of awareness of the other musicians you're playing with, and a lot of knowledge just to come up with a melody. It's very difficult to create out of nothing."

Barlow is excited, therefore, about his inclusion in the new Phil Treloar Quintet which includes Treloar on drums, Mike Bukovsky (trumpet), Roger Frampton (piano) and Steve Elphick (bass). It is not a free jazz group, but it has the kind of flexibility which Dale Barlow admires.

"It's about the best band I've ever played with," he says, "just the rapport we all have is remarkable. Everyone plays really sensitively and with a lot of strength at the same time. All the songs have changes, but it's very much open to what the musicians do with it."

"In the middle of Blue And Green you couldn't tell half the time it was that tune, because we interact to such an extent that it can change the music totally and take it in a completely different direction."

With musical values like these, Dale Barlow's concepts are obviously far more modern or avant-garde than those of James Morrison. I wondered, then, what Dale thought of James's approach to jazz.

"James doesn't use to extensions, whereas I superimpose a lot of scales on existing chords," says Dale. "He's aware of

them — Roger Frampton was teaching them at the Con — superimposing diminished things on dominant seventh chords, polychordal tonalities, a more linear approach to playing through complex changes. But I think it's more geared to the way he hears music, rather than what he's been shown on an academic level."

"James hasn't really studied changes in a technical manner, but he's very much an intuitive player, which a lot of guys aren't. I really admire him for that. But that has its own limitations. When it comes to playing complex changes, knowledge is required, and sometimes intuitive players falter a bit."

Dale Barlow has made a point of studying changes, partly because people used to consider him just an ear player who needed to do some serious study, and partly because when he first started experimenting with free jazz, people thought he was unable to play bebop. It is ironic that, now he is well-prepared and well-equipped to play all these types of jazz, he is now likely to be knocked for being too intellectual.

This young man is obviously far more of an idealist than most musicians. He looks to go overseas, perhaps New York or Europe, where he believes (probably correctly) that there is a greater awareness of modern music than there is in Australia. He feels that there is not much real dedication to music in this country.

"People like Miles Davis and John Coltrane put their lives into music," he says. "That's what ultimately mattered to them. I think that's what's needed in Australia. A lot of people think that because you're dedicated to music, you close your mind to all other aspects of life, but music opens up other areas of your life. Being a good improvising musician requires a lot of knowledge, finding out more about the arts, more about other countries, more about the history of the world, keeping yourself physically fit, swimming, yoga, whatever. Music is a great teacher, it shows you a lot about yourself."

"I think the thing that needs to be concentrated on and developed in Australian music is an identity. In the other arts — painting, especially cinema — Australian works have a reputation abroad, and a very good one. People associate Australian films with the outback and general lifestyle. It's easier to express our everyday experiences through paintings and film than through music. There isn't really an Australian identity in music at all."

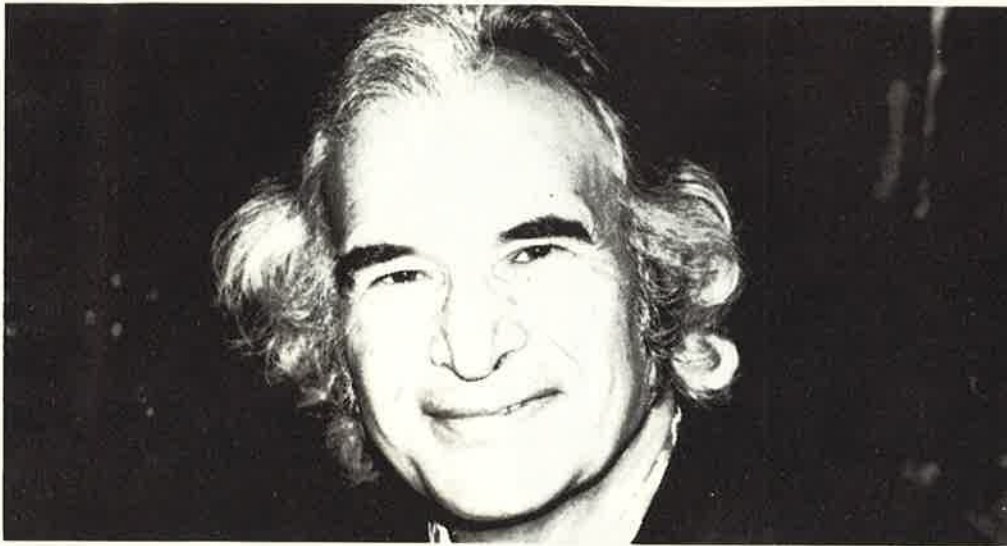
"What we need is a real innovator here, someone of the stature of Miles Davis or John Coltrane, to come out of the woodwork and take music in an individual and very Australian direction. We're not trying to create our own music."

Who can disagree with these sentiments? If Australian jazz continues to produce exciting young players with the firm convictions of Dale Barlow and James Morrison, then I guess the music of the future is in safe hands.

JAZZ



BRUBECK...HOTTER THAN EVER



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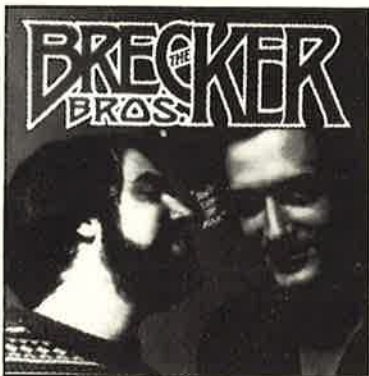


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Behind the mike: IAN NEIL



Pic: Edmond Thommen

With Eric Child, Ian Neil is at the very top in jazz broadcasting in Australia.

They both owe their pre-eminence to the fact that they broadcast for the Australian Broadcasting Commission which, over the years, has been kind to jazz.

Ian's *Music To Midnight*, for instance, is heard 14 hours a week over more than 100 ABC city and regional stations, giving him one of the world's biggest national audiences, in terms of area covered.

At 10.02 pm each night, the silky tones of Phil Woods playing *What Are You Doing The Rest of My Life?* ease in two hours of listening pleasure in outback boundary riders' huts and harborside penthouses.

Indeed, the very spread of the program deprives Ian Neil of an even larger audience.

In South Australia and the Northern Territory, *Music To Midnight* goes to air at 9.30 — maybe before a lot of people have finished their nightly assigination with the box.

And it doesn't go to Western Australia at all.

But, because of a freak atmospheric bounce, it is received with

some degree of regularity in New Zealand and there is a radio officer on a cruise ship in the South Pacific who often listens in the still watches of the night.

Many of his listeners — I'm one of them — listen in bed and regularly fall asleep during the program, only to be awoken by a harsh buzz from the radio when Aunty signs off for the night.

It doesn't worry Ian that a proportion of his audience drifts off during his show. It's just one of the hazards of late-night broadcasting.

Actually, sometimes the music tends to induce drowsiness. MTM starts the week with a gentle Sunday night serenade. Tempos are slower, voices softer and sexier, saxes slinkier and more seductive than they will be during the week.

It is really a beautiful way to end a weekend.

Monday, we've been hurled back into the workday world, the peace of the weekend is shattered irrevocably and the music takes a slightly more aggressive stance.

As the week progresses, the music livens up nightly until Friday and Saturday, when it takes on a harder, even feverish, edge.

Conscious that many people are listening at parties, Ian keeps the chatter to a bare minimum.

Indeed, the quiet, gentle Neil voice restricts itself to introducing tracks and artists, quite a difference to other nights when Ian's informed comment is one of the highlights of the program.

And then it's Sunday night again

ZZZZZZzzzzzzz Ian, now in late middle-age, wanted to be a broadcaster from his school days at Toowoomba Grammar, where he developed a taste for amateur dramatics.

His first job was with 4BH, a Brisbane commercial station.

Later, he switched to the ABC in Brisbane where, with Eric Child, he helped turn the sleepy subtropical town-trying-to-be-a-city into Australia's jazz capital — on radio, at least.

Eric was broadcasting his famous *Rhythm Unlimited* (grandfather of *World of Jazz*) and Ian began a week-night program called (ouch) *Spins and Needles*.

The two formed a friendship which is still warm.

Later, Ian took *Spins and Needles* with him when he was transferred to Melbourne.

The next few years passed pleasantly enough, but they are really outside the context of this story.

We pick up Ian Neil in 1973, when he assumed his present mantle.

A broadcaster whom many will remember with affection, Arch McKirdy, had for years had a late night jazz and good pop show on 2SM in Sydney.

It had a fairly large loyal following.

Then, in the late 1960s, 2SM decided they'd catered for the oldies long enough and threw themselves headlong at the teenybopper market.

It was goodbye Arch!

Thankfully, the ABC picked up the ball and immediately installed McKirdy in a similar slot.

As they'd hoped, McKirdy's fans went with him.

When Arch McKirdy retired in 1973, they looked around for a replacement and Clem Semmler, that ubiquitous jazz-loving assistant general manager, put the hard word on Ian Neil.

It involved some tough decision-making for Ian, by then a contract worker with the ABC. . . . uprooting home and family and making the big move to Sydney, where the facilities, particularly the record library, were far better than anything else the ABC had to offer.

But the move to Sydney was made. . . . and that's where we taped this interview in a charming tree-shrouded terrace house in Paddington.

Ian works in a record and book-lined study which looks out through a tree onto a Paddington roofscape. We sat and talked for a long time on a rainy autumn afternoon.

In fact, we talked for so long that neither of us noticed it getting dark until it was completely so AND we got so much great material on tape that we decided to split the interview into two parts.

The second part will appear in the next issue of Jazz Magazine and will include material drawn from Ian Neil's involvement as a jazz activist with the Jazz Action Society and the Music Board of the Arts Council.

He will also discuss trends in jazz and name his favorite musicians in Australia and overseas, in the past and in the present.

Now, for the first take

Do you do your show live or pre-record it?

I always record a long weekend so I can get a long weekend — Friday Saturday and Sunday — but I do Monday, Tuesday, Wednesday and Thursday live, usually.

Which do you prefer?

It doesn't make any difference. I suppose when you have been at this sort of thing as long as I have you con yourself into the situation that when you record it is just a performance — the same as anything else is. You just do it as if it were live.

Do you go through what we go through in the newspapers, reproducing for mythical consumers out there?

I don't think so. That is an interesting question, a lot of guys have discussed it. I think communication to me is an intimate thing; I think in terms of one to one.

I know there are more than that listening but if you try to work to a big audience, realising that there is a big audience, some of the intimacy disappears.

There is an old newspaper thing, that you can invent somebody, Mrs Stringbag who lives in Green Valley or somewhere like that, and you try to get to her. When she can understand it everyone else can.

Right, well that is basically the idea. I just think in terms of "O.K. There is one person I am working to tonight and I hope it suits everyone else who happens to be listening."

I think I have read somewhere explaining a philosophy that Sunday night is a gentle night and gradually you build up during the week, until Saturday night, — your rage night.

Friday and Saturday nights.

It seems a very successful formula.

It is a thing that I didn't sort of brilliantly hit upon in theory. It happened through the way the program developed.

It has changed very considerably and that is not really my doing. It is because of the influence of the actual listeners. Whether I meet them in person or they write to me and express the things that they like, the thing to do is to give them what they want.



Pic: Edmond Thommen

Behind the mike:

IAN NEIL

Do you get much feedback from listeners?

Oh, enormous! That has been one of the two great pleasures of the program in the eight years that I have done it. That is, firstly the feedback and the enormous regular listening, the people listening to it, and then the sudden co-operation from musicians that started to happen from about 1976.

The best of our jazz musicians realised that if they recorded a good tune and had a reasonably good tape I would play it. But if the broadcast quality of that tape wouldn't do them any good, I wouldn't play it as it was going to reflect badly on them.

Now you can see it all sitting around here. Look at all those tapes.

None of it is necessarily on commercial records?

No, none of it is on commercial records, it is all sent to me by the musicians. As a result of which a number of them have gone on to make albums and a lot of bands have got into the professional scene and started to get engagements.

I can think of a couple of things like that. There were several who had tapes made of ABC concerts and so on, that you started playing.

A lot of the Melbourne Showband for instance. The boys in the Showband play a lot of music that is not exactly what they would want to do, if they had a choice.

On the odd occasion when they suddenly find that they have a three-hour band call, and they don't have to rehearse something for a particular show, they get to play some jazz and at the end of the three-hour session they cut a couple of tracks and send it up to me.

Just one point about those tapes, are they all entirely unsolicited or do you ask for a tape if you know of something going on?

Oh no. I have asked for a couple of things when I've heard a good band because I tour around quite a bit, as you know. If I hear a good band, say, in Adelaide, I might say put something down, that's a beautiful band you've got there and they will.

Well, that is great that they are thinking that way.

I think it is fantastic. The big point being that the Australian musician has learned a lesson, or is starting to, and it is getting to be good now. The Americans have known for a long time that if they are good they have to start promoting themselves.

In my day we were all terribly diffident.

Yes, you don't want to do it and I can understand that. Even with Don Burrows it has taken a long time. He still tells me it makes him uncomfortable if he has to play a date somewhere, to take along a couple of his latest albums. He says: "I feel some sort of a con man or I'm Dr Thing selling his Shark Oil at the country show".

I think the thing is that we all had instilled in us from early on: No commercialism, don't sell out.

They have found that you can do it today, you can be musically honest, but you must promote. The Americans do it beautifully, in my experience of their coming here, particularly to do the seminars. It isn't a hard pressure push thing, but they always have a dozen or so of their most recent albums. If you say, "I'm in the business of broadcasting" they say, "Well, look, would you want one of my albums, I would be very happy if you could play it?"

It is such a logical thing, isn't it?

Of course it is, it is great. That's the way to do things.

Well, often imported discs, not necessarily jazz, which somebody begins playing here create a small demand which is enough to have them released over here.

There are so many examples. The success of the Young Northside Big Band is a good example. They took the trouble to record a few little tapes and they sent me and Phil Haldeman and Eric Child a copy and we played it and off that went like a bush fire.

Another good group with probably two of the most sought after musicians in the younger group in Sydney today are the Delosa brothers, Peter and Matt Delosa. They own a little recording business in the south western suburbs. They are very good players and they rang up one night and said: "Well, we have this quartet, and if we made a good quality tape would you play it".

I said: "Send it in sure I'll listen", and it was very good. They had some rough edges in those days, but the improvement in the playing of those guys has made them very much sought after.

Do you find there is enough quality music around to fill 14 hours a week?

No trouble.

I would like to play an even bigger content of Australian music than I do, the only reason I don't is principally because of the fact that with playing a lot of tapes we run into 2 line problem. It can be a technical hazard because we just don't have enough machines and controls and there is only one operator and he can't handle it.

But now that we are starting to get so much really good Australian music on albums we can gradually increase the local content.

by Jack Kelly



Pic: Edmond Thommen

(To be continued in next issue).



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HILTON INTERNATIONAL SYDNEY

Three of a (very special) kind

by Joya Jenson



Julian Lee

"When I was on the Art Linkletter Show, George Shearing was introduced, and he in turn was to introduce me. At that time, I had a dog named George, and he had a dog named Lee. He explained to Art Linkletter that he was a little perplexed because my wife came in and said George had wet the floor — he didn't know whether she was referring to him or the dog."

The incomparable *Julian Lee* was speaking of his days in America, in a week during which I also talked with *George Herrmann* and *Rex Kidney*.

Three of a kind. Three guys with three particular things in common. (1) They're all exceptional musicians: (2) All have a deep love of jazz: (3) All are blind.

Julian, born in Dunedin, New Zealand, was blind at birth. Sydney-born Rex lost his sight as a baby, while George, also a Sydney-sider, after three unsuccessful operations at around four years of age, was left with only a sense of light and dark. George and Rex were educated at the School for the Blind at Darlington (now at North Rocks), and Julian attended the Royal New Zealand Foundation for the Blind.

Julian: I had a normal education, except we used Braille instead of handwriting . . . I was given an opportunity to learn music . . . From the age of six, I started piano, then from about eight I started learning cornet in the brass band. I was no Bix Beiderbecke! From cornet, of course, I graduated to trumpet, and I had a go at most instruments, keeping up my piano studies, and also learning the pipe organ. I think the intent was to have me as a classical musician but I got out into the world of music and decided I liked jazz better.

Rex: I boarded at school, which I think is very good for blind people because you're not shown any special favours there, as you would be at home — you're not pampered — you have to muck in with the rest of the kids. I went on to piano — I suppose I was about ten or eleven. That has

stood me in great stead in theoretical matters, as far as harmony is concerned. But I've never kept up a keyboard technique — I should have, but somehow I didn't . . . I'd been learning clarinet for a while, and I felt I wanted to go to the Conservatorium and get the best tuition. At one of the kids' concerts, Sir Bernard Heinze mentioned scholarships for woodwinds, so I applied for one at the Con, but it wasn't easy to get. The clarinet teacher was Eddie Simpson, a mighty fine player, but he felt that, if you couldn't see, you couldn't handle a clarinet — put it together, change a reed, and so on. He let me play for him because the Director asked him to. He listened, and then he got me to pull the instrument apart, and take the reed out, and put it in. Then he said, "What day would suit you to have a lesson?" So I'd made it After a few years, I left the Con, and I've been trying to master the clarinet ever since!

George: I started on violin when I was about seven years old, privately, and at school I did some classical piano, and then again after I left school. Later, I learned trumpet and saxophone. I've sort of messed around with most instruments, really. Over the years, primarily I've played keyboards, saxes, trumpet, cornet, a very little bit of clarinet and flute and some electric bass, some accordion and things like that . . . I think that I'm uncompromising as regards the type of music I like. I'm not interested in any type of rock, jazz rock, or anything like that. There have been times when we had to play that kind of thing. You've got to eat! But I try to stick to what I believe.

Julian: I had my own dance band when I left school in 1941 in Dunedin. There was a big dance held every Saturday evening in the Town Hall. We had two trumpets, a trombone and three saxophones, piano, bass and drums. I was playing piano for a while, then I went to tenor because there was a shortage of tenor sax players as this was during World War Two.

