

68...

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The Australasian contemporary Music Magazine

**The Jazz Ladies**  
by Joya Jenson

the 1st  
**JAZZ** Readers Poll

**DIXIELAND**  
by Eric Myers

**The small Labels**  
by Mike Williams

**Behind the mike** —  
**IAN NEIL (Part 2)**  
by Jack Kelly

**Dick Scott on  
Big Bands**

**DIXIE!**  
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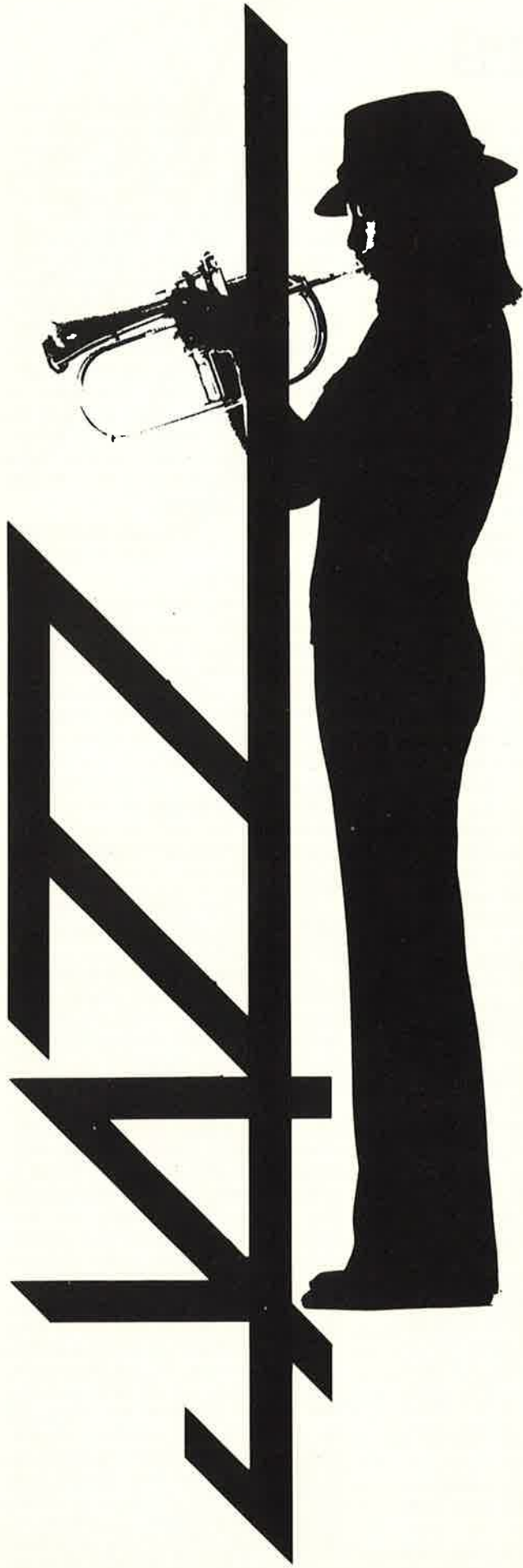
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# Edit.

*A continual bone of contention among jazz lovers is the lack of jazz on commercial radio.*

*Yet any attempt to pressurise commercial stations into a change of policy is not only futile — but barking up the wrong tree.*

*These stations are so fixated with the rating battle that most feel compelled to go for the lowest denominator.*

*They feel, probably with some justification, that jazz is a minority audience with little influence on the magic ratings.*

*Rather, let us turn our attention to an area of broadcasting where we can bring pressure to bear.*

*The subscriber funded broadcasting services — every capital city, and some country centres, now has at least one.*

*They have two distinct advantages. Firstly, the better quality of FM stereo; secondly, and more importantly, your fee (usually around \$20 per annum) entitles you to some say, however small, in the programming policy.*

*They are, in the main, classical music orientated, but they would find an influx of 'jazz money' very hard to ignore.*

*This is an area where jazz lovers can have a very real influence.*

*And, bear in mind that Fraser's Razor Gang has put another cloud on the jazz horizon.*

*It has been reported that it will soon turn its attention, yet again, on the ABC.*

*One area suggested for cuts is the FM service and midnight-to-dawn broadcasting.*

*Public broadcasting, therefore, looks the logical step for the jazz lover who wants jazz on radio.*

DICK SCOTT  
Editor

*It has been drawn to our attention that the editorial in our edition of May/June may have been interpreted by some readers as inferring that the Sydney Festival did not pay a visiting artist in New Zealand.*

*That was not the intention of the editorial. We have no reason to believe that the Sydney Festival has failed to pay any visiting artists.*

# Letters

Dear Sir,

One criticism I have so far is that the episodes of the "Len Barnard Story" are too short! Len is such a good writer I think he deserves a bit more than the few lines he gets. I am sure he could make each part much longer and just as entertaining. Congratulations anyway for getting such a great Australian jazzman to write his own story.

And the best for future issues.

Yours sincerely,  
ERIC J. BROWN  
CAULFIELD VIC

Dear Sir,

I felt I just had to write and congratulate you on your excellent magazine, particularly the last (May/June) edition. I find the articles well written and thought-provoking, and the information on fellow musicians interesting and topical. I was pleased to hear of the activities of two of my former Melbourne buddies i.e. Vic Connors and Ted White and would like to hear from them sometime.

LEW SMITH  
Nollamara WA 6061

Dear Sir,

Your magazine is a very welcome addition to the small Jazz literature which we see about us here in Sydney; after many years of getting Downbeat, I find this much more relevant to my current needs — and anyway, it's hard to keep up with developing overseas trends and fads.

PETER IRWIN  
MORTDALE NSW

Dear Sir,

By the time you receive this I will be back in Sydney again, but I was fortunate enough while in New Zealand to receive a copy of your excellent magazine.

All the articles are well worth reading, but I was particularly impressed with the interview with Lester Bowie by John Shand. I was fortunate enough to be one of those who heard and delighted in this man and his music, and to be given the opportunity to read about Bowie and the 'Great Black Music' is indeed most interesting, and also, more important, gives me, and others like me an inside look at this man, and others like him.

R.C. GRAHAM  
ROSE BAY NSW

Dear Editor,

As a young jazz musician and a non-alcohol drinker I wish to

say that I am disappointed that you have now included a column on wine drinking in your magazine. The overall tone of this column seems to stress that the playing of Jazz music and consumption of alcohol go hand in hand. Certainly they are both found side by side in many establishments, but there is no reason why the link should be any stronger than this. The Jazz world has merely aligned itself with the liquor industry because people continue to believe that Jazz is not a powerful enough art form to survive on its own. This is unfortunate, as Jazz and alcohol have as much in common as Max Roach and Karen Carpenter.

LLOYD SWANTON  
Wahroonga NSW

Dear Mr. Brendle,

I must say, that your magazine is not only very professionally produced but also the articles are high above the quality of anything else I have read from down under.

So I will index your magazine from its first issue on in the 1981 volume of Jazz Index.

Sincerely yours,  
ROBERT RUECKER  
Director  
Jazz Index, Frankfurt (Germany)

Dear Sir,

I have just read your March/April edition and thoroughly enjoyed doing so.

The recurring theme that appears through all Australian music magazines that I have read is the one of radio stations not playing the type of music that magazine is representing.

When I talk to radio stations, I am almost always greeted with the words "We're playing music that appeals to the people". When I talk to people, I hear "I wish they'd play some decent music on the radio". So I'm wondering where the people are, the radio stations are supposedly playing to.

The easiest solution I can think of is for the Jazz people and others (as I will explain) to band together and purchase or set up their own radio station. Expensive maybe, but if the numbers are there to be listeners, the numbers should also be there to provide the finances. It all depends on how deeply you believe that the music is a viable listening proposition. I believe it would work without any problem.

GARY S. MICKELBURGH  
ROCHEDALE 4123

# The Jazz Ladies

by Joya Jenson

In Melbourne, before World War One had begun, a plump, attractive young pianist called Nellie McEwan formed her own orchestra, and, after the War, her own group – a jazz quartet – which surely must give her the distinction of being one of our first Jazz Ladies.

Women have been involved in jazz in Australia in varying degrees since that time, but, apart from the odd handful who, in any case, haven't received the credit due to them, the emergence of the ladies only really began to make its presence felt during the 1970s.

The Eighties find the role of women in the art form becoming more and more an increasingly vital part of our musical structure, and what I see and hear around these days makes the future look promising indeed. The young lionesses are coming forth in leaps and bounds, learning their craft well and getting ready to roar!

Their story will be told, but first let's take a look at two prominent, established women who have already left an indelible stamp on our musical history. They are arguably the best-known in the business. Anyone remotely familiar with the contemporary music scene here will know who Kerrie and Judy are. Fans and colleagues alike admire their work, buy their recordings, make a point of going to see them perform.

Kerrie Biddell is undoubtedly our best-known singer and was chosen to represent Australia at Expo '74, held in Spokane, Washington, which clearly shows how highly she was regarded. A thorough professional through and through, a self-admitted perfectionist, the lady has an absolute dedication to her work and a fierce loyalty to the group *Compared To What*. At the risk of her own career, she has fought for their right to a decent sound system and other essential requirements that go to present them in the right setting for a professional performance. She wants things on her own terms, and her terms come high, not in big-headedness or pig-headedness, but in her desire to present her musicians and herself in the most creative, original, productive way possible.