George: The first regular engagement — 7 nights a week — was at a place called "The Reflections" during the War years, down in Pitt Street. And from there I went to Carl Thomas's in Macquarie Street for about 7½ years continuously, and then I went back later for a while. I did quite a bit of casual work around Bondi and we used to go out regularly and jam. Perhaps in the early days, some of us were fortunate that we got into the game in wartime, which gave us that first opportunity — that's really what you need. And because of this happening we got to work with the best players around, and to become friendly with them.

Rex: First professional job? Oh, you're asking me to go back a long way, Joya! (LAUGHS) I think the first thing I did in town was at the old Valentine's Restaurant. I played there Saturday nights with a couple of names the older hands might remember — Pat Lynch and, I think, Harry Willis. At the moment I'm working with Bernice Lynch who worked quite a bit with Harry at the Dungowan. Bernie's been in the forefront of jazz music for a long time, both with guitar and vocals — she's a very talented lady. (Rex Kidney's group, *Spectrum*, with Bernice, and Lorraine Rutherford on drums, can be heard Saturday afternoons at the Bondi Junction Hotel).

Julian: My first job in Sydney was working for Wally Norman in the Rex Hotels. I worked first at the Kogarah Rex, then the Cammeray Rex which was near where I was living. . . I'd come to Sydney to further my musical career and it was due to a large extent to a fellow named Terence John Wilkinson (pianist Terry Wilkinson). Terry had gone to New Zealand with Donald Peers in 1954 or 55, and he said, "Come over, and I'll do what I can for you." So in 1956 I came over, and, true to his word, he really helped me in all kinds of ways — he's really been a true friend.

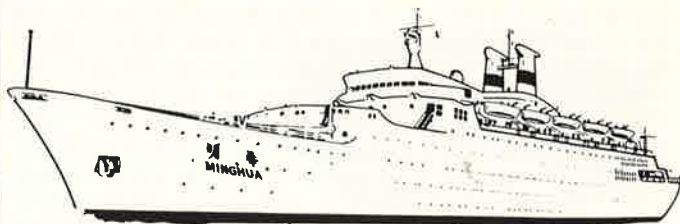
George: I worked with Dick (Dick Jackson, a fine musician, also blind, plays piano, organ, bass, sax and clarinet) for about five years at Carl Thomas's and I think we were together at "The Reflections" also. Dick had been in the game a few years before me, and was a big help to me in the early days. We used to go out to a place called "The Mirrors" at Bondi on Sundays with people like Wally Norman and Jack Carpenter, a Canadian sax player — dead now, poor old Jack — a great player. And Jack Lander, who's now resident in Canada, and John Edgecombe, Johnny Weine — quite a few fellows — oh, this is really taking me back!

Julian: The first recording I owned was Benny Goodman's *Bach Goes To Town*, which I think was released about 1938 or 1939, so I was still a pretty green kid. It was a 78, and had *Whispering* on the reverse side.

Rex: The Ellington band really fascinated me in the late Thirties and early Forties — I feel that was their greatest period. The band seemed to reach a peak there with Conga Brava and Ko-Ko. I cut my teeth on the Benny Goodman quartets and small groups and bands, and of course Artie Shaw, but these days I think Buddy de Franco for the last 20 years or so has been No. 1 clarinet player with me.

George: I love people like Paul Desmond and players of that type. Art Pepper, particularly in his early days — Lester, Ben Webster, Zoot Sims who I met in London a few months back Bunny Berigan was my first true love on trumpet, on piano Teddy Wilson to start with — oh, there are so many! I must mention Hank Jones and Tommy Flanagan. I met Hank Jones in New York — he seems to be a particularly pleasant guy, and I had the pleasure of hearing him at the "Village Vanguard". (And Sydneysiders can have the pleasure of hearing George in the group backing Nancy Stuart Fridays and Saturdays at St. George Motor Boat Club, Sans Souci).

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Three of a (very special) kind

Julian: George Shearing came out to Australia in 1960 when I was working as a music arranger at Channel Seven. He heard a few of my things, persuaded me to go over to the States. Because I wasn't allowed to work there at first, George gave me the job of picking the records and writing the script for his program, "In The Music Room". When my papers came through, he got me to arrange things for his albums and conduct the orchestras on the record dates. The first job I did was at "Shelly's Manne Hole", with Shelly, Monty Budwig, Conti Candoli and Charlie Kennedy. Through George's A & R man, I got to do various things with Vic Damone, Peggy Lee and Marian Montgomery. Then I got a bit of a break — arranger on the Pat Boone daily TV show — very lucrative. You earn money so you can hear some jazz. . . I also did an album for Gerry Mulligan . I made three trips to America — the last trip, I was working for Capitol Records for several years.

These three guys are maddeningly unassuming — some accomplishments are passed off, some not even mentioned. Rex, bless him, (who plays tenor and baritone as well as clarinet) didn't tell me that he was awarded the Queen's Medal in 1978. He's done electrical work — under supervision, of course — and is into ceramics. Seeing him bounding down the stairs at his home like a two-year-old left me with my heart in my mouth and a sure feeling that I wouldn't be surprised at anything he could do.

Any of them for that matter.

George plays bowls and golf (he's a good golfer, I've heard, but won't admit it). He also confessed, at my prodding, that he's "composed a few ballads which are reasonable", and says, "I used to sing until I heard myself on tape and I sort of lost the urge a little bit."

I suspect Julian can sing also, but he dismissed this with a laugh, saying he used to, but not any more, as he has "too much respect for other people's ears". A side-line of Julian's is sound mixing, at which he is expert, and is in demand in studios during that agonizing post-recording process of getting the whole musical act down from, say,

16 tracks to maybe a commercial or two. He handles his excellent arrangements by dictating everything onto a recorder — every note, expression mark, tone relation, the lot — and a long-time associate, Nancy Washington, transcribes it on to a score and then writes the parts for the musicians. "I wouldn't be able to do it without her", says Julian.

Like other blind people, these guys can laugh at themselves, along with their friends, and send each other up. Ironically, some sighted people are more bothered by blindness than they are, and tend to shout at them, or not speak directly to them at all — often a sighted person enquiring as to whether a blind guest would like a cup of tea, or some such, will put the question to a sighted companion. It seems to me maybe we sighted folk could use some of that special blind sight people have — insight.

Rex: It's possible to lead a full and varied life within the limitations that blindness imposes. People who have a child who's blind are naturally very concerned, but I'd like to point out that I enter into the day to day problems associated with a house — I've changed broken roof tiles, I do things like carpentry and so on . And if I can do it, so can a million others who are blind.

George: People like Rex Kidney, Joan Neich, Dick Jackson, Percy Roberts, Claude Papesch, myself and one or two others feel that we can all do a job fairly normally, and in some cases a bit better than some of the people around. We like to feel we're doing a job on our own ability. Of course, Julian is an exception. He's particularly brilliant, and he's in a category of his own.

Julian: I get a lot of fun out of life, and get great pleasure from my dog. I don't think I really fit into the "disabled" bit, Joya. I've been very fortunate, but I've had to work for it. Nevertheless, great things have happened to me during my life . . . Blind people are human beings with feelings, with the same wants and needs as sighted people. They need other people to talk to and be near, and, sure, they need more help than some. But then, I think I've helped a few sighted people in my day. That's one way to make yourself happy — make others happy. That's what it's all about.

Right on, Julian!

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HI-FI can be especially important to the jazz listener. The sudden peaks and runs, the constant changes from solo to ensemble playing, the thumping of the bass and the soaring of the brass need a system with the sensitivity to cope.

The heart of any good hi-fi system is the amplifier, which processes the tiny signal from the phonograph cartridge, augments it into the full thundering volume you hear through your speaker, and also tailors the tone quality and filters out unwanted noises. It's a complex, sophisticated electronic device, and it pays to get a good one.

So how much should you pay for a good amp. That's one of the trickiest questions in hi-fi. The salesmen in those lushly padded audio specialty stores will naturally steer you towards the more expensive models, frequently while pouring out a never-ending stream of baffling technical terms and specifications.

There's no need to be baffled. The figures that matter — really matter — are quite few in number, and easily understood.

The most important is the power rating of an amplifier. It's expressed in watts per channel. A 25-watt amp is one with 25 watts in *each* channel — the old misleading habit of some makers and stores of referring to such a machine as a 50 watt amp is thankfully dying out.

The higher the wattage, the more volume you can expect your amplifier to deliver. So if you like your music loud, and most jazz freaks do, you'll naturally go for one of the larger amps.

But loudness is really only half the story. The more powerful amps also tend to be much more efficient drivers of your speakers. They are frequently also more sophisticated technically. That means that they can deal more faithfully with the softer passages. So paradoxically, a powerful amp can give you better sound at lower volumes, too.



The cheaper amplifiers start at around 15 or 20 watts per channel, and typically cost around \$150. You'd pay perhaps \$300–\$450 for 60–70 watt jobs; and the big thunderers pouring out 100–250 watts could set you back anything between \$500 and \$2000.

HI-FI

by David Frith

Unless you are a dedicated audio nut, the latter type of expense isn't really necessary. But how much power do you really need? Here's a formula that's sometimes used in the trade to determine minimum power for a given room: multiply length, width and heights of the room in metres. Divide by three — and the answer is the minimum wattage per channel you can get away with.

An example: a room 6m x 4m with a 3.5m ceiling. $6 \times 4 \times 3.5 = 84$. Divide by 3 = 28. So you need at least 28 watts a channel.

That's a minimum, of course. The sound characteristics of every room are different, with furnishings playing a big part. If you have a lot of heavy drapes and carpeting you'd need more. You'd be safer to go for 35–40 watts, perhaps.

There are two other figures to watch for when looking at — or rather listening to — amplifiers. They are the signal-to-noise ratio (S/N) and total harmonic distortion (THD). Both of them are a measure of the clarity of sound.

The S/N figure, expressed in decibels (dB) is in fact the ratio between the desired signal and unwanted noise. The higher the figure the better the amp. Look for at least 65dB, and preferably 70 or more.

Total harmonic distortion deals with the amp's ability to deal with overtones which are not in the original program source. It's expressed as a percentage, the lower the better. It should be below 0.5 per cent for clean crisp sound.

Discounting is currently prevalent in the hi-fi game, so it certainly pays to shop around, even after you've picked the amp you want. Pioneer's 45-watt model SA-610, for instance, carries a recommended retail price of \$329, but would typically be discounted to around \$285.

Here are some other discounted prices we've noted around Sydney stores for amps in the popular 24–45 watt bracket: Pioneer SA 508 (30w) \$190; Marantz PM 450 (40w) \$285; Technics 8U-V2 \$260; Sansui A40 (25w) \$169; Sansui A60 (45w) \$229.

It's hardly hi-fi, but Rank Arena's new three-in-one entertainment unit AO-501 is a useful device at a compellingly good price: \$199. It includes five-in-one black-and-white TV screen, AM-FM radio, and cassette recorder, with facility to record from outside sources, or internally from radio onto cassette — you can in fact watch TV while simultaneously recording a cassette from radio.



Another new portable device is Sanyo's Model M5550 stereo tape player. The unit has no speaker of its own — you listen through a pair of ultra light earphones — so it is a very slim, trim unit. Nonetheless it has some advanced features including microphone mixing capability and Sanyo's AMSS track search system. And the sound through the phones is astonishingly good stereo. The earphones and a carry case are included in the price of \$229.

Sony has moved deeper into the car sound market with the release of 12 new models: four radio cassettes, four speaker systems, and individual components — cassette decks, power amp, AM/FM tuner. Speaker prices range from \$45 to \$139, cassette radios from \$179 to \$499.



HI-FI

LESTER BOWIE

Tying it all up



"When I play, I try to play everything I have ever heard or felt. If it's a bugle call, or a nursery rhyme or whatever — I don't know all the deep reasons why I may think of doing them, but I deal with them as they come.

"I don't want to put any preconceived barriers on what I do. I mean, I didn't spend all that time at the carnival to never do that again, or spend all that time playing blues to push it to one side and say, okay, I'm avant-garde now. I'm trying to tie it all up into some sort of meaningful statement."

Two years after saying this, Lester Bowie came to Australia with the ultimate band to "tie it all up", *From the Root to the Source*. A year ago, an album bearing this title was released, featuring most of the current band, minus Bowie, performing their gospel repertoire.

But, with the addition of Bowie, the music runs the entire gamut of Black American culture. They call it *Great Black Music*, to draw attention to the fact that it can't be categorized as blues, gospel, rhythm 'n' blues, or jazz; rather, it is all one closely related music form.

Does the church have the same amount of influence on Black culture in the States as it used to?

Yeah, I think it has about the same amount of influence now as it did then.

So someone starting out as a player today would still be exposed to gospel music as a child?

Well not necessarily. See, nothing's changed as far as that is concerned. The church has been there all the time. They haven't gone anywhere. Music hasn't gone anywhere, and you may or may not become involved in the church as a child. I was never a churchgoer.

So when did you first become aware of gospel music?

It's always right down the street. It's right there in the ghetto all the time, so you're like aware of it all the time. I first became aware of it, I guess, when I was five or six years old, and I've been hearing it ever since.

Since the Art Ensemble was out here, what's been happening? Have you done any more recording since 'Full Force'?

Yeah, we've done another recording since 'Full Force', which will be released soon.

Is it on ECM again?

It's on ECM. It's a live recording we did in Europe last year. Right after we left here, we did two European tours, and one long United States tour, which we just finished, right before the holidays. Now I'm doing this, and the Art Ensemble starts again on the fifteenth of March, when we do another United States tour.

Are the members of the Ensemble doing anything while you're doing this?

All of us have our individual projects. At the moment, Roscoe has a quartet, and Joseph and Moye also have a quartet. We try to work about six months of Art Ensemble work a year, and the rest of the time is for our little individual projects. Some guys just stay home for six months. (Laughter).

It's kind of unique, I suppose, the length of time that it has been together as a unit now?

Yeah.

Yet it's always stimulating when you're with one another?

We've always planned to be together. It would be unusual if we weren't, because from the beginning, from our inception, we've planned all of this. I, mean, I plan every move I make.

I planned this move right here. I made a tape with Martha Bass sixteen years ago. We've been trying to do this for a long time. It just takes time. But we definitely planned to stay around a long time. We've got all our retirement concerts and things together, you know. (Laughter).

Martha is not the only person in this band you've played with before, is she?

No.

Is that going back a long way? Pre-Art Ensemble days?

Yeah, Philip and I were at high school together. I haven't worked with Reggie much. We've done some work in New York.

What about Amina Claudine Myers?

Claudine was one of the original members of the AACM. As a matter of fact, she was in there before I was. We've been playing together for years. And Bluiett, you know, St. Louis also. So it's kind of a family affair.

Whereabouts are you touring, other than Australia?

Ah, well, we did a shot in Minneapolis, and we're going to go back and record. Our next tour will be in May. We do a European tour May to July.

Who are you recording with?

We're going to be recording with possibly CBS, I don't know. Whoever has the money together when I get back to the States. The first one with the bread. (Laughter). It will either be CBS or ECM or someone. You see, this band has to be recorded *now*, and it depends upon who is going to pay for getting it recorded. The way I do business, I don't wait for anything. I just do things as they have to be done, and we *will* record within two weeks of our return to the States. Now for who it may be — I've got three or four people that are angling for it, but it depends on who is the first with the funds; they got it. (Laughter).

So the recording itself is all that's important?

Right. I'm worried about recording at this time, now, not which company it comes out on, or anything like that.

And there'd be the same sort of range of material on this album that you've been doing at these gigs?

Yeah, this gig is sort of a rehearsal for that. We're using it to warm up some of the material we'll be recording.

Tell me a little bit about recording with Manfred Eicher and ECM. The clarity on those records is remarkable. Does he have different techniques from other producers you've worked with?

Manfred is very good in the control booth. He's one of the best I've seen as far as being able to define a sound. He has a definite sound. A lot of people have talked about him, and I don't know why — I think they're just jealous or something. But he's not a monster, a mean, steely-eyed monster or anything. He doesn't dictate to us what to play. He doesn't have anything to do with that. He's just a regular cat, and his job is in the booth, making it sound how we want it to sound. We don't have to do certain types of songs or anything. We're completely free to do whatever we like. And he has developed a strong, distinctive sound, which is quite an accomplishment — to be able to develop a sound which people can easily recognise.

Do you find that there's a wider public acceptance, in the States in particular, for this sort of music, than there was, say, ten years ago?

Oh, yeah. I mean we just finished a forty city tour of the States, and I don't think we played forty cities in the whole fifteen years before that. Then, all of a sudden, in two and a half months we do forty cities. So it's getting to be accepted now.

Would that have anything to do with the ECM releases?

That has something to do with it; they have a wider distribution, but just the longevity of the group is what is really accounting for it. I mean, we've been together for fifteen years, and, now, a lot of people have heard of us, and even though records aren't available, they'll come to

concerts. So it's a kind of word of mouth thing, and the following is getting to be quite large.

Does that apply outside of the States, too? It has always been fairly popular in Europe, hasn't it?

Always been fairly popular in Europe, but it's getting in other places in Europe. We played in Sardinia last Spring, and we had seven thousand people. In Sardinia that's pretty good. There ain't no records there at all. (Laughter).

When you come out to play a place like Australia, which is fairly under-exposed to this sort of music, do you make any allowances in the way you put the concerts together?

No, we don't make any allowances for that at all. We don't think that's necessary. Music that has feeling — you don't have to be familiar with feeling. I mean, feeling is something you're already familiar with. And we don't make any exception for an Australian audience, or an African audience, or a European audience. We just try to do our best, and try to project that into the music. It's not that difficult to understand. People try to make it difficult, but it's not about that.

When the band is actually playing, to what extent are you acting as a kind of musical director, or to what extent is everyone free to go where they will within the confines of the music?

It depends. We experiment with the music in different ways at different times. We try different approaches. Sometimes we outline it pretty rigidly, and other times we let it flow a little looser, so everyone is free to contribute. But it's the combination of all these things. And there are always places where people are free to do whatever they like.

Is the music rehearsed to a great extent?

Yeah, it's rehearsed, yeah, definitely.

And do you talk about it as well?

All the time. It's a whole living process. Those of us that are involved in this group, and all the groups I've ever been involved with — the Art Ensemble, the AACM, BAG — these are people that are completely involved in music. They have music twenty-four hours a day. They go to sleep musically, and they wake up musically. We're always discussing it, or something relating to it, all the time. We've just come from the theatre to see "Superman", but we're still talking about music on the way there, and on the way back.

What projects do the other members of this band have?

Philip has his own band, called "Deadline". Sort of a new wave type group, that has been working around New York, and up and down the Eastern seaboard. Amina does quite a few things. She has her own band, called "Amina and Company". Reggie has his band, called "Top Shelf", and he's been working throughout the New York area. Bluiett is with the "World Saxophone Quartet". Martha and David are with the Pleasant Green Baptist Church Choir. I mean, everyone is doing something all the time, and we've just come together to do this thing.

How did you meet David?

I raised David. David is my first wife's brother, so he's my uncle! . . . No . . . What is he? . . . He's my brother-in-law. He's so much younger. I've known David since he was about three years old.

What does he normally do?

He sings. He's going to college now in St. Louis.

A beautiful voice.

Yeah. He does quite a bit of singing — all the gospel conventions and churches around the area. He sings at all of those.

Has he had any previous experience playing with a band as such?

Well he grew up around the Art Ensemble, so he's into it automatically. (Laughter).

Have to be.

And all the people are familiar with all of this music. That's one of the reasons we're trying to emphasize that

LESTER BOWIE

~~Tying it all up~~

the music is compatible. It's not about a bunch of separate entities. All these people live and work together all the time, and they have respect for each other's music.

Could you do this with people, say, you met tomorrow?

No . . . It would depend on what type of vibration the person has. Some people you meet, and it seems like you've known them all the time. The relationship we try to have is to have a rapport. I don't like to make music with people I dislike, or that I'm not compatible with, and I'm usually compatible with just about anybody.

That element of bringing all these different strands of music together is something that has always been running through the Art Ensemble's music too.

Right. It's the same thing. It's just a continuation of what we've been doing. It's just at a different stage now. The Art Ensemble is like the generals of this army. We were the first soldiers, that went out and lived in barns, trucks and tents, all over the country, and the world, for years.

And now that things have gotten better for us we're trying to expand our own horizons, and bring in other people who have been wanting to be involved, but because of conditions weren't able to. Like, for about the last ten years, every time we see Martha, she's talking about "When can we take out on the road?" But it's only now that we're able to do these things.

Philip Wilson was actually involved in the Art Ensemble for a short period, wasn't he?

He wasn't our first drummer, but he was one of the early drummers.

He's a beautiful player.

Yeah, Philip will play his ass off.

It must be difficult taking a band this size on the road?

These things are economically difficult because we aren't adequately supported. You see, we wouldn't have any problem if we had the budget of the New York Metropolitan Opera, which is \$42M a year. With the New York Philharmonic's budget, with just the Sydney Philharmonic's budget, we could do it. As powerful as this music is, we haven't received that sort of support.

Why do you think it isn't accepted on that sort of a level?

There's a lot of reasons. There's a lack of communication. People don't know what's happening. We've got this "jazz" stigma, which is a heavy stigma.

Is that one of the reasons you use the term 'Great Black Music'?

Definitely. Because this "jazz" means something like shit or something. And automatically, as soon as you say "jazz", it's like economically unfeasible. You say "Philharmonic"; that means give them six million bucks.

But when you say "jazz", that means put 'em in a nightclub, where people are smoking and drinking, and even though we have roots in that, that's not the whole of this music. I won't take this band in a club at all, because it's not about that. People should come in ready to listen, not with cigarettes and whisky, and trying to get pussy and stuff, you know. (Laughter). So we're trying to change that whole situation, which takes time. But the main problem is that whole "jazz" stigma that's been put on the music.

Even though at some universities across the States, some jazz musicians have been made composers in residence?

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Oh, yeah, even though they have this. But, like I say, we have no large ensemble, or so-called jazz ensemble, that is being funded. And every city has got a Philharmonic. I mean every little rinky-dinky's got a little symphony orchestra, and a little opera company, a little theatre company, a little dance company. But nowhere in the world do we have anything like that for our music. Part of that is because of this "jazz" stigma. A lot of people who come to hear us would never even go to hear "jazz", even though it's the same people, even though it's still me and the Art Ensemble and all these people, because of the "jazz" stigma they wouldn't even go to see it. But because of this group now, maybe a lot of these people will come around to seeing it for what it is, and they'll see it's really Great Black Music.

Hopefully, the fact that it has moved as far as having composers in residence at universities means it's moving in the right direction.

It's moving in the right direction, but you may have like five of these composers in residence, if you got that many, out of how many thousand universities. You got maybe Cecil, and Max, and Archie Shepp. Bill Dixon, maybe, and maybe Donald Byrd does a little stuff, but that's it. You may have two or three more than that, but that's all.

But how many classical composers in residence do you get? Artists in residence? Sculptors and painters that are in residence all over? Thousands. And the tragedy of it is we have something which is genuine. This is so powerful, you know, and it will benefit the whole of mankind if it can see what's happening with this music, because it's very inspiring.

Is there no solution, other than more and more people getting exposed to it?

More and more people getting exposed to it. As more and more get exposed to it, and there's more people that are working in it, like yourselves, becoming aware of what's happening, and helping that movement, then in ten or twenty years maybe it will be a little bit better.

Like our being here in Australia is part of an individual's desire, someone that knew us years ago, and wanted us to come here, and got into a position to arrange for us to come.

Horst Liepolt?

Horst Liepolt, right.

I know, after your first couple of gigs, I'd say to people who are totally unfamiliar with this style of music, "This is great, you've got to come along," and they'd walk out rapt, so maybe the next time you come, they buy a ticket, or a record.

Yeah, right, exactly. That's how the thing's been growing all the time. Because we can't be dependent upon someone to just come down and hand us all of this. We have to all work for it.



Pic: Jane March

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All you have to do is cut out the ballot, fill in your choices and mail it to "Jazz", P.O. Box 294, Darlinghurst, 2010, N.S.W.

Ballots must be posted on or before August 31, 1981. All valid ballots qualify also for inclusions in a drawing which will determine the winner of a special prize: one year's subscription to "Jazz" and 10 jazz albums.

Category	Australia	World
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Record of the Year
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Jazz Group
Composer
Arranger
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1st Jazz readers Poll 1981

The Cane Report
The Cane Report
The Cane Report



When the editor, Dick Scott, asked me if I could enlarge more on the problems retailers encounter with the importing of records, I declined, saying that I thought I had covered the topic enough already.

However, as I sat down to write this page, I received a 'phone call from one of our major wholesalers, and I feel that there is more that could be said following the information that I was given in that 'phone call. Perhaps I could tell this in fairy story fashion because the details are just too ridiculous.

Many years ago there were several wholesale record companies, each one in charge of distributing various labels throughout the country. They protected these rights diligently, and did their utmost to give service to the retailers.

Over the years, this attitude changed . . . a two-headed monster called "economy" and "bugger you" (one name for each head) came along and the whole system was shot to hell.

Nowadays, wholesale has a different approach. It would appear it comes in the category — "See what's in the top 100 and if it is ours release it" AND "If it is too hard, give it to somebody else". Consequently, in this multi-million dollar industry, the following situation exists.

Polygram Records own the Australian rights to distribute Verve, Pablo and Polydor labels (90% of which are imported). However, if they see no potential for particular overseas material, then Carinia records have their permission to import the Verve and Polydor labels. English CBS, which contains a lot of excellent jazz, is very seldom released by the local counterpart. However, Avant-Garde Records have a similar arrangement, and have brought into the country lots of excellent material (which obviously sells, or they would not bother).

The Contemporary and Goodtime Jazz labels have recently re-surfaced in America with some very interesting material on them. As a retailer, you can buy these labels from two suppliers (are you confused yet?) and now RCA Records (Australia) who, over the years, have imported lots of great jazz albums from all over the world, will no longer be doing so. Instead, if you want anything on American RCA you order that from RCA (Australia) . . . However, RCA recordings from any other countries are now imported by another firm. All this leads to these points.

There is a lot of material available overseas for which there is a market locally, particularly in Jazz. In my mind, records ordered through the local companies as imports is money in their pocket. Why is there such a reluctance to help the retailer who is there, after all, to serve the public.

Over the years that I have been importing records for Palings, 416 George Street, I have made very good friends with the various staff members in the wholesale firms whose

job it is to handle imports. They have asked me what artists etc. are of interest to me for importing, but now all that is going out of the window, because they won't be handling as much for me in the future.

If the attitude of the local companies continues this way, perhaps it would be better if we had an arrangement similar to the one that exists in America, i.e. warehouses that carry all labels. Retailers simply 'phone as many warehouses as they like and get their stock from them and, in turn, if something is not available, they will make every effort to obtain it.

If costs nowadays of running businesses, wholesale or retail, are so high, surely money in the bank is always welcome. Why must we face such a negative attitude towards many forms of recorded music, in particular Jazz. The world of "Pop" and "Country" etc. is looked after admirably on the local market. As soon as word is out that a currently popular artist is about to visit our shores, record companies are banging on the door promoting product, old and new, and radio is out in full force telling us — "here's a track from so and so, who will be visiting our country soon" — BUT — the same does not occur if a world famous jazz artist visits us — maybe a ripple will occur if you are lucky.

A little over a year ago, a promoter friend of mine approached the local record companies regarding material by the artists that he was about to present in Australia. One company representative, fairly high up in the firm, asked "Is he one of our artists?", his counterpart in another company "What Jazz Festival?", whilst a third from yet another company said "I thought he was here last month". Now I ask you the question — is that the way to approach the business that pays your wages?

Maybe, because records are so much a part of my life, I am interested in all aspects of the record industry. I know I am not an island in this respect, but, as time goes on, it is becoming harder to supply the demands of my customers, because no one seems to care.

Recently, an independent wholesaler took me to task when I showed little interest in the imported jazz labels that he had to offer and claimed that, because of this attitude, I was contradicting earlier statements I have made in Jazz Magazine. This is not the case at all, as a good percentage of what *he* had decided to import, I had never had any enquiries for at all.

The material that I am asked for is often by world famous artists who have gone it alone, and started up their own labels. I mentioned some of these in the last edition of JAZZ. Stan Kenton is another example — in the U.S.A. the label he owned offers an enormous selection by this great jazz musician who did so much to revolutionise the Big Band sound of jazz. Some time ago I imported over 40 different titles by Kenton in large quantities, and sold the lot. Surely that is proof that the demand is there, and I am sure it is the same in other stores, and in other states.

"If I were a carpenter" says the lyrics of the song made popular by Bobby Darin, and if I personally could write some new lyrics they would say "I would know something about plumbing and something about building", simply because a true tradesman knows, not only his own profession, but a little of others as well, to enable him to deal with the problems he comes into contact with in his daily activities. This, in my mind, simply means how about some of the top brass from wholesale and retail, and let us not forget radio, coming down to street level, and finding out what retailers are being asked for.

The Feldman Club

The Humphrey Lyttelton Club

The 100 Club

Mike Williams

In the early 1940s a new kind of jazz club was born on the London scene. Until then the music has found a home in late night bottle parties and in the studios atmosphere of rhythm clubs. Bix had been dead only 10 years; the blazing genius of Charlie Parker was yet to erupt; and a few months previously Cootie had left the Duke for the first time.

The rhythm clubs, in various parts of Britain, were founded by record collectors and frequented largely by those to whom the personnel of a disc was as valuable as the music on it. The proceedings at a meeting inevitably started with a record recital of Clarence Williams, mid-period Ellington or the Chicagoans in which a self-appointed pundit would wax lyrical on their art. Then would come the jam session, often with a lineup of three tenor saxes, three guitars and a drummer. Anybody and everybody weighed in. The music was often more chaotic than creative, but the sessions did help keep jazz alive in the early war years.

Then in 1942 the Feldman Club burst on the scene. And for the first time the presentation of jazz was put on a commercial basis. The record recital of the rhythm clubs was done away with; the jam sessions were properly organised and the musicians were paid.

The idea of the club was that it should be a show place for the talents of an eight-year old drummer who was billed as 'The Kid Krupa'. One of his brothers played a watery, Artie Shaw-style clarinet and the other did his best with an accordeon. But they did provide an adequate framework for astonishing precocity of young Victor Feldman. With his tutor Maurice Burman — drummer in the Geraldo Band — standing by, beaming, he would indulge in a series of solos which were far more than the flourishes of an infant prodigy. His bracket would last only 20 minutes. Then he was free to listen to the regular band, led by another drummer, Carlo Krahmer. And he listened well, so well that he went on to play with Cannonball Adderley, Woody Herman and Miles Davis and become one of the world's finest jazzmen on his instrument, the vibraphone.

Krahmer was a bit of a basher round the kit. He was practically blind and got the job because of his organising ability. He lived in a big block of flats, Bedford Court Mansions, about five minutes walk from the Feldman Club. Apparently he wasn't short of a quid because he set up a recording studio in his basement flat where he later produced Esquire Records, the first examples of bop recorded in England. With his contacts, Krahmer was able to assemble the band which included the cream of British jazzmen then playing.

The bass player was Tommy Bromley, built like a front row forward. Apart from being a facile bassist, he had a massive neck and was known — out of his hearing — as Bull Neck Bromley. He was later to die in a car accident in the south of France.

To start with, the piano was handled by George Shearing who at the time was leading a busy life on the London scene, working with Harry Parry's group and with Victor Sylvester's strict tempo dance orchestra. Always experimenting,

he was turning out music which was suspiciously like the bebop that was to appear a couple of years later across the Atlantic in New York. Harmonically Shearing was extremely advanced for the time and had already developed a fantastic technique. He had broken away from the style then prevalent in British jazz and could improvise finger-busting single-note lines. In addition he provided a rich background for the front line soloists.

Later the pianist was a young worker in a munitions factory at Slough, west of London. That was Ralph Sharon, a disciple of Shearing's who later went on to become musical director for Tony Bennett in the United States.

Guitars weren't exactly in favour at the time, but there was a young friend of Sharon's who used to sit in, named Pete Chilvers. He had listened to Charlie Christian and had the ability to swing hard. He was to become the guitarist with the Ted Heath Band, and later dropped out of music altogether.

With this rhythm section, it wasn't hard to get a front line. This was in the era just before the great revival of traditional jazz, led by the George Webb Dixielanders and Humphrey Lyttelton. The musicians who played at the Feldman Club were in reserved occupations, were military rejects or on leave from the armed forces. On any night there would usually be a couple of RAF uniforms up there on the bandstand.

Kenny Baker, at that time stationed with a fighter command band at Northolt, to the north west of London, was a fairly regular Sunday night player. More often than not he would appear at the club a little late and dressed in civvies. He was — and is — a brilliant trumpet player who had as one of his influences Harry James, the jazzman. He stopped short of the sickly, honey sweet commercial James and was attuned to that musician's sterling work with the Benny Goodman Band. Don't Be That Way and Blue Lou were two of the numbers he often featured and he really lifted the ensemble riffing.

Another trumpet player on the scene was Dave Wilkins who had survived the bomb dropped on the Cafe de Paris when Ken 'Snakehips' Johnson and his West Indian dance orchestra were playing there. The bomb wiped out several members of the band, including the leader. Before that it had made Saturday night broadcasts from the ritzy restaurant and was among the best groups in the land, with the added exuberance that one found among black musicians.

A colleague of Wilkins, also a survivor of the Cafe de Paris bomb, was a clarinet player cast in the mould of the contemporary hero, Artie Shaw, whose party piece was Concerto for Clarinet. His name was Carl Barriteau. He was an exciting player and always when he was on hand the band caught fire. For several years now Barriteau has been working the clubs in Sydney — still often playing Concerto for Clarinet.

On alto sax was Harry Hayes, a Johnny Hodges disciple, who used to play lead in the big band of Geraldo, giving the sax section a definite jazz flavor at times. With him as the

sax player, the Feldman group would often try their hand at small-group Ellington material and Squatty Roo and Good Queen Bess were regularly featured numbers.

Aubrey Frank, who played alongside Hayes in the Geraldo outfit was usually on tenor sax. He was an able improviser in the Hawkins tradition, as were several British tenor players of the time. And he added depth to the front line.

Occasionally the club would be honored with the appearance of one of the stars of the Squadronaires RAF dance band — a group born from Ambrose's peace-time band and — which became the equal of many of the American swing bands. This was George Chisholm, who pre-war had toured and recorded with Benny Carter and Fats Waller when they were visiting Europe. Chisholm was — and is — an original. I suppose his playing originally stemmed from Jack Teagarden, but he has long since become his own man. While other trombonists have embarked on lip-shattering excursions into the higher realms of their instruments he has always used its true register, playing driving solos full of smears and staccato power. After the war he became one of the most sought after session men in London and branched out to do comedy routines for the Black And White Minstrel Show. Later still, he felt the jazz urge again and these days can often be heard making featured appearances at jazz clubs.

There were many other musicians who played at Feldman's in the early days, including drummer Ray Ellington, then in the RAF, tenor saxist George Evans, and also saxists Harry Conn and Bertie King, yet another survivor of the bomb that killed Ken Johnson.

Sometimes a guest band would be featured. One night a semi-pro outfit named Freddie Mirfield and the Garbage Men took the stand. It was most noteworthy for the teen-aged clarinet player who performed in the Benny Goodman tradition. A short while later he was to come under the influence of Charlie Parker on alto sax to become one of Britain's best-known jazzmen, Johnny Dankworth.

One of the crowd's favorites was a RAF quintet led by the tenor sax player with a name to the manor born, Buddy Featherstonehaugh. He had as trombone player a musician whose first name was 'Miff', but whose second name I can't for the life of me remember. Certainly he made no great impact. The pianist and bassist were Harry Rayner and Frank Clark. But it was the drummer and guitarist who were the most interesting.

Later they were to form the Jack Parnell — Vic Lewis Jazzmen, with another of the Feldman regulars, soprano saxist Ronnie Chamberlain. Jack Parnell was an extraordinary young drummer, who became bandleader at the London Palladium under his uncle, Val Parnell, then the famous theatre's general manager. From there Jack became musical director of Associated Rediffusion, licensees of one of London's TV channels. Lewis used to play a four-stringed tenor guitar — in the Eddie Condon tradition, eschewing solos, like his idol. In the late 1940s he caught the progressive jazz bug and became famous in England as leader of a band of Stan Kenton copyists.