Ironically enough, although she is so well known, what she is doing doesn't always get through to the public. Her incredible range is widely recognised and her feeling for a lyric is admired, but some of the vocal feats perhaps would or could impress only another singer. I've heard also the criticism that she's a screamer. She can belt out a song, sure as hell, but don't fool yourself that she can't handle a ballad



Joya (left) with Margaret RoadKnight and Judy Bailey.

– I'm personally a sucker for Biddell the Ballad-singer, and the line forms to the right.

As a child, the Sydney-born performer learnt piano and music theory "from the nuns". Her parents played piano, also her grandmother, but Kerrie's piano days finished with her schooldays. The singing evolved as a result of her not playing and her desire nevertheless to be somehow involved with music. There were no vocal lessons – the girl learnt from records. She laughingly recalls that she was influenced by everybody – "You've got to copy people to find out what your own capabilities are, and I used to try to copy people like Ella Fitzgerald and Mel Torme and then later Barbra Streisand".

It wasn't too long, though, before *The Original* took over, and these days Kerrie would rather listen to instrumentalists than singers, although she likes the tunes and lyrics.

Her professional career started in 1968 when she joined a pop group called *The Affair* which won a national contest, *The Battle of the Sounds*. This was quite a coup because this annual contest was very big in those days. Their prize was \$2000 and a trip to England: the money helped *The Affair* to settle some of their affairs and buy a new truck, but the English visit was a disappointment – there was no back-up for them and everything was pretty disorganised. The drummer and the bass player stayed on, but after six months, Kerrie and guitarist Jim Kelly returned to Sydney where Kelly eventually formed *Crossfire* and she joined the *Daly-Wilson Big Band*.

Kerrie was very excited by this new development in her career – "there were lots of lovely people in the band and they were very good to me". It wasn't actually until after the band broke up (they had no sponsorship then) and she was away from it that Kerrie realized that big band singing was somewhat stifling, presenting a fairly rigid structure. "People can't go off and play what they want to play – with a big band you've really got to play it as it is, otherwise you're not contributing and it's not going to come off".

At the Daly-Wilson band's farewell concert, Kerrie was approached by a Canadian promoter who wanted her to work in the United States. This resulted in her American tours, encompassing session work in Canada, the Merv Griffin TV show, the high-rating rock program "Midnight Special", and working in Las Vegas. She found Las Vegas an "interesting place, a strang place, unreal and "horrible":



# The Jazz Ladies

not being a night person, and being a non-smoker, non-drinker and non-gambler to boot, she was understandably bored, and even though her last set finished at 5 a.m. she was up at 11 because she didn't want to miss the day.

Vegas and the Sydney club scene have different sets of frustrations for performers. Kerrie worked only three clubs in Sydney and "that was it"! She doesn't profess to understand the local club circuit at all and certainly can't stand it. The lack of professionalism on the part of some of the people involved is partly to blame. Also, Kerrie finds Australian audiences, by and large, unbelievably rude, sitting on their hands, catcalling and shouting — "you've almost got to bleed on stage to get them excited". Nevertheless, she prefers a live audience and doesn't do any television work at all now. Her ABC series, "Kerrie Biddell & Friends" a few years back was highly successful, but she feels that with radio and television you're not in control of your own thing, which is very important to her.

In 1975, she joined a rehearsal band called *Compared To What* after the group (minus Kerrie, actually) had successfully auditioned at the Sydney wine bar, Red Ned's. At the time, they were getting \$15.00 a night each, but it was fresh and interesting, and although they worked very hard, Kerrie found it much more satisfying and stimulating than the Vegas thousands of dollars bit.

In September 1979, Kerrie with *Compared To What* had the distinction of putting down the first digital recording ever made in Australia ("Compared To What Featuring Kerrie Biddell" EMI Studios 301 SS301). And, on the subject of records, her first solo album, the award-winning "Kerrie Biddell" (Bootleg BLA 030) has been re-released by Astor.

The original members of *Compared To What* have since gone their separate ways, but — at time of writing — saxophonist Graham Jesse and keyboardist Michael Bartolomei who joined in 1977 and 1979 respectively, with recent members Alan Turnbull (drums) and Clive Harrison (bass), are, like Kerrie, seeing out the swan song of the group, following which Graham and Michael are scheduled for America on a study grant.

I asked Kerrie what she would do after the disbanding of the group. "I'll cry", she said. Then she went on, "I'll form another group. I've got lots of ideas. I can't go without performing, because I really like it".

The best thing that's ever happened to Kerrie Biddell is that two years ago she won her fight with arthritis. Although she's not a whinger, I know she had years of intense suffering through this condition, often working in great pain. During the run of a stage play she was doing with Noeline Brown, she found at one time that she literally couldn't get up on stage. Later, in hospital, a new treatment was tried out and worked wonders. Of course, she keeps herself as healthy as possible: she's a vegetarian, and, apart from the continuing treatment, there are the gym work-outs and the



Kerrie Biddell

Pic: Jane March (courtesy Angus & Robertson "Jazz Explosion")

tennis. Kerrie spends a lot of time playing tennis and has been working with a coach for the last 18 months, but she'd never in a million years tell you how good a player she is! But then, the lady's not into ego-tripping.

I asked her about how she sees her future generally. "I'm not crazy about travelling", she said. "I've done so much of it, and I'm not a very good tourist — I don't want to do all the touristy things. . . . I've got a really nice house and a lovely dog and all that sort of thing. I really do like Australia, and the more stuff that goes on in the rest of the World, the more I realize that it's really good that we're geographically isolated. Someone's going to wake up to how good it is over here one day, and then it will all be over. Until then I'd like to savour what's going on here . . . . ."

"I just hope to keep getting better and better — I've got lots of work to do in that department. I like to work with good people. And I want to be as healthy as I can be". . . . .

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# The Jazz Ladies

Judy Bailey arrived in Sydney from New Zealand in 1960 with the intention of staying six months before going further afield. But like all well-laid plans of mice and men and women, hers also, as Robbie Burns said, tended to go awry.

Although born in Auckland, Judy spent her childhood in the small country town of Whangarei where she studied classical ballet, and, later, at ten years of age, took piano and theory lessons. On the way to gaining her ATCL Diploma (the performers' diploma of Trinity College, London) the 12-year-old heard some Fats Waller recordings, and, with later dosings from George Shearing, Stan Kenton, Earl (Fatha) Hines, the teen-ager was impressed to the extent that jazz music was taking over from her classical studies.

"I was just starting to play jazz in Auckland", Judy told me recently, but in fact she had advanced so much before leaving for Sydney that she was arranging and composing for various jazz groups and a 16-piece radio band in Auckland.

Not long after the petite redhead's arrival in Sydney, another brilliant New Zealand pianist, Julian Lee, recommended Judy to Tommy Tycho, and the lady became resident pianist with Tycho's Channel Seven studio orchestra. It was also during the sixties that the lady and her trio were impressing at that jazz cellar at King's Cross, the El Rocco, the home of the brave and the free! Some great innovative blowing was done there, in that crazy, swinging, much-loved El Rocco in Brougham Street, the *in* place for all with-it fans and for the young musicians creating wondrous, new, vital sounds.

Judy Bailey's first album, *You And The Night And The Music*, was recorded in 1964, with fellow-countryman Lyn Christie on bass, and a man who was to become – and still is – actively involved in her music, John Sangster, on drums.

I remember asking Judy in late 1979 about her favourite recording, and she said she was extremely happy with *Colours Of My Dream* (Judy Bailey Quartet, Eureka E 103). *Colours* is a hauntingly beautiful piece that not only is the highspot of that album (vocal by Denise Keene) but was one of the big highlights of the jazz film *Southern Crossing*, shot mainly around the first International Music Festival at the Regent Theatre in January 1980. *The Colours Of My Dream* sequence with the Judy Bailey Quintet, plus John Sangster on vibes and Bernadine Morgan's wordless vocal flights blending with Col Loughnan's flute, was one thing, but when Judy soloed it soared to even greater heights. It's wonderful that this has been recorded on film, and also that it's been captured on audio tape by ABC's Peter Wall who waxed lyrical to me about the superb arrangement – and Peter surely knows what he's talking about.

Of course, Judy has recorded innumerable times for the ABC in a different genre. One of her popular programs is "Kindergarten Of The Air", performing in which is anything but child's play! But she has a winning way with children. Seeing her with her two beautiful offspring recently brought this home to me, and the love they share with her proves they have never been neglected on account of their mother's work, yet how she manages to do all the things she does, and does so well, is a source of wonderment.

During the seventies, Judy's achievements multiplied themselves in so many different directions that it seems incredible that one lady could cope with it all. Apart from her ABC radio and television children's programs, she organised the "Music and Movement" continuing program in schools, wrote the score for two Marionette Theatre of Australia productions, composed for film and television, taught at the NSW Conservatorium of Music's newly instituted Jazz Studies Program for which she is now lecturing in the instrumental ensemble program.