These then were some of the men who helped establish Feldman's as the jazz centre of England. One of the earliest visitors from America was ex-Tommy Dorsey clarinet player Johnny Mince, then with the Irving Berlin show, This Is The Army. Later still came the stars of the Glenn Miller Band — pianist Mel Powell, clarinet player Peanuts Hucko, guitarist Carmen Mastran and bassist Trigger Alpert.

Later still, with the traditional jazz revival the premises became the Humphrey Lyttelton club. Under the trumpet player, it was the home of some superb jazz, including one evening when former Count Basie Jimmy Rushing picked up the whole band and shook the living daylight out of it. But that's another story.

These days, under the title of the 100 Club, the premises are shared with rock and rollers. But on two or three nights a week, the sounds of jazz can still be heard there — nearly 40 years after the Feldman Club first made its mark.

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THE AUSTRALIAN JAZZ EXPLOSION

Photographs by Jane March

MIKE WILLIAMS



BOOK REVIEW

Too many jazz books over the years have sought to 'dignify' the music with wordy dissertation and pontification or have become glorified discographies.

They have missed the joy, intimacy and essential spontaneity of Jazz.

Not so Mike Williams in his 'The Australian Jazz Explosion'.

He has not so much written a book as acted as compere, at which he is not used enough live, to 31 musicians.

His opening comments on each are pertinent and commendably warts-and-all. He then allows the musicians to say it all — on tape — with a minimum of editing.

And it is a tour-de-force, having taken more than two years to produce.

Many jazz musicians show a marked reluctance to talk about themselves or their music.

It is a tribute to Williams' respect as a jazz writer and his powers as interviewer that he has got everyone talking at length not only about their beginnings but also their philosophies and feelings about a music that brings as much general rejection as it does acceptance.

There are gaps but then Williams did not set out to write a jazz history or a Who's who. Then again, what a healthy jazz scene we have when two years is insufficient to cover it.

And, happily, it leaves room for another book.

The book starts where jazz started in Australia — Melbourne.

Early on there are Graeme Bell, Frank Johnson and the Barnards. Then two pianists Chris Taperell and Ian Pearce chat about the possibilities and difficulties of a solo record.

Career diplomatist Greg Gibson, who acts in a similar capacity for jazz wherever he is posted, has his say. Followed by Don Banks, well-known in classical composing circles but whose death has left an enormous gap in jazz.

And on appropriately to master composer John Sangster and then Don Burrows.

Keith Hounslow and his partner in so many things Tony Gould come in for the contemporary Melbourne scene as do Alan Leake and Brian Brown.

Singers Paula Langlands, Penny Eames with husband Graham and Kerrie Biddell are there.

Guitarist Bruce Clarke, Sangster collaborator, vibist Alan Lee and teacher/composer/pianist Judy Bailey follow.

Big band leader Warren Daly, Adelaide reedman Schmoie and pianist Roger Frampton.

Then it's Chris Qua, Ray Warleigh and Tony Ansell and into rock/fusion group Crossfire.

Finally an overseas contingent of Dick Montz and educators Dave Liebman and Dave Baker.

Right through the book the whole is complemented by the excellent photography of Jane March who has that happy talent of almost 'showing' the music caught at the moment.

And not only shots of those featured but also of many of their colleagues.

Like the musicians it portrays, this book stands alongside the best from overseas.

By Dick Scott



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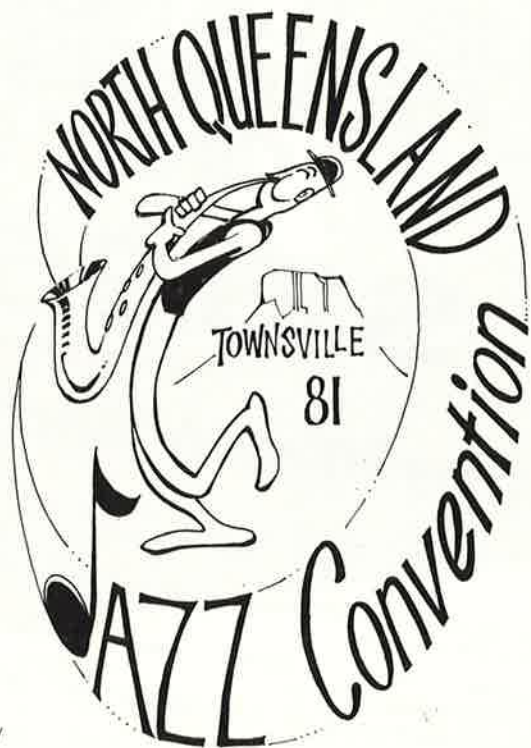
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Parkhouse and Vine Parkhouse and Vine Parkhouse and Vine

Reg Parkhouse is one of those happy chappies who spend a lot of their time closely associated with the grape.

And since wine is often closely involved with jazz we thought it a top idea to get him to write a column on the subject.

He'll be looking at the best value for money on the wine scene every issue.

Statistics have shown that the average male has 3.2 lovers in his life, goes out 2.3 nights a week and consumes 3.4 bottles of wine every seven days.

He lives to an average age of 58 and buys .768 of a record each week.

Of course these figures are not true, so do not waste your time writing letters, and are merely to show what a miserable lot of chauvinistic pigs we are.

The 2.3 nights out a week means we have to be home at 5.18 pm about five days a week after enjoying three bottles of wine on two days and spreading .4 of a bottle over the rest of the time.

Our record buying leaves much to be desired and if you have ever tried to listen to .768 of an album then you have known utter frustration in your life.

It's no wonder we die at 58. . . . probably having gone through our three lovers in the life span and from trying to improve our scene with that odd .2 which is all that is left.

However, the real research discovered after many hours of listening to music and sipping away at drinks is that wine and jazz go together like bread and honey.

What we drink is often a reflection of our life style . . . the disco scene often takes on the air of Grasshoppers, Blue Lagoons, Southern Comfort, or simply cans of beer.

At the football it is usually an Esky and assorted beer cans, with the odd bottle of rum thrown in, while golfers tend to hand in on scotch and soda or once again, beer.

But jazz enthusiasts tend to drink a lot of wine. . . . perhaps by being able to appreciate great music they can also enjoy sipping wine as one of the better things in life.

Just as they have the ability to sort the sheep from the goats in music, jazz fans are quick to assess the value of house wines and mark-up on bottles.

Some hotels and jazz venues serve excellent house wine by the carafe . . . others dispense a sort of cross between battery acid and sugared water.

Bottles are usually fairly safe and prices normally kept at a respectable profit margin.

Among the "popular" wines for jazz fans are Seaview cabernet sauvignon and Hunter River burgundy, choices which are usually made for two reasons. . . . price and availability.

Both are quite good drinking and while these reds are not on the high cost list they are very drinkable and very consistent.

Houghtons white burgundy, a reasonably dry white wine from Western Australia, is another of the well ordered wines around the jazz venues and commands a lot of followers.

The Kaiser Stuhl brand has a lot of followers and Gold Medal Rose is a very pleasant drink in between the reds and whites and one which is always on sale wherever you go.

It is very consistent, a little lighter than drinking the bigger reds, makes reasonable drinking chilled and has a great deal going for it.

If it is one of those special nights out then Kaiser Stuhl champagne is usually to be found and is quite reasonably priced, not too sweet and equal to any of the Australian bubbly wines on the market.

Chardonnay is a very "in drink" around the jazz scene at present and combines a certain dryness, tinged with a trace of residual

sugar, a nice fruity taste and a bite which keeps you coming back for more.

One of the best chardonnays comes from Mudgee and is made by Craigmoor, so if your favourite watering hole does not have it in stock then suggest it to be bought in.

Craigmoor chardonnay is not expensive, but has a lot going for it and it is one of those very pleasant white wines which make the music sound even better.

The two other chardonnays which are around the cost bracket and which are fairly easy to get are from Rosemount and Tyrrells.

The Rosemount chardonnay is selling like a house on fire at present and has been "discovered" by many drinkers of this style of wine.

There is nothing between it and Tyrrells chardonnay and you will not go wrong with any of this wine.

Those white wine drinkers who like something a little more fruity and sweeter should ask for a spaetlese . . . the brand does not really matter and it is a matter of using the process of elimination to decide just what you like.

GIVE AWAY

A few years ago Californian wines were regarded as being rather inferior to our own product . . . but this has now changed.

New grape varieties, new ways of making wine, winemakers from France and Germany and many other things have made Californian wines equal to any.

They are fairly expensive in Australia by our wine standards, but they are good drinking and well worth tasting.

Terry Stone, of Stone Wine Co., Sydney, is probably the leading importer of Californian wines in Australia and has recently returned from buying more "boutique" wines in the U.S.

He has donated a dozen bottles of assorted Californian wines and these will go to one of our readers.

The Californian dozen will include top wines from the Naptha Valley and is a prize well worth winning.

And to start off on a nice, easy note JAZZ will hand it over to the first entry opened in our Readers Poll.



FROM SPIRITUALS TO SOUL

By L.E. Scott



B.B. King & "Lucille"

"How much can I get for this big strong nigger slave?"

In 1619, when that question echoed across America on behalf of a new world, a new people, the seeds of black music were planted. For had there been no slavery in America, there never would have been Negro spirituals, blues, jazz, soul music — or for that matter, rock and roll.

When anything is stated about white and black America, one must always keep in mind that there are two realities: the white and black. In this case, you are being exposed to the black side of the American music scene and getting down to the nitty gritty, that means Elvis Presley was a thief and the first white nigger.

The development of black music in America reflects the history of Afro-American society. Like any aspect of society, music is both cause and effect, it is both a product and a producer of the society of which it is a part.

Slavery times

The society that created Negro spirituals was made up of "slaves", most of whom felt they had but one hope — God. During slavery black folks embraced the white man's concept of God and they believed that God would one day walk beside them and lead them out of the hell they were living in.

Although the white man used God and religion to control and manipulate "slaves" the image of God nevertheless became the power that gave black people the strength to endure the hardships of slavery. Even today, black Americans are probably the most God-fearing people in America. (And that includes the new generation of born again Jimmy Carters). So from a people who were waiting for "Judgement Day" came their expression of faith and hope in the form of spirituals, or Gospel music.

In many respects the "slaves" became children of God, and with God as their light in the darkness of the man-made hell in America, they marched towards "Judgement Day".

In their spirituals, the "slaves" personalized God and the devil, but more importantly, their music was a way of expressing the suffering they had to endure:

*Nobody knows the trouble I see,
Nobody knows like Jesus,
Nobody knows the trouble I see,
O yes, Lord.*

The Spiritual "Great Day" echoes the "slaves" thoughts on the coming emancipation:

*Great Day,
Great day and the righteous marchin'
Great day,
One of these days and it won't be long
You'll look for me and I'll be gone*

The "Great Day" that was anticipated after the Civil War, did eventuate in part, the chains were removed but blackness of skin became the new shackles of slavery.

Although the "Judgement Day" the "slaves" sang about still seems many black lifetimes away, the life saving powers of this music had far-reaching effects on Black people in slavery. Conditions in which spirituals were created have changed but the music is still very much a part of black life — and on any given day, the sweet, powerful voice of the late Mahalia Jackson can still bring an "Amen" from deep within the soul.

Freedom the blues

Up until recently, blues have been almost a natural part of the black man's life. It is music that expresses a mood, defines a situation, it depicts a picture of life. The world of blues is a world full of trouble.

Writing about the blues is rather like walking through an old Southern, segregated graveyard, long overgrown with grass, searching for epitaphs of those long since passed. That, in reality, is the state of blues today. What is left is the influence the blues had on so many singers, from Elvis Presley to the Rolling Stones, from Bob Dylan to Eric Clapton.

For many years the blues lived only in the minds, mouths and fingers of those who lived and performed them, and they were seldom written down until a trumpet player named W.C. Handy collected some of the most popular ones and published them under the titles that became world-famous: "St. Louis Blues", "Memphis Blues", "Beale Street Blues", and "Yellow Dog Blues".

There have been many great blues performers. In the early days, the most influential were Leadbelly, Ma Rainey, Robert Johnson, Blind Lemon Jefferson and Bessie Smith. The tradition was carried on by such singers as Muddy Waters, Memphis Slim, John Lee Hooker, Joe Turner and BB King. It has been said that had Mahalia Jackson chosen blues instead of Gospel, she would no doubt have been one of the greatest blues singers to have ever come along.

The culture and the conditions from which the blues came have dramatically changed since the 20s and 30s when rural blues reached its greatest heights. In those days the blues singer was in effect a community spokesman.

So up to the 60s, the blues were dying a slow death and oddly enough it was the tribute paid them by British groups like the Beatles and the Rolling Stones that revived interest in the blues and took them across the "colour line".

The date of the origin of blues is tentative, but research by Paul Oliver and Duke Ellington shows that somewhere between 1880 and 1895, blues were being sung in Mississippi. From 1865 to 1900s, Jim Crow's segregation was legislated and institutionalized until it pervaded every inch of America. Lynchings became a part of the black man's daily reality, reaching a peak in the last two decades of the 19th century when over 160 black men, women and children were lynched yearly. It was against this background of suppression and the American Dream that the blues originated:

*Did you ever wake up with the blues
and didn't have no place to go
and you couldn't do nothin' but
walk from door to door?*

The early phase of the blues mirrored black society, but it did not change as black society began the slow walk from the back yard to the front yard, with an eye on the front door.

The emphasis in early blues was not on changing life's circumstances, but trying to live with them. Blues depicts what life is, rather than what it could or should be.

Up until the end of the First World War, blues reflected much of the general feeling of black people and how they viewed themselves in American society: a world full of trouble. But when black soldiers began returning from Europe at the end of the First World War, a powerful new feeling took shape in America as the black man demanded his right to be treated as a first-class citizen. With this new step, blues as a reflection of the black society it grew out of, began to fade out of every day black life.

As a music form, blues will never be totally lost, because many of its elements became a part of the music that followed it, and it was also re-interpreted by black singers such as BB King and Bobby Bland who sing of the hardships of love between man and woman:

*Have you ever been mistreated,
Then you know what I'm talking about,
I worked five long years for one woman,
Then she had the nerve to put me out.*

At present, the blues have been taken over by pseudo-intellectuals on some American college campuses, and for the first time a few blues singers are making a small mint. **Ragtime. . . . jazz**

Blues was the basis of the new kinds of black music that surfaced after the First World War: Ragtime — a bawdy music that originated in Missouri, and jazz — a music of protest that seems to have originated in New Orleans.

One ragtime musician and composer was Scott Joplin. Recently there has been a revival of interest in his music and an adaptation of one of his songs, "The Entertainer", won an Academy Award four years ago.

Although jazz had been on the scene before the 1900s, it was only when attitudes of black society changed that it became a part of everyday life. It started out in most cases as fast music and the people who played it lived fast and died young. It was music that told of black life in America differently from Negro spirituals and blues, though both forms of music are embedded in it. Jazz is not a prayer for freedom, nor a cry of despair, rather, it is a statement of protest about the condition of black life.

In its rawest form, jazz tells the wretched of the earth that "Judgement Day" is at hand. In the words of Frantz Fanon, jazz musicians are saying: "I came into the world



Elvis Presley

imbued with the will to find a meaning in things, my spirit filled with a desire to attain to the source of the world, and then I found I was an object in the midst of other objects. And so it is not I who make a meaning for myself but it is the meaning that was already there, pre-existing, waiting for me. It is not out of my bad nigger's misery, my bad nigger's teeth, my bad nigger's hunger that I will shape a torch with which to burn down the world, but it is the torch that was already there, waiting for the turn of history".

Duke Ellington in his autobiography "Music is My Mistress", explains the development of jazz and its roots in this manner: "The name jazz was given to a new kind of music that was being played around the turn of the century. Much of its development, in fact, came through the playing of small black bands in the street parades, especially at Mardi Gras time, the instruments commonly in use being the cornet (or trumpet), trombone, clarinet, bass and drums. These bands were accompanied by what was known as the Second Line, a group of supporters who danced attendance on them before, behind and on the sidewalks alongside. . . . it was an animated music with a strong African beat pulse beneath what often sounded like a caricature of a military band. Many fine musicians came out of New Orleans, some of the best and most famous being "King" Joe Oliver and his 'progeny' Louis Armstrong, Jimmie None, Sidney Bechet and Jelly Roll Morton."

In the transition of jazz from its beginnings to what it has come to mean to jazz musicians like Miles Davis, one of the greatest forces behind its development was Louis "Satchmo" Armstrong. Duke Ellington was the first great jazz innovator of orchestral jazz, not only made jazz a Sophisticated Lady, but he also took her into the Church. When white musicians learned to imitate the sound, it became a respectable lady who quit her job in the whorehouse and is now being played in the White House. The jazz musicians who followed Louis Armstrong's generation were not only to confront America with their music of protest, but with their lifestyle as well. Among them were Coleman Hawkins, Lester Young, Charlie "Yardbird" Parker, Miles Davis, John Coltrane, Steve McCall, Cannonball Adderley and endless others.

Rhythm and blues.

White people got very excited about the new music that came to be in the 1950s and they chose to call it rock and roll. But for black folks, it was the beginning of soul. Although Elvis Presley came to be considered "King of rock and roll" among white followers, he could never be forgiven by black folks for stealing his music form and songs from black singers such as Big Mama Thornton and "Big Boy" Grudup, without any kind of acknowledgement. Soul music is an outgrowth of rhythm and blues which is itself a mixture of Negro spirituals and blues. Up until the 1950s, spirituals had been kept separate from other music forms, since black people respected their tradition and religious overtones.

In time however, rhythm and blues singers such as Little Richard, Fats Domino, Chuck Berry and Ray Charles began to mix the two music forms. In 1954, the spiritual "My Jesus Is All The World To Me" became Ray Charles' "I Got A Woman". The following year, Clara Ward's old spiritual "This Little Light Of Mine" was changed by Ray Charles to refer to his lady.

FROM SPIRITUALS TO SOUL

At first, soul did not really have any social or political value for black people. It was light music, for dancing and partying. But in the early 60s, Soul came into its own and expressed the social consciousness message of the black protest movement. James Brown stopped recording bouncy soul and began to spread the word: "I'm black and I'm proud", Curtis Mayfield's "We're a winner" and "Keep on pushing" were considered by many white radio stations to be too political and for a few years his music was banned by them.