The late Don Banks wrote a special part for the Bailey piano in his Third Stream piece *Nexus*, recorded in concert in 1974. On another notable occasion, the Judy Bailey Quintet (Col Loughnan had replaced the original Quartet reedman, Ken James), joined by Bernadine Morgan were presented, in 1978, by the Paddington Festival and Musica Viva Australia, featuring as special guest artist David Gulpilpil improvising on the didgeridoo: it was a memorable mating of the Australian Aboriginal's traditional music with Western jazz.

Musica Viva and the Department of Foreign Affairs promoted an Asian tour later that year, and this time, apart from giving concerts, the Judy Bailey Quartet (Ron Philpott on bass and drummer John Pochee with Loughnan and



Judy Bailey

Pic: Edmond Thommen





David Gulpillil performing with Judy Bailey.

Bailey) held workshops for students, performed on radio and television throughout Malaysia, Thailand and other places. In Jakarta they shared the bill with renowned Indonesian guitarist Jack Lesmana and his greatly gifted pianist son Indra, both of whom were later to make their home in Sydney. Towards the end of the seventies, Judy presented lecture/performance on jazz at the Sydney Opera House, and these have since become annual events.

There are so many facets to the creativity of this little dynamo that it's difficult to keep up with it all. At the keyboard, she can be as lyrical and sensitive as anybody, yet she also possesses a strength and vigour that will out-stride the striders. Her present Quintet (Judy, keyboards, Col Loughnan, saxes & flute, Ron Philpott, electric bass, Bernadine Morgan, voice & percussion and special guest John Sangster on vibes) performed recently at the Basement in Sydney. Judy and the group were delighted that John was in the band; it's rather special to her to have the chief Hobbit around, and to use a drumless group.

Of the future Judy told me, "I feel that my musical directions are altering, changing, and will go on — hopefully — developing and growing in both playing and writing areas. I did intend to stay here only six months, Joya, but I still haven't left. It's been a very long six months".

To that, all I can say is, long may it continue!

On a recent release for the Infinity label from Festival ("Out Of Fashion — Not Out Of Style" L 37538) Judy successfully joined forces once again with a singer who is the most powerful performer on the Blues scene in Australia today, Margret RoadKnight.

There's so much more to Margret than singing the Blues. But that's another story, for next time around, when Australia's Queen of the Blues will be featured among The Jazz Ladies.

JAZZ

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# DIXIELAND

by Eric Myers

## Trad and all that

One of the most remarkable phenomena in Australian music is the continued survival of traditional, or New Orleans-style jazz.

By an extraordinary coincidence, the music first emerged simultaneously in the early 1940s in three far-flung Australian cities: in Adelaide, where the leading group was led by Dave Dallwitz; in Melbourne, with the famous Graeme Bell band; and in Hobart, where Tom Pickering led the movement.

The reasons for the adoption of this particular music, immortalised in New Orleans and Chicago during the 1920s, have been the subject of some controversy. It appears certain that Australian jazz musicians at that time were primarily reacting against the sterility of the written dance band arrangements of the swing era.

It is notable, also, that the musicians who adopted traditional jazz were connected with wider groups of artists and intellectuals concerned to rebel against parochial nationalism in the Australian arts. They saw this kind of jazz as epitomising a new, spontaneous freedom of expression.

The Graeme Bell band began playing in North Melbourne's Uptown Club, on the premises of the Eureka League, in November 1945. It quickly became the centre of jazz in Melbourne and was frequented by avant-garde artists, filmmakers and writers — Max Harris, Sidney Nolan, Albert Tucker and others.

The band played at the pioneer exhibitions of the Contemporary Art Society. As the writer Max Harris has pointed out, "jazz buffs were the viewers of Nolan's paintings. Nolan and the whole beleaguered Melbourne modernist clan made up the Bell audience".

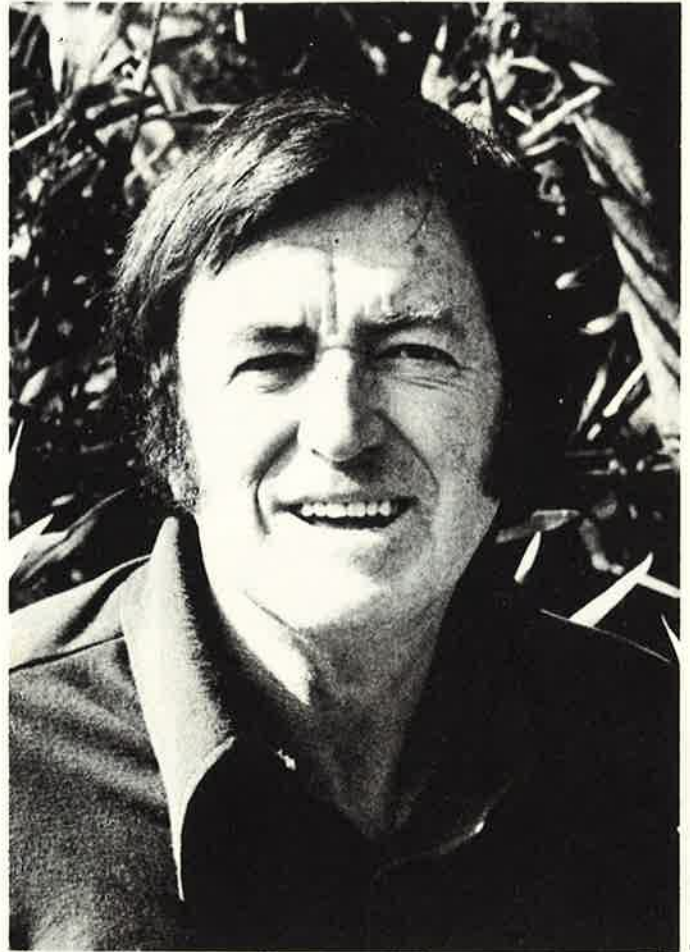
"It was only natural that we'd be drawn to people like Sid Nolan", said Graeme Bell recently. "I was actively left-wing at the time. To me it seemed to all tie in — the Contemporary Art Society, the Angry Penguins, playing free jazz instead of sterile dance band arrangements, and being against Menzies".

The traditional jazz movements in various States coalesced with the first Australian Jazz Convention, held in Melbourne in 1946. Since that time the annual Convention, still devoted to traditional and mainstream jazz, has become the longest-running annual jazz festival in the world.

Some forty years later, traditional jazz is as alive as ever, played with great vigour in the hotel beer gardens, wine bars and restaurants of most Australian cities. Although it has been subject to boom periods and to periods of lack of interest, it has proved to be a most durable form of music.

Today, a great number of people are suggesting, with good reason, that the standard of Australian trad jazz is now the highest in the world.

Some indication of the strength of the music may be gleaned from the fact that Bob Barnard, generally regarded as Australia's leading traditional trumpet player, is touring



Graeme Bell

the United States for three weeks next September and October.

Barnard has taken his band twice to the United States and has established such a reputation, particularly through his appearances at the Bix Beiderbecke Festival in Davenport, Iowa, that he can now tour on his own, as a single attraction, and play concerts and gigs with house bands and specially formed groups throughout many areas of the United States.

For many years, top American musicians have engaged in this kind of touring. One of the first was, of course, the Creole saxophonist Sidney Bechet, who was a regular visitor to Europe from the early 1920s. In late 1977 I heard the American trumpeter Art Farmer, on this kind of tour, playing in a small jazz cellar in Rome with a local trio.

Until recently I thought that Bob Barnard was the first of today's Australian jazz musicians to venture overseas for such appearances. However, I was surprised to discover recently that the Sydney traditional cornet player Geoff Bull has been making these trips for about six years, appearing in Europe, the United States and Japan.





*Geoff Bull performing at the Preservation Hall in New Orleans.*

The interesting thing about both Bob Barnard and Geoff Bull is that they are engaged in a historical form of music. It has always struck me as rather odd that relatively young men should be playing New Orleans jazz with such verve and enthusiasm in 1981, as if the evolution of jazz had stopped before the advent of the swing era.

It is true that Bob Barnard is not only a traditional jazz player. Barnard, of course, was highly influenced for many years by Louis Armstrong's early records, and when Armstrong made his first tour of Australia in 1954, Barnard and others took a room in the same hotel in order to be close to their idol. But Bob Barnard has undoubtedly been influenced by other trumpeters, particularly white players like Bix Beiderbecke, Bobby Hackett, Bunny Berigan and others.

The fact is that Barnard has evolved a magnificent mainstream trumpet style which has the melodic flair and vibrato of pre-bebop music, but is played with such mellifluous fluency and warmth that it sounds always contemporary, never dated. The swinging, mainstream feel used in the

rhythm section of the Bob Barnard Jazz Band also reinforces the modernity of their music.

In the traditional jazz sub-culture, one of the most interesting figures is the cornetist Geoff Bull. He is one of the advocates of what he calls "traditional New Orleans jazz", which he defined recently in the Sydney Jazz Club's Quarterly Rag (April, 1981) as "that unique style of music evolved by musicians, predominantly black, who were born and began playing in and around New Orleans in the period 1880-1920".