By the time the fires of the 60s had burned out, soul had reached a new high: Soul to soul, or, as Stevie Wonder would say, "Spiritual soul".

Stevie Wonder has taken black music right back to its roots in Negro spirituals:

*"People hand in hand
Have I lived to see the milk and honey land?
Where hate's a dream and love
forever stands
or is this a vision of my mind?
The law was never passed
But somehow all men feel they're
truly free at last
Have we really gone this far
through space and time
Or is this a vision of my mind?"*

JAZZ



Scott Joplin

(Editors note: The Author L.E. Scott is an American currently living in New Zealand).

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Bass Bits

DICK SCOTT

One of the most popular of that huge number of musicians here in January was bass player Rufus Reid.

He seemed to bob up everywhere, mainly at the St James Tavern in Sydney with Randy Brecker and others, but was also seen sitting in with Bob Barnard at the Orient Hotel.

Indeed, one memorable night at St James he was on stage, with various groups, for more than four hours laying it down beautifully in that calm, competent manner of his.

He uses Bose speakers and that company provided a tape for JAZZ on which he talks frankly about Bose and other equipment.

It turned into a fascinating insight into the 'mechanics' of bass playing.

"It was kind of a fluke how I got into them. I liked them. A lot of people couldn't understand the sound I was getting, but they couldn't deny it.

"People said they didn't like it. They couldn't get the groove.

"They tried the 800s but maybe they couldn't get with it either.

"There've been a couple of times when I've maybe pushed the 800s. I think that has been remedied.

"I feel with the 802s they didn't really go to the drawing board.

"I travel a lot and my 800s get beat up. What is nice — when I needed them to be checked I just drove by and they were fixed.

"They are the only ones I know that have a 5 year guarantee.

"I have a new bass — actually she's 80 years old, and she has an extension where it goes down to a low C.

"It's a whole triad down below the E. I can go down chromatically — like the E — D — D flat down to C. Five extra notes.

"Low C is about 28 — 30 cycles and I don't hear any wobble. It's really a clear sound.

"I don't know how they do it but it works for me, and it's working for a lot of other guys too.

"A lot of the guys thought the Bose people gave me the speakers. Well no, I bought them.

"Some people think I play them because I endorse them — I might not really like them. But I've been playing them for a long time and I wouldn't if I didn't really like them.



Pic: Edmond Thommen

"I use a Barcus Berry pick-up. There are several good ones on the market. There's a new one — a Fishman — that's quite like an Underwood that has become very popular.

"I carry one as a back-up and Polytone makes a pick-up that's really nice.

"The Barkers Berry is a raw pick-up — it's so good — it gives you everything.

"It's almost impossible to get an acoustic sound when you amplify, but I find my combination of a Walters amp and Bose speakers works great.

"I get more for my money — I can play in a duo up to a 30 piece

and still get quality for my money.

"A lot of people think if it's big it's good — but take Bose — it's small but it's great.

"I've got almost \$2000 worth of gear and you pay for what you get.

"What's really nice about the Bose is you just put the cover on it clamp it and put it on the conveyor at the airport.

"All around the portability, the efficiency and consistency is great.

"When I play good, the band plays good, so if I've good, consistent equipment I play good.

"That's the way I look at it — it seems like commonsense to me."

reporting from...

...Adelaide

DON PORTER

Since last presenting this page, jazz promotion has received a couple of setbacks.

One can only feel sad for those involved in the disastrous financial collapse of the "New York Jazz Giants" and "Old and New Dreams" tour. The second, more local, demise has seen the closing of Martini's Jazz 81 which opened with a bang on February 18 and closed with a whimper on April 1.

It certainly wasn't the quality of music that caused the setbacks, nor does it mean the demise or decline of jazz, but if we are to learn anything from these events it points up a couple of lessons.

First, my old hobby horse, — recognise that jazz is a minority art form (which is vastly different from saying it is elitist), so don't saturate the market.

Second, bringing to our shores a large number of artists, many of them virtually unknown except to the aficionados, without subsidy or commercial support is like walking a financial tightrope (without a safety net).

From my viewpoint there are only two approaches that are viable: (1) Bring out artists or groups that are well known and present them in good and large venues: e.g. Oscar Peterson. (2) Invite small groups or individual musicians and present them in jazzmen in more intimate surroundings. e.g. like Herb Ellis and Barney Kessel, Phil Woods and Milt Jackson. The virtue of this approach is a lowering of costs and even more the opportunity of presenting the best Australian talent in harness with the best from overseas.

Finally, the answer if we are concerned with the future of jazz as a unique art form does not lie in going for jazz rock, pop jazz, jazz fusion — call it what you will — merely because it may seem to be more financially rewarding.

In an interview with Oscar Peterson (which is to be published in the next issue of "Jazz"), he had this to say: "Jazz fusion and the like is a commercial venture and when the public grows tired of it it will disappear anyway. The public didn't grow tired of jazz, they respected it as one of the creative mediums, the same as they do classical music. What has happened is that the medium at the

commercial end of the field has gone off on other searches."

But enough of "Preaching the Blues" — what news on the Rialto?

I had a chat with All Hall at the last Jazz Action Society meeting. American born, Hall is Lecturer in charge of the Associate Diploma of Jazz Studies run at the Adelaide College of the Arts and Education. He told me that in it's first year the Diploma has attracted 16 full time students. Subjects covered include improvisation, jazz theory, jazz arranging, jazz history (covering the whole spectrum — Praise the Lord), small and large ensemble playing, individual instruction on the chosen instrument, and for non-pianists functional piano, while 88'ers get aural training.

Hal holds a M.Mus Ed (majoring in jazz) from Colorado University and came to Australia in 1963. A fellow American Bob Hower is the second full time faculty member while part time instructors on the course include several of Adelaide's leading jazz musicians and educators.

All in all it looks like a sound (no pun) start to the two year Diploma.

The Jazz Action Society seems to have its feet firmly on the ground. Meetings on the first Tuesday of every month have been quite well attended, and with its policy of presenting both established and youthful up-and-coming jazz musicians the Society is fulfilling a programme which gives encouragement to the development of jazz.

I caught a little of the "Small Hours" set and although other commitments didn't give me long enough in their company, I would suggest this young group will go places in the not too distant future.

As well as the regular meetings J.A.S., in association with various promoters, presents special concerts. Taking the stage on May 10 will be Eddie Daniels with Mike Nock, Ed Soph and Todd Coolman. A month later (June 17) the Art Pepper Quartet will be the feature, top-line, group.

There can be no doubt that the Southern Jazz Club is one of the most successful and well run clubs of its kind in Australia.

After much huffing and puffing, the on/off Kenny Ball concert was finally presented. As I said in the local paper I went along with some reservations but thoroughly enjoyed the lively, professional performance..

Apart from its regular policy of weekly presentation of the best local trad bands the S.J.C. has lined up visits by the following interstate outfits: April 30 Storyville Jazz Band; June 4 Pam and Lew Hird; June 25 San Francisco Jazz Band with Paul Furniss.

At the time of writing the following jazz venues are operating:

Tuesday	Walkers Arms Hotel Dick Frankel's Jazz Disciples.
Wednesday	Old Rose Inn Ken Way's Jazz Revival
Thursday	Highway Inn Southern Jazz Club — various groups.
Friday	Sussex Hotel Dick Frankel's Jazz Disciples Union Hotel Adelaide Stompers Brighton Hotel Dukes of Jazz
Saturday	Walkers Arms (afternoon) Dick Frankel's Jazz Disciples Duke of York Hotel Captain Sturt's Old Colonial Jazz Band

plus J.A.S. Tivoli hotel:
first Tuesday of month.

...Brisbane

LETTER FROM THE NORTH

Mileham Hayes

There is no joy in being smug or saying "we told you so": However, the fiasco with the 'New York Jazz Giants' and 'Old and New Dreams', and the relatively poor crowds reported for Dave Brubeck, down south, are just what we predicted after the overkill which was the Festival of Sydney.

What has this to do with Queensland? Well Brubeck had two sell-out concerts in one night at Tweed Heads, Twin Towns Services Club; and the 'New York Jazz Giants', or four of them to be more exact, after swearing to leave Australia 'by the first plane out' and never to come back, and did come to Brisbane, held workshops and played for two nights to capacity crowds at the Cellar.

Earlier we had pointed out that the huge influx of artists into Sydney and the centralisation of 'power' there will only lead to an atrophy of interest in the long run.

We maintained, and still do, that the Australia Council should spread its money round so as to decentralise jazz and thus allow for

a profitable and/or subsidised touring circuit. Not only for overseas artists, but for Australian artists as well. We, or at least this writer, would like to see a touring circuit including Townsville, Toowoomba, Brisbane, the Gold Coast, Coffs Harbour, Newcastle, Sydney, Canberra, Albury, Melbourne, Geelong, Launceston, Hobart, Adelaide, Perth and any other centres in between which can demonstrate an organised jazz club. If the Australia Council spent its money here instead of totally and solely (as far as all practical purposes are concerned) in Sydney, then the fiasco of the 'New York Jazz Giants' and 'Old and New Dreams' would not have occurred.

What was the fiasco? Well these eleven famous musicians were scheduled to give workshops and concerts in Melbourne, Sydney and Adelaide. Not Brisbane please note. Apparently things went O.K. in Melbourne though disappointing with crowds especially at the Dallas Brooks Hall Concert. When they got to Sydney, however, it was a sheer unmitigated disaster. In Brisbane we had negotiated to have the 'New York Jazz Giants' for one night but we were rung by the promoter to say that things were now in complete ruin and it was over to us to see what we could salvage. Adelaide had already been cancelled.

After five phone calls to Sheila Tucker, Mickey Tucker's Australian wife, the 'New York Jazz Giants' firmly sent this message north: That they 'had had Australia, they had never experienced anything quite like it and all they wanted to do was get the first plane out of Sydney'. In one last desperation move we contacted them the morning they were leaving, and by assuring them that Brisbane was somewhat different (read into that just what you want to) we managed to convince them to come north. When they got off the plane, however, Cannonball Adderley, Walter Booker, and Michael Carvin had, at the last minute, stuck to their avowed intent and caught the first plane back to New York.

The N.Y.J.G. were then taken out to a private home for a bar-b-que, a drink and some courteous discussion. They stated that they had not received such pleasant treatment elsewhere and they seemed somewhat more relaxed but still a little suspicious of Australia. We hurriedly arranged for Geoff Klute to back them on bass and Jeff Lotze to play drums. Ted Dunbar would take the trumpet lead lines that Nat Adderley would normally do.

We were somewhat taken aback

when the four remaining N.Y.J.G.'s, Ted Dunbar — guitar, Frank Foster — tenor, Slide Hampton — trombone, Mickey Tucker — piano, stated they had not been told they were expected to do workshops in Brisbane. This put us in an invidious position and we gained some insight into the trouble that the tour must have had. But because they had been received courteously here, they were delighted to do the workshops.

At this stage it should be mentioned that the Queensland Conservatorium swung into total co-operation by donating the rooms for these workshops, and more than that, they donated the music stands for that evening's concert. This, to us, marks a major breakthrough and we welcome the new director of the Conservatorium of Queensland, Dr Roy Wales, to his new appointment and look forward to a happy co-operation and introduction of jazz at some stage to the Con. here in Brisbane. Another ally at the Conservatorium in Brisbane is Simon de Haan who leads the Big Band there as well as teaching trombone. Simon cancelled his Big Band rehearsal scheduled for that evening, so that they could attend the workshops.

The workshops revealed the greatest turnout for such clinics that Brisbane has ever seen. Sixty-five people turned up. We would again like to point out that all this was done without a penny's worth of help from the Australia Council who gave some \$23,000 for workshops in Sydney and Melbourne. To get sixty-five people on Thursday afternoon at five o'clock in Brisbane may give some indication of the keenness and enthusiasm that can be mustered here in Brisbane.

That night, THE CELLAR was packed to capacity. We apologised to Sheila Tucker that as it was a Club we couldn't accommodate any more people. She only laughed and said "There are twice as many here already than we got at Dallas Brooks Hall in Melbourne".

The audience was wildly enthusiastic and each member of the 'New York Jazz Giants' gave their all. This is not a review of the Concert because readers should have gone and heard them in the flesh. But a few of the more interesting facets were the harmonics of Ted Dunbar: As Mickey Tucker said, he didn't really understand harmony or rather, he thought he did understand harmony, until Ted Dunbar showed him some of his tricks. Mickey Tucker earlier warmed up by playing a Brahms sonata and then

'Carolina Shout'. He seems to be able to play all schools of jazz as well as being a fine classical musician. Frank Foster starred on 'Chiquita Loco' (Crazy Kid) which he wrote for his son, whilst Slide Hampton was breathtaking.

An equally large crowd turned up again on the Friday night and the N.Y.J.G. played a record three sets! Finishing round about 3.00 a.m.

Mention must be made of Jeff Lotze who has always filled these drumming seats with taste and really rose to the occasion. As for Geoff Klute on bass, it is some of the best bass playing I've heard in this country.

Geoff remains with the band at Terranora Country Club now that Eric Jupp has left (the band has been taken over by Al Leonard on trombone). After Geoff's tour with Don Burrows he was stricken with an illness necessitating intensive care. It is sad to report that Geoff has suffered a mile recurrence and is now in hospital undergoing a few tests. We wish him a speedy recovery because talent like that on bass deserves all the good health we can wish.



Dave Brubeck

Pic: Edmond Thommen

The Dave Brubeck tour, so we heard, was not packed out down south. It certainly was at Twin Towns R.S.L. I had never been inside this tribute to proletariat and poker machine culture and must admit that I went there full of apprehension of ghastly bad taste carried to excess. I was delighted to be proven wrong. The halls are excellent and the equipment absolutely first class. The sound was perfect and one couldn't have hoped for a better venue.

The curtain raiser to Dave Brubeck was the Les McGrath Band with Ronny Gowans on tenor sax and Vic Connors on piano. The arrangements were wonderfully interesting and later questioning found that these were Les McGrath originals.

The Brubeck concert itself was a delight. It is of course not the done thing to like Dave Brubeck now.

How ridiculous can you get. He made the crime, of course, of being successful in his own lifetime and this is not to be encouraged in jazz — especially in Australia. So thank goodness the crowd at the New South Wales — Queensland border are not sophisticated enough to follow such 'worldly' trends. They turned up to pack out two concerts one at 6.00 p.m. and the other at 9.00 p.m.

So where does this leave us? It leaves us where we started and that is that there is a definite danger that the excesses of the Festival of Sydney will kill subsequent interest in jazz, as it seems to have done with these following tours. These artists then go back to their homes in the U.S.A. and give Australia a bad reputation. There must have been over forty American jazz musicians in Sydney and Melbourne over January. This is not a surfeit; it's a glut. But more, because thereafter follows the Festivals of Perth, Adelaide and Moomba with Oscar Peterson etc. A country the size of Australia just can't support this overkill.

We can speak with some authority on this subject because last year The Cellar presented more international

artists than any other single venue in Australia. We averaged one international artist every three weeks and had to work very hard to get support for these. There is no way we could support over forty in one month. The only reason Sydney did was because the Australia Council's money remained in Sydney (but came from the taxes of other States). This is a burden that the rest of the states can't bear.

We here in Brisbane had to pull the fat out of the fire as best we could especially with the N.Y.J. Giants. We have worked long and hard to establish an international reputation here with our Festival in October. Even so, there was whingeing and bitching from the south that we "didn't allow Teddy Wilson to tour there". What crap! We can only leave it to your imagination if Teddy Wilson had been treated the same way in Sydney as the New York Jazz Giants were.

But we would point out that Tasmania, South Australia, and Western Australia are also perpetual wooden spooners in the Australia Council stakes.

Surely, as I earlier proposed, it would be better to see a decentral-

isation and a supporting of jazz in other centres throughout Australia so that there can be a viable touring circuit established for Australian musicians and bands and overseas artists?

...Canberra

Chris Deacon

THREE DAYS IN FRANCE: THE ECM LYON FESTIVAL

Generally, this space will be devoted to observations concerning events, past and occasionally present, offered on the jazz stages of Canberra. This time, as jazz events round Canberra have wound down somewhat, it occurred to me, we might alter our gaze to concentrate on some top-drawer performances given on the other side of the globe.

Here's a straight "ear witness" account of a special "ECM Festival" which your correspondent had the good fortune to join during the European summer of 1979, and which was held as part of the International Festival of Lyon. ECM is the brainchild record company of Manfred Eicher which is based in Munich and draws heavily on Scandinavian musicians with little concern

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for commercial acceptance. ECM is one of the few record labels around today which has as its primary objective the showcasing of new and innovative musical talents which are probably best categorised (if indeed necessary) in a separate variegated class, rather than labelled in an all too loose fashion as "jazz".

ECM is criticised by some according to the same criteria for which it is featured by others. One possible explanation for this is that ECM is considered as a label describing a style of approaching and of treating music; and as a result, the musicians. The music of the festival may certainly have been shielded by these three letters, but this in no way meant that the record supplier dominated the proceedings, as almost invariably happens at major festivals these days (Montreux being one of the best examples). One thing was certain though — the quality associated with the ECM label certainly had an unforgettable influence!

The only contribution of ECM to the show: a discreet engineer who knew exactly how to reproduce the original sounds of the recordings of each of the groups — knowing how to make it all truly professional.

On the hill of Fourviere, offering a beautiful view over the centre of the city, a cultural centre is built like a jewel of architecture with a sumptuous museum of caveman relics — on top a large amphitheatre where the festival took place for the first evening. The second and third evenings took place in the Maurice Ravel Auditorium, just as comfortable, but with enhanced acoustics compared with the outdoor venue.

It was a veritable festival of bassists!

The immutable and calm American Barre Phillips worked his fingers from the beginning with an almost misplaced elegance. Phillips performed a duo with his great friend John Surman, one of the few original baritone saxophonists of the last decade.

Miroslav Vitous, a newcomer to the house, performed his own music for the first time. Far from the electric albums dictated by the demands of a tyrannical producer, he demonstrated the immense style he contributed back in the early days of Weather Report.

From the sounds of Surman to the acoustic piano of Kenny Kirkland, a very promising young black musician, Vitous held the group with his blazing bass attacking high notes with the bow, followed by pizzicato rumblings accomplished in the low registers.