He includes in this category Louis Armstrong, Sidney Bechet, Bunk Johnson, Buddy Petit, Jelly Roll Morton, Johnny Dodds, Alphonse Picou, Clarence Williams, George Lewis, Red Allen, Jim Robinson and Pops Foster, most of whom moved from New Orleans in the early 1920s to other cities with more employment opportunities and eventually had a profound influence on world music trends. But there were many who stayed in New Orleans and continued to play their music. They are obscure today, because they did not have recording facilities.

# SPRING INTO JAZZ

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# DIXIELAND

## Trad and all that

Geoff Bull, on his trips to New Orleans, has spoken with many people who were there in the early part of the century. He believes that the view that all the good musicians went north, while the inferior ones stayed in New Orleans, is untrue.

This has led current researchers into the music to believe that the indigenous New Orleans music, which remained pure and relatively untouched by commercial trends, still retains many of those qualities which were essential to early jazz.

Geoff Bull points out that one of these elements is the rhythmic approach in New Orleans music. Whereas the beat adopted by white dixieland bands is usually stiff and rigid, the black New Orleans players still play with extraordinary rhythmic sophistication. They play around, rather than on, the beat, and employ a number of different rhythmic patterns at once, retaining the pre-jazz influence of African music.

Bull believes that music comprising these elements still exists in New Orleans, but it is hard to find. As New Orleans now has a large tourist industry, and the jazz is heavily commercialised, much of the music tends to be, in his description, "tourist rubbish and bebop".\*

Geoff Bull also makes a point about Australian jazz which has some validity. He has heard very little of what he calls traditional New Orleans jazz in this country. Instead, the music here has been much more influenced by the white Chicagoans such as Bix Beiderbecke, Pee Wee Russell and Bobby Hackett, Lu Watters San Francisco-style jazz, and European bands like the Dutch Swing College Band and Kenny Ball's Jazzmen.

There is one extraordinary Australian musician who shows quite clearly the influence of the black New Orleans

And, it is not only his sound and attack on all these instruments which are relevant. Paul Furniss has the ability to build his solos to an enormous level of excitement. His playing recalls those days when it was important for jazz musicians to play hot, and turn their audiences on. It was, after all, during the bebop era when jazz musicians made a virtue of studied indifference and introversion, and it became hip for some to play with their backs to the audience.

The hot playing and level of excitement in traditional jazz go a long way towards explaining the music's continued popularity in this country. Norm Linehan, President of the Sydney Jazz Club circa 1979-81, and renowned jazz photographer, points out too that, while modern jazz musicians tend to play music which is fathomable only to themselves



Lance Roberts (left) with Bob and Pat Barnard.

Pic: Norm Linehan

and other musicians, traditional jazz is simple enough for ordinary people to understand; it is music for the people.

"With traditional jazz, you listen to it and like it without knowing much about the harmonic structure", says Norm. "In a lot of the places where these bands play, the audiences are non-musicians. Most of them are people who just fall in and listen to the music".

"Take Nick Boston's Colonial Jazz Band. None are really brilliant musicians. But they do it very beautifully as a band".

Although traditional jazz can be earthy and full of the blues, it tends to be happy and uplifting rather than pessimistic. This makes it good music to accompany the hedonistic practices of eating and drinking. One need only attend the Marble Bar of Sydney's Hilton Hotel to appreciate how the music makes a venue jump.

In Sydney the overall level of popularity of traditional jazz is extraordinary at present. As a result, the evergreen Graeme Bell is experiencing the third great jazz explosion in his lifetime, and feels that the present one is the biggest of them all.

"Of course, going to a city and picking up a newspaper, even in Sydney, would never reveal the semi-underground movement in jazz that is going on all the time", said Graeme recently. "Even when jazz is big, it is still a semi-underground movement".

As Lenin said (or was it Mao?) people vote with their feet. To change the analogy a little, jazz fans vote with their pockets. That is to say, traditional jazz activity in Sydney is dependent on the commercial viability of restaurants and hotels where it is presented.

The fact that well over a dozen bands, perhaps twenty in all — the Graeme Bell All Stars, the Bob Barnard Jazz Band, the San Francisco Jazz Band, The Sheiks, Noel Crow's Jazzmen, the Mike Hallam Hot Six, the Harbour City Jazz Band. . . the list goes on — are working virtually every night of the week in Sydney, is ultimate testimony to the attraction of the music. Traditional jazz seems here to stay.

\* *Editor's Note: Through Pan American Airways, Eric Myers flew to New Orleans in June, during his current visit to the United States. In the next edition of JAZZ magazine, he will be reporting on the present state of the music in that city.*



Paul Furniss with The San Francisco Jazz Band: Neil Bates (vocal), Vic Carter (drums), Paul Baker (banjo), Paul Furniss (clarinet), Kipper Kearsley (bass), Hans Karssemeyer (piano).