On the drums (he played all three days), Jon Christensen showed how with Garbarek and to a lesser extent with Rypdal, how a drummer with a reasonably economic style can become quite interesting when a little attention is given to the originality of the phrasing.

Third great bassist, Eddie Gomez, held tightly to Jack De Tobnette's New Directions. They played the themes from their records which allowed me to experience the surprising arrangements of Lester Bowie, and to listen to a rhythmic section in which each beat permits the soloists to orient their approaches in a different way.

I heard also the fourth great bass player Eberhard Weber, who has been constantly connected with many magnificent albums he has recorded under his name for ECM. In fact, Weber would have played with his own group that toured Australia recently if his pianist Rainer Bruninghaus had not been on tour in the USA. Instead it was as part of the Jan Garbarek group that I heard the German bassist. His instrument, an electric contrabass without the normal wooden case, but with all the elements of the classic stringed instrument, is fitted with a fifth string which gives him many possibilities for unique expression without imposing like so many gadgets. During the

evening at Fourviere, the invisible electronics of Eberhard Weber warmed my ears. He provides a quite different approach to the instrument, plus infinite possibilities for variations in volume and attack.

He added the unique voicing of saxophonist Jan Garbarek (somewhat of a cross between John Klemmer and Gato Barbieri), as well as the American guitarist Bill Connors, and the very apt organ and piano of John Taylor, to create an immaterial base on which the soloists could build. Connors, whose consistency obviously relates back to his classical guitar experiences, was well received in his solo concert on the first evening, by an audience which was particularly receptive to the nuances of his music. He was not as happy in company with the sax and basses.

The group played the repertoire of two most recent albums, which seemed to offer Garbarek the material necessary to a deepening of his music — more original here than in his collaborations with pianists (Bobo Stenson or Keith Jarrett).

The pianist of the group, Englishman John Taylor, presented some very personal music. He played as he would have with his trio Azimuth (comprising his own piano, the voice of Norma Winstone, his wife, and the trumpet of Kenny Wheeler) which associates English liturgical music with contemporary composers. The great Kenny Wheeler, on the trumpet, but also the bugle, and more recently on cornet, replied to the voice by utilising the same register as Winstone. A strange trio — amazingly baroque and yet obscure — Azimuth justified its place in the festival by the very Jarrettesque style of Taylor, and the taste for improvisation that each member displayed, with discretion, but with presence at the appropriate instant.

Other trumpeters during this festival also put this instrument out front: Tiger Okoshi, whom nobody would have known, had he not been part of the Gary Burton Quartet. Burton has arranged (with the finesse for which he is known so well) the music of his quartet, in order to make this electric trumpet stand out in front of the sumptuous arrangements he offers. The leader could no longer rely on a guitar for help: he required the electric bass of Chip Jackson, under the strong shadow of Steve Swallow, who has flown after some 15 years of association with the vibraphonist. On the drums, Bob Moses proved his total originality as a musician.

With this well-polished quartet,



Burton demonstrated yet another approach to the past repertoire he retains so much of (Carla Bley, Jarrett, Corea, but also Swallow). In my view, he remains the nicest vibraphonist and the most subtle organiser of music that the jazz community has produced from North America.

Terje Rypdal is the guitarist who contributes some of the most original music to the "ECM Sound" – vivid and tragic emphases which Rypdal and trumpeter Palle Mikkelborg place on their unpublished improvisations. Rypdal's music knows how to utilise magnificent sounds, creating an impression of greatness without ever becoming pompous: he works on an immense musical scale. It made for me the most remarkable part of this festival. A far cry from Canberra, the Lyon festival's success can be attributed to those daring jazz entrepreneurs who knew how to act as catalysts in providing the city with the echoes of a refreshing music so needed by that city.

A festival is not so easy to create these days. It is reassuring that occasions like the ECM festival (and indeed the recent Goethe Institute sponsored Eberhard Weber Australian tour) are the sign of the good nature of the people who are prepared to defend this type of music and to whom all my sympathy goes

...Hobart

ALLAN BROWN

Recent visitors to Tasmania for concert performances have included master reed-player, Graham Lyall, and the ever-popular Galapagos Duck. ABC radio were responsible for the promotion and organisation of the two performances by Galapagos Duck in Hobart and Launceston. Both concerts were well attended by appreciative audiences so it is hoped that this will spur the ABC into broadcasting their concert promotions with more emphasis on jazz. Graham Lyall, on his second trip to Tasmania promoting King saxophones found time to give a concert at Tattersall's Hotel with the support of local group Jazzline – Alf Properjohn (drums), Neil Lewis (keyboards), Tim Partridge (bass guitar) and Allan Brown (guitar). Lyall also held jazz clinics for various schools and the Tasmanian Flute Society. The Jazz Action Society (Launceston) in association with radio 7NT will be presenting Peter Gaudion's Blues Express at the Hotel Tasmania, Charles Street,

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JAZZ – MAY/JUNE, 1981

Launceston, on Saturday, 30th May, for one concert only. This group, which won the 'Sounds of the Blues' award at the 1980 Brisbane International Jazz Festival, will be making their first appearance in Tasmania.

Modern jazz fans will be pleased to learn of the existence of a new organisation in Tasmania which will be devoted to the promotion and organisation of concerts by interstate and international jazz artists. The Contemporary Jazz Society is not being formed in opposition to the two Jazz Action Societies (Hobart and Launceston) but rather to ensure a wider range of musical events in Tasmania, particularly modern jazz influenced artists and groups. The Society will be run on a non-profit basis, all income will be used to cover concert overheads and to supply regular informative newsletters. The first concerts being negotiated by the Contemporary Jazz Society are the Johnny Nicol group (Including Col Nolan and Chris Qua) early in May and the Art Pepper quartet for Sunday, 14th June. Any enquiries regarding the Contemporary Jazz Society may be directed to 17 Mercer Street, New Town, 7008, or by phone to Hobart 28-2254.

A reminder that 'Jazz 1981' can still be heard each Monday night at 8.30 pm on 7CAE-FM radio, with Allan Park presenting the program. Also the Burnie Jazz Club is alive and well, and operating out of the Club Hotel, Burnie, each Friday night.

Bookings can still be made for the Australian Jazz clinic which will be held in Hobart during the first week in June this year. Leading the clinic will be well-known jazz educator from the United States, David Baker, along with a faculty of professional clinicians and musicians both from overseas and Australia.

Enquiries may be directed to address as listed above for the Contemporary Jazz Society.

...Melbourne

Adrian Jackson

While there are a good number of pubs presenting jazz in Melbourne, invariably of the trad variety, Melbourne does lack the advantages that Sydney jazz fans are offered by the jazz clubs operating in that city. However, special concerts are played at not-too-distant intervals that give fans the opportunity to

hear some of the top-quality jazz our musicians are capable of playing. Below are observations from some of the concerts I have heard over the past month.

3PBS-FM presented Onaje and Odwalla at the Prince of Wales Hotel on Tuesday 3 March. Odwalla opened with an enjoyable set that showed that they have got what it takes to become a very good band. Drummer Allan Browne is the only experienced member of the group, and he contributes a good deal of strength to the rhythm section; over the past year or so he has developed into (in my opinion) Melbourne's best jazz drummer. Barry Deenick took care of the bass department adequately; he plays bass guitar but achieves a good acoustic sound on it. Pianist Jamey Fielding is an extremely promising talent, who displays a confident, flowing attack with a firm sound and a very strong technique. By contrast, saxophonist Martin Jackson obviously lacks a bit in technical expertise, but he usually makes up for that with a full-blooded attack and a steady flow of ideas; as usual on this night, his ideas at times ran ahead of his execution, but he played at least one inspired solo, a soprano outing on Abdullah Ibrahim's Arabic "Ishmael". Speaking of which, the key to the success of Odwalla's set was their astute choice of repertoire: strong, lesser-known numbers like "Ishmael", Billy Harper's "Priestess", Ornette's "Broken Shadows", and Jarman's "Dreaming Of The Master". A surprise guest for most of the set was Bob Sedergreen on trumpet, displaying long-hidden ability to play hot horn as he fitted into the sound with little difficulty. A couple of passages betrayed a lack of rehearsal or concentration, on the band's part, but on the whole it was a set that indicated that while Odwalla are not as yet a first-class band, they're well worth hearing for their honest approach to their music.

Onaje's set was excellent, proving that they ought to be considered as one of Australia's very best modern bands. Their repertoire was wholly original, except for "Shiraz", which they dedicated to its author, Brian Brown. Pianist Bob Sedergreen and saxophonist Dick Miller wrote the music (a couple of songs were on the band's debut LP, "Onaje's Rage"), and they were uniformly individual and interesting pieces that made for inspired blowing from the quartet. Drummer-leader Allan Browne and bassist Gary Costello kept up a strong and varied groove

throughout, and fit in ideally with pianist Bob Sedergreen whether he was playing one of his habitually brilliant solos, or supporting Miller. Miller's playing was the best I have heard from him: on tenor or soprano, he was assured and inventive, active in a way that impressed me as thoughtful and sincere rather than merely studious as he has been in the past. To cap the night off, Browne read out an amazing, brilliantly eccentric beatnik poem of his, "The Wasp", with musical accompaniment including a B-flat drone from the bass. Onaje is a band that should be heard a lot more often.

A talented performer who at present is suffering from lack of exposure is singer Suzie Dickinson; she certainly proved her worth with a special concert at the National Theatre as part of the Festival of St Kilda, entitled "From Love, With Suzie". Accompanied by pianist Bob Sedergreen, Ken Schroeder on reeds, guitarist Ken White, bassist Gary Costello and drummer Virgil Donati, with Ralphe Rickman MCing, she presented a selection of songs, mostly from the '30s and '40s, many under-appreciated gems being included with the standards. Dickinson paid tribute to various singers —

Lil Green with "In The Dark", Sarah Vaughan with "Round Midnight", Blossom Dearie with "I'm Hip" and Billie Holliday with eight songs from her repertoire — but even while her methods involved an occasional doffing of the cap, her singing was in no way imitative: it was as individual as it was swinging and musical. Highlights were a duet with Sedergreen on "Lush Life" and the entire Holliday bracket.

On 22 and 23 March, Smacka's Place hosted a reunion for the 1961 edition of Len Barnard's Famous Jazz Band, comprising Len Barnard on drums, Bob Barnard on trumpet, Fred Parkes on clarinet, Mal Wilkinson on trombone, Graham Coyle on piano, Joe McConechy on bass and Peter Cleaver on banjo and guitar. The place was packed, and the band played with remarkable unity and tremendous verve. Everyone was in top form, with the Barnards outstanding: Len, tasteful, musical and hard-driving, Bob ever eloquent and inventive — what a marvellous jazz musician. Look out for the result of Bill Armstrong recording the two nights; should be great.

The Alasya 2, a Turkish restaurant in Coburg, enjoyed great

success when it experimented with a jazz night with the Brian Brown Quintet on 11 April. \$10 for music and a good feed was obvious value, and a lot of people had to be turned from the door; perhaps something regular will develop. I have too often of late found Brian Brown's band, and his own playing, disappointing for their waywardness and pointless self-indulgence. So I am pleased to say that the performance on this night was the best I have heard from Brown for about a year. Accompanied this time by a good jazz rhythm section — Allan Browne, Gary Costello, Bob Sedergreen on electric piano, and Alex Partou and congas and other percussion, Brown played resourcefully and most convincingly. His soprano sax could be affectingly wistful or brightly probing, while his flute solos were very lively, especially a couple of wild interludes where he used an electrifying attachment. The band displayed a cohesion and an exploratory ability that brought to mind memories of Brown's great '76-'79 Quartet, a thought reinforced by the revival of several items from that band's repertoire, such as "Shiraz", "Rainbows", "Song for Billy Hyde" and "Diggers Rest". Pleasingly, the players



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were hardly less stimulated when playing standards like "Yesterdays" and "Summertime", which they extended into loose, inspired improvisations. There are several reasons why Brown's music over the last year has failed to enhance his reputation; but hopefully that night's indication that Brown is still capable of making an important contribution to Australian jazz, will be fulfilled.

... Newcastle

by John Armstrong

Part of the *Newcastle Herald's* weekly leisure guide, *Thank Heaven It's Friday*, is devoted to what's on in the Arts in the North. For some time now, the entry for Jazz has listed four regular gigs and one or two special presentations. The fact that jazz maintains a permanent place in the list of entertainment (films, galleries, classical concerts etc.) is evidence of well-established support.

However, the position regarding overseas jazz artists is different; the promotions recently arranged for Chuck Mangione, Woody Shaw, Kenny Ball, Anita O'Day and Oscar Peterson all failed to include Newcastle, the largest Australian city after the mainland capitals and larger than Hobart. Is it too much to ask entrepreneurs, and the artists themselves, to moderate their expectations in the interests of jazz?

The regular pub jobs in Newcastle feature Traditional groups, made up totally of local musicians. Saturdays see two bands making live music in the city centre.

The Newcastle-New Orleans Jazz Band has a firm foundation at Newcastle Rugby Club, Newcomen Street, where it works from 5 pm until 7 pm. It recently augmented its line-up from a quartet to a septet. The fellows involved are: Jack McLaughlin (clarinet and leader), Jim Lyons and Mark Jackson (trumpets), Bluey Newton (trombone), Guy Thompson (bass), Mike Hawkins (drums) and Phil Clare (banjo).

Audience support is strong for the NNOJB — so strong that Jack McLaughlin has been able to pull off a few unusual promotional ventures. Not only is the flamboyant band becoming a common sight in local television advertisements, but it is also giving free Sunday afternoon concerts.

People were invited by the band to go to King Edward Park, one of

Newcastle's most delightful links with the 19th Century, on April 12. The park has swings for the kids to play on and outstanding views over the Pacific Ocean. The Newcastle-New Orleans Jazz Band was enlarged for the occasion (a second trombonist, Hedley Pearson, a saxophonist, Peter Spence, and that evergreen tuba player, Harry Harman, sat in) and the quaint band rotunda in the park was used as a stage. Playing in the style of the New Orleans marching bands, the 10-piece band matched the fine weather and the salubrious setting with bright, exhilarating music.

Saturday also brings regular live jazz at a spot well-known to Newcastle beer buffs — the West End Hotel, in Hunter Street. The Silver Bell Quartet, which appears from 4.30 pm to 7.30 pm, is an offshoot of the Maryville Jazz Band and consists of Warren McCluskey (bass and leader), John Wilson (trumpet), Eric Gibbons (trombone) and Tom Tyler (banjo).

The local venue that has remained more constant in presenting jazz than any other is Toronto Royal Motor Yacht Club, situated on the shores of Lake Macquarie. At the club, between 5 pm and 7 pm on Sundays, the Maryville Jazz Band is into its third year. The boys in the band are: Eric Gibbons (the trombonist in the Silver Bell Quartet), Peter Buckland (clarinet and saxophone), Harry Cattle (banjo), Peter Hogan (drums), and John Vernon (bass).

The Maryville crew also made its regular appearance at the Mardi Gras at Nelson Bay, Port Stephens, on Easter Saturday. They will join in with a band from Sydney Jazz Club for a seven-hour rort at the Toronto Royal Motor Yacht Club on May 3, starting at 12.30 pm.

The Contemporary Jazz Society (Newcastle and Hunter Region), which has functioned since 1976 to promote the interests of local and Australian jazz and jazz in Australia by all means possible, continues its live presentations. Membership of the society is open to any person who pays the \$5 fee. Management of the Contemporary Jazz Society is vested in a committee of nine members. Steve Britt is Chairman, Errol Collins Vice-Chairman, Ken Wilkinson Secretary and Gary Jones Treasurer.

As a result of the generous assistance provided by the Waratah/Mayfield R.S.L. Club, the society uses the club's auditorium for its regular activities. So far this year the Contemporary Jazz Society

has sponsored concerts by Milt Jackson and Judy Bailey's and John Sangster's group. As this report was going to the Editor, the local jazz fraternity was looking forward to hearing Serge Ermoll's Quartet and singer Maree Montgomery, whose beauty and involvement in modelling in Sydney has been accented in the pre-concert publicity. With Peter Dilosa on trumpet, Matt Dilosa on drums and Brian Dean on bass, Ermoll and Montgomery will give their concert on April 13.

The Jazz at Rothbury Estate Concert had been fixed for the outdoors on Sunday, April 5. Established in 1977, this annual appearance by Don Burrows is one of the leading and most popular jazz events in the Hunter Region. Heavy rain overnight forced Rothbury Estate to move the concert from the muddy outdoors location to inside the cellars. In return for a modest \$5 admission, visitors heard the Don Burrows Quintet making marvellous modern jazz for three hours and received a bottle of wine each.

Those who were able to make the drive to Pokolbin saw glorious countryside verdant after the drought-breaking rain. They heard Burrows, Golla, Tony Ansell, Alan Turnbull and James Morrison. The musician who made the afternoon memorable for many visitors was Morrison, one of Burrows' students at the Conservatorium of Music in Sydney, who played trumpet, trombone and euphonium and showed that Dizzy and Frank Rosalin are among his main influences.

I mentioned in the last Newcastle report that jazz is getting great support from the University of Newcastle's FM radio station, 2NUR (103.7 MHz). I thought I should mark the station's third birthday (in March) — and pat 2NUR on the back for giving jazz devotees a fair share of broadcasting time — by giving a rundown of its regular jazz shows.

Jazz programmes can be heard on three days of 2NUR-FM's week.

On Tuesday there are three programmes featuring records in the musical idiom. Bob Smith and his wife, Iris, take turns to conduct *Mid Afternoon Jazz* and *Not Just Jazz* respectively at 2 pm for an hour.

The Jazz Show (Tuesday at 6 pm) is presented by Henk de Jong and Les Field.

Ralph Gulliver, whom some readers will recall had been a contestant on *Mastermind* on ABC television (he answered questions on the history of jazz), plays interesting rare jazz

records in the *Jazz Spectrum* on Tuesdays at 9.30 pm (repeated on Wednesdays at 11 am).

Thursday night is the night for *The Jazz Scene* (9.30 pm), presented by Bob Smith. Bob concentrates on mainstream and modern jazz with visiting jazz artists. On April 9 he broadcast a talk he had with Jimmy Witherspoon in March. John Sangster was caught by Bob during the CJS concert in March. This interview will go to air on April 23. Bob put Don Burrows onto tape at Rothbury Estate; the tape will be used on *The Jazz Scene* on May 7. (Bob Smith's show will be transferred to the 6 pm until 7.30 pm slot from May 7).

More jazz records are being imported these days than at any time I can remember.

Neville Graham uses his two-hour show, *Saturday and All That Jazz*, on Saturdays starting at 5 pm, to play imports that the ordinary jazz fan will never hear about, such as releases on Pablo, Muse, Concord, Contemporary and MPS. Moreover, he plays some older personal choices picked out from his comprehensive record collection.

Fare you well from the Steely City.

...Perth



Woody Shaw

SHAW NUFF!

by Ron Morey

During February's Festival of Perth trumpeter extraordinaire Woody Shaw was the subject of a lunch-hour Festival Forum, a combined interview and question and answer session at the Playhouse Theatre; the writer was in the chair. I feel it would be of interest to many readers to repeat, in print, Woody's replies to that interrogation. What follows is a literal transcript of a tape I took of the proceedings.

We are privileged to have with us, at this time, the man who is possibly the best modern jazz trumpeter in the world today. Unlike his predecessors, Donald Byrd and Freddie Hubbard, he has never sold out to commercialism; his art remains pure and shining. Woody, I understand you took up trumpet at the age of 11?

That's right — I started playing very young. I was inspired to play the trumpet by Louis Armstrong.

This may come as a surprise to some of you, as Woody is certainly a modern jazz player. Louis Armstrong, however, is the fountainhead, not only of jazz trumpet, but very likely jazz as we know it today. After Louis the line of succession in jazz trumpet went to Roy Eldridge, Dizzy Gillespie, Miles Davis, Fats Navarro, Clifford Brown, possibly Lee Morgan and Donald Byrd, then Freddie Hubbard, until today, the mantle of greatness lies on the shoulders of the man you see sitting here. Jazz, for most people, is personified by the trumpet. It's as Dizzy once said, the loudest instrument in a jazz band and commands the most attention. Is this the reason why you particularly took up trumpet, Woody?

Yes, it has a very distinctive voice, in music per se. The trumpet, to me, is the prince of wind instruments. I have a very special fantasy that goes along with the trumpet — like a goal I have to attain; it's almost like a spiritual thing.

You spent your early years in New Jersey?

Yes, in Newark.

At what age did you turn professional?

Well, it's funny — I had a certain inclination to play the trumpet, and when I was 14 years old I sort of became professional. I had a lot of early experience playing with older musicians. For some reason they can more or less see the potential in you, and they always encourage you. They taught me certain basics that I would need as I became an older man, so I was pretty well-equipped when I left Newark when I was 19 years old.

Did you have a classical foundation?

Basically, yes. One of the most inherent difficulties of playing the trumpet is producing a different sound, a captivating sound, and to be able to express yourself with just three valves you have to master the rudiments of technique, so it's a sort of scientific instrument to play.

Were any of your teachers of a jazz nature?

Yes, my formal teacher, Jerome Ziri, taught me in the black ghetto high schools, and he was tough. Growing up in the neighbourhood that I did it was pretty rough, and Mr. Ziri could handle it, believe me. He played the trumpet with the same kind of conviction. He saw in me latent talent, and he would play certain things for me and say "How do *you* do this?", and I would do them, you know? He made me aware of the fact that I would have to equip myself to deal with the white trumpet players by private lessons and studying theory — classical and all that. Mr. Ziri is still a very prime influence in my life today. Though a legitimate trumpeter he also respected the jazz heritage. He made me study out of jazz books to learn to read, but was emphatic that I get a conventional, legit sound and technique.

How does one get an original sound on an instrument, so that people will say after four bars, "Yeah, that's Woody Shaw."?

Well, that's a pretty difficult question. I think the key to discovering oneself is acknowledgement of predecessors. I find that I get ideas as to composition and actual playing of the trumpet by going back and checking out my traditional lineage. So Dizzy Gillespie is like Bach or Beethoven — I'm not a classical musician, but I have a very deep love for classical music by way of Mr. Ziri.

What about your personal sound? Do you get ideas from your predecessors about that, too?

Most definitely — Clifford Brown, because he was one of the few black trumpeters to forge a legitimate classical technique in the jazz heritage. But before that you can go back to Fats Navarro, Dizzy Gillespie — back to Louis Armstrong. Like I said before, the prime role of the trumpet is the sound, you know? You have to be able to convince an audience that you know what you're doing. So when I get on the stage to perform I try to feel out the vibrations of the audience, and at the same time I try to transcend the audience, and convince them that I know what I'm doing.

You've been pretty much your own man for about a decade, now. I recall a record you made with Joe Henderson at the Lighthouse in California in 1971; I played it as a blindfold test to a friend of mine and he was convinced that he was listening to Freddie Hubbard. Since that time you have forged your own identifiable sound.

Yes; I'd also like to state the fact that I'm a disciple of Freddie Hubbard, and recently I've attained a certain commercial status, insofar as I've been able to keep my band working.

This is a rarity in the jazz world — when Woody talks of "commercial" he means the same kind of status that the great Miles Davis Quintet achieved during the latter half of the 1950's, not the present-day commercialism of Freddie Hubbard and Donald Byrd. Miles became commercial through the devastating beauty of his art. It is obvious to any listener who has ears that Woody's music is important, and is art with a capital "A".

Most definitely (laughter). You mention Miles, and I must say that my most important current influence is Miles Davis. I think the thing that sets him apart from others is that he is a unique genius, and an innovator of our music, period! His choice of men that he plays with, his unique style on the trumpet, and his choice of music that he plays — and I've found that in recent years he plays with a simplicity, a simple style. As a matter of fact I want to say that Miles proved that you didn't *have* to have a wild technique to play the trumpet. But if you listen to him on other occasions he *has* that technique there when he wants it. I visited Miles about a year ago because he's a very important figure-head for me, and was the cause of me getting my present contract with CBS records. For the past 25 years Miles Davis has been the prime influence upon music, period!

... Sydney

Dick Scott

All the excitement of visiting stars and groups seems to have died down for the time being, although Art Pepper will be in town towards the end of June.

In the meantime the local scene continues to grow and blossom.

A new venue has opened behind the Ansett Terminal in Oxford St. It is on the first floor and you can get in at two entrances 1 Waine St or 194 Goulburn. So far it is only open on Thursdays, Fridays and Saturdays from 8pm until well into the wee smalls. In some cases the main group does not go until midnight so those looking for more music after most venues have closed will find it an ideal spot. It's licensed of course and snacks are available.

A museum may seem an unlikely spot for jazz but the Australian Museum in College Street has been putting on monthly concerts for well over a year now. To come are the Bernie McGann Group on May 10th, the Keith Sterling Quintet on June 14 and Don Andrews on July 12th. All sessions run from 2.30 to 4.30pm. Adults \$2, Children and pensioners \$1 and there is a family ticket for \$4.

The Northern Broadwalk of the Opera House puts on jazz most Sunday afternoons starting at 3pm. To come are The Southern Hemisphere Big Band, May 3; San Francisco Jazz Band, May 10; New Excelsior Jazz Band, May 17; Mike Hallam's Hot Six, May 24; The Abbey Jazz Band, May 31;

On the subject of the Abbey Jazz Band, leader Eric Holroyd has sent us a newsletter showing the group enjoying plenty of action. You can catch them at the Marble Bar in the Hilton every Monday night (except public holidays), Tuesdays they are at that great Chatswood spot Red Ned's and alternate Saturdays at Jerry Boam's Wine Bar 527. The Kingsway, Miranda. And they do a jazz dance at the Hydro Majestic, Medlow Bath about once a month. The next date is May 4 and Eric suggests booking in for the weekend on (047) 88-1002. And that is apart from other gigs from time to time.

One of the smallest rooms in Sydney, the Soup Plus, 383 George Street is flourishing mightily. Sessions, from 7pm are Mondays Margaret Roadknight, Tuesdays Dick Hughes Famous Five, Wednesdays Errol Buddle Quartet, Thursdays Laurie Bennett, Fridays Dick Hughes Famous Five, and Saturdays Errol Buddle. On big nights it's not a bad idea to book on 29-7728.

... Townsville

Townsville will be the venue for North Queensland's first ever jazz convention — to be held from May 29-31, during the Townsville-Pacific Festival.

Details of the convention have been released by the Promotion Officer and City Council alderman, Sheila Keeffe.

Alderman Keeffe said the convention begins with a jazz band ball on the night of Friday, May 29.

Saturday sessions include a 9.00 a.m. to mid-day "warm up" at

Tattersall's Hotel, and a concurrent session in Flinders Mall.

At 1.00 p.m. Saturday, a jazz contingent participates in the Pacific Festival parade.

The afternoon entertainment then continues at Tattersall's from 3.00 p.m. to 7.30 p.m.

After a short break, the main concert of the convention begins at 8.00 p.m., and continues to 11.00 p.m.

The features of Sunday's convention activities is a free concert in Anzac Park and a harbour cruise.

The park concert begins at 7.30 p.m. and continues until 10.30. It is designed primarily for family entertainment.

The cruise leaves Townsville at 8.00 p.m. and should be back in port by 11.

Activities on the Sunday begin at 10.00 a.m., with sessions at Tattersall's Hotel and workshops at City Hall.



ERROL BUDDLE

From 12.30 — 2.00 p.m. on Sunday, there is a lunchtime session at Tattersall's, followed by afternoon entertainment from 2.00 to 5.00 p.m. at Tattersall's, and another workshop session at City Hall.

From 5.00 to 7.00 p.m. Sunday, convention organisers host a barbecue in Tattersall's beer garden, as a lead-up to the jazz cruise.

The convention ends on Sunday night with a late session at Tattersall's beginning at 11.00 p.m. after the cruise and park concert.

Alderman Keeffe says it is obvious from the programme that the convention will be one of the biggest jazz events outside the capital cities.

Jazz enthusiasts from throughout Australia are expected to visit Townsville for the convention.

Special guest artists will be the Bob Barnard Band — considered to be Australia's finest jazz band.

They have recently returned from an overseas trip which won them world acclaim.

Alderman Keeffe said local and regional jazz performers will also contribute a great deal to the convention.

Bands and individuals from throughout the north, including Townsville's renowned Pacific Mainstream Jazz Band, will participate.

TOP TALENT IN N.Q.

Bands from throughout North Queensland will provide non-stop entertainment.

The northern bands will be led by nationally known Townsville group, Pacific Mainstream Jazz Band, and the Les Nicholson Jazz Quintet — a grouping of P.M.J.B. trumpeter Les Nicholson and four other top Townsville musicians.

The P.M.J.B.'s greatest achievement has been a national ranking in the top five bands at the Australian Jazz Festival last year.

Other Townsville groups participating include the "Green Machine Big Band", Townsville Youth Orchestra Stage Band, "Mo's Bones", and vocalist Shireen Malamoo.

The Green Machine Big Band, as the name indicates, is a group of off-duty Army musicians with exceptional abilities. "Mo's Bones" also has Army origins.

It is a popular trombone quartet led by the talented Mo Murakami who is a staff sergeant when he's not leading "Mo's Bones".

Regional artists invited include performers with vast experience in the jazz world who are now living in North Queensland.

From Cairns there will be a grand lady of Australian jazz, Heather Pitt. Heather is a blues-jazz singer who has recorded and performed with the greats of Australian jazz for more than 40 years, starting with Graham Bell and other top names in the early 1940s.

Other Cairns visitors will be the Paul Zammit Trio.

Paul, formerly of Sydney, has played top night spots in the south.

In Tully, organisers have approached a former member of the Daly Wilson Big Band, Ken Dean.

It is hoped Ken will put together a few pieces with an old associate of his, Franz Conde, who now lives in Townsville. Franz has worked

in numerous musical positions and played in top Australian venues, and was once Shirley Bassey's musical director. If this duo can be reunited, they will be a highlight of the convention.

People wanting to join in the fun and festivities have a series of options open to them.

Convention registrations can be purchased in a variety of packages.

People can book for the entire programme — including the jazz band ball — for \$36.00.

Admission to the Saturday and Sunday activities — excluding the ball — is \$26.00.

But for those who wish to leave their options open — admissions for each individual event are as follows:

FRIDAY, MAY 29, 1981

Jazz Band Ball: \$10.00

SATURDAY, MAY 30, 1981

9.00 a.m.—12 noon Tattersall's: \$3.00

3.00 p.m.—7.30 p.m. Tattersall's: \$3.00

8.00 p.m.—11 p.m. Main concert: \$6.00

11.00 p.m.—late Tattersall's: \$3.00

SUNDAY, MAY 31, 1981

10.00 a.m.—12 noon Tattersall's: \$2.00

City Hall Workshop: \$2.00

12.30 p.m.—2.00 p.m.:

Tattersall's (meal extra) \$1.50

2.00 p.m.—5.00 p.m. Tattersall's: \$2.00

City Hall Workshop: \$2.00

5.00 p.m.—7.30 p.m. Tattersall's

barbecue (incl. meal): \$6.00

8.00 p.m.—11.00 p.m.:

Harbour Cruise (incl. supper) \$6.00

7.30 p.m.—10.30 p.m.:

Anzac Park Concert free

11.00 p.m.—late Tattersall's: \$3.00

The total cost of attending all these sessions on a casual basis would be \$46.00

The convention ticket — at \$36.00 — therefore represents good value.

Space limitations mean sessions at Tattersall's are restricted to 320 delegates, and the harbour cruise to 225.

It is therefore necessary to book early. Registrations can be obtained from:—

Harbour End Jazz Club,
Tattersall's Hotel, or
the Townsville-Pacific Festival office.

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- MISTY MORNING: Paul McNamara/Bob Bertles duo
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...and we've also heard



Art Pepper rehearsing with his wife

Jazz and drugs have always been bedfellows — it would be derelict to ignore the fact.

The short history of the music has been punctuated with the all too familiar deaths of performers.

Art Pepper tried hard to join this tragic band.

His history of drink and drugs is a testimony to despair.

Heavy drinking at 15, heroin addiction at 25, leading to two broken marriages, a wrecked career culminating in a decade of prison (burglary to feed his habit and drug offences), institutions and finally three years in Synanon where he met his wife Laurie.

But, if that is the despair, surely the past few years have shown the hope.

Still carrying the scars, physical and surely mental, of his past, he is back where he should be — a world-acclaimed altoist.

He still suffers from cirrhosis of the liver and an untreatable hernia condition.

But sheer guts has seen his music return greater than ever with the recognition it so richly deserves.

Current awards are:

1st alto: Downbeat critics poll

1st alto: Jazz Journal Readers poll

2nd group: Jazz Journal Readers poll

3rd alto: Downbeat Readers poll

2nd Musician of the year: Downbeat

5th Album: Downbeat critics poll

5th Album: Downbeat readers poll

We will have the opportunity of hearing this great and courageous musician at the following venues:

14th June: Gas Lane Sydney

15th June: Hobart

16th June: 3PBS concert, Prince of Wales Hotel, Melbourne

17th June: JAS concert, Tivoli Hotel, Adelaide

18th June: JAS concert, Hyde Park Hotel, Perth

21st June: Gas Lane, Sydney

22nd June: Wellington NZ

23rd June: Auckland NZ

With him will be his regular group, pianist Milcho Leviev, himself voted No. 2 album of the year in the Jazz Journal's readers poll, Bob Magnuss on acoustic bass and Carl Burnett on drums.

The spin-off from Crossfire's great live album with Michael Franks has started. The group will be off to Japan in the very near future, where the record will be released, to tour with Franks. Meanwhile you can hear them at Gaslane on Tuesday nightsand on an overseas note that intrepid traveller in the name of jazz Graeme Bell scored a nice compliment in the home of it all — New Orleans. His band made the front cover of *The Second Line* the official magazine of the New Orleans Jazz Club. Copies are available from 1312 Royal Street, New Orleans, Louisiana 70116. And for anyone heading that way the club is at 4635 Dryades Street, New Orleans.



Ricky May

The word is around that Queensland's Gold Coast has been starved of jazz for some time . . . so much so that a well-known Brisbane jazz figure has plans in hand to move in great sounds to that expensive piece of real estate. So if you are up that way — keep your ears open.

Gas Lane continues to build as Australia's top spot, and although there have been some top nights, there is the feeling that the best is yet to come. Art Pepper's Quartet could well provide one of those high spots. To date two incredible nights have been the last concert of the Kenny Ball band which left everyone screaming for more and Ball vowing to return. The other was Ricky May's farewell concert backed by the Big Thrillseekers. May is off overseas for a year but his farewell will be remembered until he is back. No-one works a small room like he does — he sang three long sets backed by 18 top musicians. One feature was the great tenor of Ted White. He is just back from touring South Africa with Lovelace Watkins and will now be based in Sydney.

The inaugural Don Banks Memorial Jazz Fellowships — to study jazz in the United States — have been won by two young Sydney musicians, Dave Panichi and Brent Stanton.

The Fellowships, sponsored by the Music Board of the Australia Council and Pan American World Airways, are in recognition of the outstanding contribution made by Don Banks in all fields of music in Australia.

Seventeen of Australia's most promising young jazz musicians applied for the Fellowships to study in the U.S.

Dave Panichi, a professional trombonist, began his musical career with the Bankstown Police Boys' Club Band, playing trumpet at the age of seven. He progressed to soprano and cornet and began trombone lessons at fifteen.

Panichi, now 22, studied under the gifted Harry Bell and turned professional in 1975. In 1977 he undertook a study tour of the U.S.A. at his own expense, attending the renowned Berklee College of Music in Boston.

He plans to use his Don Banks Fellowship to study trombone improvisation and piano in Los Angeles.

Brent Stanton, 24, a multi-reed instrumentalist, will use his Fellow-

ship to study in New York, Los Angeles and Indiana, specialising in wind instruments. He already plays soprano, alto, tenor and baritone saxophones, clarinet, flute and alto flute.

Stanton commenced playing clarinet at age eleven, studying privately and participating in high school music programmes. He studied arranging by correspondence with the Berklee College of Music, Boston, and obtained the Associate Diploma in Jazz Studies, with Merit, from the New South Wales Conservatorium of Music. He has also acted as relief teacher at the Conservatorium.

The Music Board of the Australia Council and Pan Am plan to sponsor the Don Banks Memorial Fellowship each year.

George Wein, Director of most major jazz festivals around the world including Newport, Carl Jefferson, President of Concord Jazz (the label and the festival), Leonard Feather, Bob Golden and Pete Candoli are some of the personalities publisher Peter Brendle has spoken to while in the U.S.A., where his main mission was to co-ordinate for Pan-Am and Kuoni Travel the fabulous 'Bob Barnard Jazz Tour' in September (see page 50). In our next issue we'll write of the outcome of some important meetings Peter Brendle had in the U.S.A.

Violinist Jon Rose has recently returned to Australia after playing in Europe for 3 months. While there he has worked with some of the leading figures in Improvised music — musicians such as John Russel, Steve Beresford, Paul Rutherford, Evan Parker, Roger Turner, Maggie Nichols, Phil Wachsmann, and Barry Guy.

He is returning to Europe briefly in June by invitation of the Moers Music Festival — a week of contemporary Jazz and Improvisation featuring players from most European countries and the U.S.A.

Other activities this year include a tour of New Zealand and 3 months teaching Improvisation at La Trobe University as a temporary lecturer.

For the past few years Jon Rose has developed his Improvised music in this small scaled context. In that time, he has brought together an original musical language of string playing augmented by electronics. He is playing a recently built 19 String Violincello — another in a long line of very unusual instruments. These instruments have been designed in order to realise the musical concepts that he works with. It is

the music of a post-Einstein age where fixed, linear time has lost its monopoly in man's perception. This performance, no doubt, will continue to challenge the sonic sensibilities of both audience and performer alike.

'The original concepts of vocal and instrumental music are utterly different. The instrumental impulse is not melody in a 'melodious' sense but an agile movement of the hands which seem to be under the control of a brain centre totally different from that which inspires vocal melody. Quick motion is not merely a means to a musical end but almost an end in itself which always connects with the fingers, the wrists and the whole of the body'.

And on the subject of overseas festivals JAZZ will be covering at least three of them. Pat Rogers will be on the Barnard tour and will bring back a full report. And Peter Smetana is off to the Moers Festival (4th-8th June) which will include among a whole host of artists a Charlie Parker Memorial Concert with Dizzy Gillespie, James Moody and Max Roach backed by a German big band. Shannon Jackson and the Decoding Society will be there plus Ornette Coleman — Primetime and the whole thing ends with a 100 strong blow including members of the public. And our own Eric Myers will be at Newport.

Glenn Miller's former star musician Tex Beneke, will be at the Sydney Opera House JUNE 12, 13 and 14, leading an orchestra playing music made famous by Glenn Miller and featuring many of the original Miller musicians. The vital vocal component of the Miller 'sound', the Modernaires, will also be in concert with this famous orchestra.



Tex Beneke

Record Reviews



THE ARTISTRY OF ARMSTRONG

On July 6, 1971, one of the major seminal figures of jazz died peacefully in his sleep at his Long Island home, New York. Louis (Satchmo or Satchelmouth or Pops) Armstrong had been performing earlier that year, even though doctors had given thumbs down to any more trumpet playing the previous year. What the heck! Satchmo had been blowing a horn since childhood, and he continued working until a heart attack laid him low only a few months before his death.

Ironically, although one of the most influential musicians in the history of jazz, he was, at the time of his death, widely regarded by the general public as a pop/novelty singer of songs such as *Hello Dolly*, and leader of the All Stars group (who became more entertainers than improvisers) complete with white handkerchiefs aplenty, mopping his sweating brow and grinning from ear to ear to Eternity.

Whether or not this is the Satchmo you know, the legacy he left really bears hearing out, and part of that legacy is captured on the splendid 3-record set from *Time-Life Giants of Jazz: Louis Armstrong*. There's plenty of gold to be mined here. The true genius of the man comes to life — the purity of tone, the innovative phrasing, the rhythmic concepts and the incredible power and range. At one of his performances, no less than 70 high Cs (ending in a top F) were counted.

The first track — and Armstrong's first recording session — gives us *Dipper Mouth Blues* from King Oliver's Jazz Band of 1923. If not airing Louis' first recorded solo, it nevertheless shows the amazing two-cornet style and rapport between Satchmo and King Oliver, as well as that classic Oliver solo, using his pioneering technique with a mute.

There's Louis backing the Empress of the Blues, Bessie Smith at a 1925 recording session with his beautiful fills and pretty, wistful solo with a wa-wa mute on *Cold In Hand Blues*. He not only shares the limelight, he steals it — no easy feat with the blues-drenched Bessie.

Armstrong's Hot Five and Hot Seven recordings have gone down in the annals of the art form as masterpieces of small band jazz. With the Hot Five, he had his first commercial hit, *Heebie Jeebies*, which included his famous scat chorus that he was said to have invented when he forgot the lyric: this has been disproved, however, by evidence that scatting was even then an old New Orleans means of musical expression.

West End Blues by the Hot Five in June 1928 is considered the epitome of Louis Armstrong as an artist. His opening cadenza and magnificent, compelling solo are legendary. *Potato Head Blues* also had the critics rushing for superlatives for that memorable stop-time solo that has been called "the perfectly formed jazz solo".

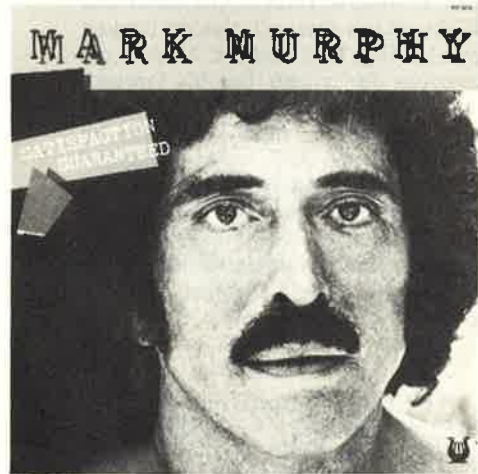
The Armstrong vocals were not really something else again, because the voice was simply an extension of the playing — the phrasing of the lyric and horn were as one.

Probably we'd all agree that there's always at least one favourite piece excluded from any re-issue, no matter how good. If, like myself, you find yourself disappointed at the omission of *Weather Bird*, not to worry — I think you'll find it in a later *Time-Life Giants of Jazz* series featuring Earl Hines.

And incidentally, regarding the technical quality the Time-Life engineers have used all the tricks in the book to extract the golden music from the scratchy dross, and have done a first-class job.

Louis Armstrong was far from being the angelic type, but with cornet or trumpet held to that famous mouth, he surely sounded, in those early days, like Gabriel himself.

Joya Jenson



MIGHTY MARVELLOUS MARK MURPHY

There's no doubt about it — Mark Murphy is a musician's singer. What's more, Mark Murphy is a singer's singer. And the Mark Murphy magic adds up to the best creative vocal interpretation you'll hear around and about.

His latest gem, *Satisfaction Guaranteed* (MUSE MR 5215) from AVAN GUARD MUSIC will tell you all you wanted to know about jazz singing but were afraid to ask (for fear of its being extinct). Listen to the crown jewel of the set, *Don't Go To Strangers* melting into *Don't Misunderstand*. All the ingredients of the Art are there, and it's a spellbinding performance.

Welcome Home from the pen of Alec Wilder, who died last Xmas Eve, has been given a poignant reading by the singer whose acting experience certainly helps the emotive quality here. Small wonder that Wilder gave it his stamp of approval when he heard the track being recorded.

Mark's also got some groovy friends, along with good ears and chops to match. Latch on to Richie Cole's alto on *Welcome Home*, *Satisfaction Guaranteed* and *All The Things You Are*: the Baritone Burner Ronnie Cuber's effectively wailing *Satisfaction* and *I Believe In Music* solos: Mike Renzi's beautifully supportive backdrops on *Don't Go To Strangers* and *Eleanor Rigby*. Trumpetman Tom Harrell shows what a monster he is, particularly breathing fire on the title track.

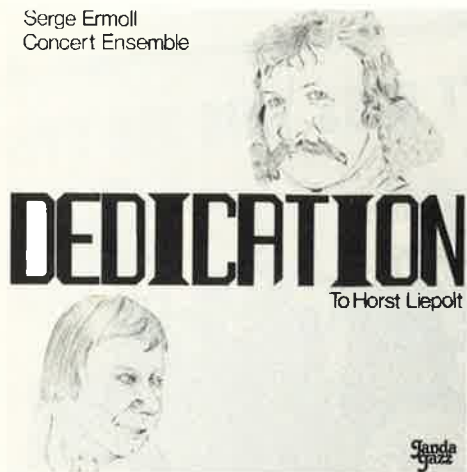
There seems to be too much going on, however, with the Bill Evans original, *Waltz For Debby* — it's just too cluttered and busy for the tender song of the little girl "with her dolls and her silly old bear." The Bill Evans/Tony Bennett approach to this one was more in keeping

with the theme. Still, Mark Murphy can be a gentle gent, as witness *Don't Misunderstand*. And, let's face it, this guy could sing the telephone book and make it sound great.

The album is dedicated to the late Eddie Jefferson. I think Eddie will be digging it, wherever he happens to be.

Joya Jenson

Serge Ermoll
Concert Ensemble



DEDICATION TO HORST LIEPOLT
Serge Ermoll Concert Ensemble (Janda Jazz JJ1002)

Generally speaking I am very wary of dedication records — too often the composer has declared his interest and virtually admitted a bias in the music. But Serge Ermoll has obviously had ideas he was itching to put down, so that while this is a dedication there is still a lot of Ermoll in it. A colourful character as well as a colourful musician he has not stinted his musical palette on any track from the opening *Dedication* Simmonds and Barlow vying on tenor through the witty *Svinkink* and *Groovink* where it becomes no surprise that it is dedicated to Horst Liepolt. Followed by *Waltz for Suzy* with Beef Curry to close side one. Ermoll has called a jazz suite, and the thread becomes obvious as you go into the *Bossa Nova* to sadness on side two followed by a further *Dedication* and ending with *Jazz Baby*.

It is a considerable effort by Ermoll, with composition bursting with ideas and an obvious talent for composing for a large group or concert ensemble as he chooses to call it with five horns, four strings and four rhythm plus vocals by Maree Montgomery. It is an excellent example of the more thoughtful side of local jazz and praise is also due to the Dilosa brothers, Matt and Peter who recorded and engineered it.

Dick Scott



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JZ 5/81

SATIN DOLL — The Jenny Sheard Trio — EMI

In a recent conversation with pianist/singer Jenny Sheard she expressed disgust when told of a young singer who felt she did not need to practice or take singing lessons.

That is the measure of the lady and it shines through on a first record that is packed with professionalism.

In fact, all the hard work that she has put in during the past few years is starting to pay dividends. Apart from a top debut on disc she made her concert debut supporting Dave Brubeck at his Sydney concert recently.

Originally classically trained, she has concentrated on her jazz studies to such an extent that she is fast becoming one of our best performers.

That professionalism extends to the production of the record, with Jenny's insistence on playing and singing simultaneously, rejecting any thought of multi-tracking.

And EMI's Martine Bengé has done the group proud producing one of the best local recordings for a long time.

Right from the start with Lloyd Swanton walking bass on *Honeysuckle Rose* through to the last and title track *Satin Doll* it is a highly competent swinging performance from the trio. In between, with Jack Savage doing what drums do best — lay it down and keep it together, there is a carefully selected mix of standards — *Fly me to the moon*, *Night and day*, and numbers rapidly becoming standards — *Here's that rainy day* and *Spring can hang you up* the most. There is wit too, with a delightful version of *Pennies from heaven*.

All in all a first record that some more often recorded artists could do well to study. It will be released through EMI on May 11th.

Dick Scott

The Len Barnard Story (Part 3)

— "How difficult, indeed impossible, it is to prevent the little cymbals in B flat and F from dragging when the players are a long way from the conductor. I had stupidly left them backstage, next to the drums, and despite everything, they were often as much as a bar behind. Since then, I have been careful to place them right beside me, and the difficulty has vanished —."

Memoirs of Hector Berlioz (1854)

And so into the Fifties. In 1951 my band recorded the first Australian long-play album, a 10" for Jazzart. They called it "Microgroove" then. Whisky was not inconspicuous, but it turned out pretty well. We engaged Ross Fusedale as band manager. He played alto and was nicknamed "Stomp". Anyway Stomp wrote to Ron Wills of EMI in Sydney, enclosing the Jazzart record. It was jubilation day when a letter came back, ending with — "I think a session for Parlophone is indicated —." To be asked to record for a major label — our futures were assured — we would be famous. Ah! Youth.

Then we had Union trouble as they forbade us to go to Sydney for recording on Melbourne Cup Day 1952, as we had a concert in Melbourne under their patronage on the same night. We got to Sydney on Cup Eve (3 hours in a Douglas Skymaster), and played a concert at Mosman. Next day at 9 a.m. to Homebush, where we cut eight sides, had a few hilarious tankards with Sydney friends, and back to Melbourne for the Union concert in the Town Hall.

So we made it, but I was on the carpet before the Board, and severely reprimanded. I didn't tell them we'd paid our own fares!

"the band, although rough at times, has drive, energy, and relaxation"

I came out of that meeting to see Roger Bell holding a large beer and chortling — "Ja get rubbished, boy?—" Subsequently the Jazzart album was released in Britain on Esquire (20-016), called "Jazz Down Under", and my spies told me that a few of the Parlophones showed up on Swedish HMV Pelican books later published "Recorded Jazz — A Critical Guide" by Rex Harris and Brian Rust in which they said — "the band, although rough at times, has drive, energy, and relaxation —."

During this time, we were working around Melbourne and playing many Downbeat concerts for Bob Clemens. On one occasion, Bob was "doing" his National Service in the Artillery at Puckapunyal, and he was coming down the 70 miles to play the concert. We were on second, but no sign

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of Bob by 8.35 p.m. So Geoff Brooke had to keep singing songs with the ABC orchestra, compere John Storr apologising and peering anxiously into the wings. Just as the ABC boys ran out of charts, John finally said — "Pucka has been relieved." It was mid-winter, and Bob had come down riding pillion on a motor-bike. He looked bronzed and fit, but his hands and mouth were frozen. Two of us got him into his band suit, while another poured vintage port through his chattering teeth. Frank Coghlan looked upon this tableau with some avuncular interest. Adversity brings out the best in jazz bands, and it was a great night after all.

Bob had left camp AWOL and it cost him £ 8 in a taxi to get back to Pucka. The concert paid £ 5.



PERSONNEL: Bob Barnard, cornet; "Tich" Bray, clarinet; Frank Traynor, trombone; Greg Clarke, piano; Peter Cleaver, banjo; Bill Fredrickson, tuba; Len Barnard, drums.

Then after a classic series of disagreements, Frank Traynor and Greg Clarke left the band the day before Cup Eve of 1953, and we were due in Sydney for another Parlophone session the next day. Ade Monsborough, Graham Coyle, and Ron "Zeke" Williamson were literally pitchforked into the band and onto a plane. We played a Cup Eve concert at Sydney's Assembly Hall — best acoustics in the world! Then Stomp was agitated, as Ron Wills had insisted on titles for the session — we had none — with the threat that, if these were not forthcoming, they may cancel the whole junket.

To his eternal credit as an advocate, Stomp, though visibly ageing overnight, saved the day with wild promises of "great original tunes."

Excuse the digression, but in retrospect, and on original tunes in general, the good ones can be likened to a good play, in that a witty comedy must have bottom as well as wit. That is to say it must be capable of holding an audience if the wit were removed. It's the old architectural trick; you must ornament your construction, and not seek to make your construction out of ornaments.

Anyway, we came up with a tatterdemalion collection of titles like — "Homebush Stampede" — "Come In Spinner" and "Got The Shakes"; all based on various jazz forms — cyclic, rags, and "shouts." When the records came out (still on 78 r.p.m.), many of the fans opined darkly that we had forsaken the "true" jazz for a hybrid form — that we were becoming showmen; mountebanks, charlatans, not to mention

bounders, cads, and rotters. We won most of them over eventually, then in late 1954, Stomp started preparing the Great Australian Tour to raise money for an overseas trip. Ade didn't want to travel, so we had a trombone again, one Frank "Doc" Willis. We hired Robin McCulloch as advance man, and invested in a battered Pontiac to carry him 10 days ahead of the band arranging halls, advertising, and accommodation. Every few days he would 'phone Stomp to tell us where to go. We followed on in Bob's Oldsmobile, and all the gear in a Reo truck with garish tarpaulin announcing "Pre-Embarkation Tour." Our uniforms were dark blue suits with pearl buttons, blue suede shoes, and black string ties as affected by Mississippi gamblers. I had a kit of Trixon drums and a 24" Zildjian ride cymbal. It was the first year of Moomba, and we played a farewell concert in the Treasury Gardens to about 8,000 people. Hopes were high in March 1955, and we had great success in Gippsland. Ron Williamson, ("Zeke") had left his job in a rope factory to become a pro. bass player, with the warning (always borne out), — "I always get pissed on Friday afternoons —" Zeke would stroll about country towns, and in Warragul, he came to me one morning and said — "Y'know, this'd be a great town to settle down in. There's a beautiful rope factory down by the railway —."

More about this disastrous tour later, and my subsequent appearances in Vaudeville, but that's another story.



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Over the years, Bob has been invited to appear at many Jazz Festivals throughout Australia, where he has played with such names as Ralf Sutton, Dick Carey, Dave McKenna, Turk Murphy etc. Bob has recorded with Wild Bill Davison in Washington for "Fat Cat" Johnson McCree and in Australia with Bud Freeman.

He first recorded with his brother, Len's Band, and since then has featured on records with other Australian 'greats' such as Don Burrows, John Sangster, Errol Buddle and Graeme Bell. He now has more than 14 albums to his credit.

Bob has worked for some years in television with maestro Tommy Tycho and the Channel 10 Orchestra. He was

a founder member of the Daly-Wilson Big Band and has been active in Jazz 'work shops' at the Conservatorium of Music in Sydney. By special request, Bob has backed such stars as Carmen McCrae, Billy Eckstein, Dinah Shore, Robert Goulet, Tony Bennett, Jack Jones and in a one hour television special in Hawaii, was reunited with former Louis Armstrong trombonist, Trummy Young.

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