Pic: Norm Linehan

originals: Paul Furniss. In his clarinet playing one can hear echoes of Johnny Dodds and George Lewis. When he picks up the soprano saxophone, the influence of Sidney Bechet is obvious.

Like Bob Barnard, Paul Furniss is not merely a traditional jazzman, but more a superb exponent of pre-bebop music as a whole. Thus, I would go so far as to suggest that his alto saxophone playing is reminiscent of Johnny Hodges.





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# THE SMALL LABELS

Mike Williams

## a healthy trend

John Sangster, dissatisfied with the lack of knowledge of the major recording companies, has launched his own record label with an initial release of three albums.

His partner in the project is Martin Benge, perhaps the best engineer-producer in Australia, who was a major force behind the Lord Of The Rings albums.

The label is Rain-Forest and the first release consists of a double-album, Uttered Nonsense, made with a collection of 17 musicians — playing Sangster settings of the poems of Victorian Englishman Edward Lear; Peaceful, a series of tranquil improvisations by Errol Buddle on tenor saxophone, Mal Cunningham's flute and guitarist Terry Walker, pianist Tony Ansell, and Sangster and Ian Bloxsom on percussion; and Meditation, featuring the flute of Mel Cunningham with, again, Sangster and Bloxsom.

The Uttered Nonsense set of 22 compositions by Sangster includes eight readings of Lear's poems — including the immortal The Owl And The Pussy Cat and The Dong With The Luminous Nose — by Ivan Smith of the ABC. It is a fitting successor to Sangster's Lord Of The Rings albums and displays his wonderful imagination and his ability to write with certain musicians in mind.

Lear's poems are full of his imaginary creatures and his inverted words to describe their outlandish behavior — and Sangster has created richly varied textures for their settings, using a nucleus of Bob Barnard (cornet); John McCarthy (clarinet); Bob McIvor (trombone); Tony Gould (piano); Ian Bloxsom (percussion); Greg Lyon (electric bass); and Doug Gallacher (drums).

He has succeeded in melding their talents while retaining their highly individualistic flavor, with their personalities irrevocably stamped on everything they perform. But the music is immediately identifiable as his.

On the various tracks he has brought in Graeme Lyall (tenor and soprano); Paul Furniss (alto and clarinet); Roy Ainsworth (baritone and bass clarinet); Chris Qua (bass); Jim Kelly (guitar); Terry Walker (sitar) and Benge (bass clarinet).

The decision by Sangster to go it alone — the albums are distributed by EMI — is indicative of a healthy trend among Australian jazzmen to back their own recordings.

Graeme Bell now has his own label, Sea Horse, featuring his own band, and he has notched up healthy sales with it at his concerts, encouraging a record-buying public with the live music.

One of the oldest independent labels in Australia is Jazznote formed in 1971 by a syndicate of Victorian followers of the Storyville Jazz Band, with which they inaugurated the Jazz In The Seventies series.

Bill Linton, publicist for the syndicate, says: "The result of the Storyville record was of such excellence that serious thought was given to recording other good bands".

Jazznote now has 27 albums on its list covering a wide panorama of local bands and musicians — the Yarra Yarra Jazz Band, the Ted Vining Trio, Mood Indigo, Margret RoadKnight and Dutch Tilders, the Fortified Few, Sydney Stompers, and pianists Graham Coyle, Ross Collins, Ian Pearce and Adrian Ford.

The label displays a catholic taste and there are also albums by Alan Lee's Quartet, the Steve Murphy Quartet — and a marvellous disc by pianist Tony Gould.

Says Linton: "Bands come and go and we feel the best of them should be recorded. We are a totally honorary operation and while we do not make any profit we are happy to say that we have to date avoided any disastrous losses".

An ambitious project undertaken by Jazznote — with the help of the Australia Council Music Board — is the recording of all winners of the Jazz Convention Original Tunes Competition of the 70s which will be released shortly.

One of the most vigorous of the independent labels is Batjazz, from the unlikely area of Bathurst, NSW.

Says owner Chris Batty: "I suppose we're still five years off being a 'significant' label, but then we're not in a hurry and we're certainly determined. Our real commitment is to original Australian compositions that will stand the test of time".

The label's initial release was Three's A Crowd by The Trio, consisting of Tony Ansell (keyboards), Stuart Livingston (drums) and George Golla (guitar) followed by a big band recording by Tony Ansell called Just Arranging. These two discs have received considerable air play from the ABC.

Then came the excellent recording by Bob Bertles Moontrane, to be followed by a Bob Bertles-Paul McNamara recording of original tunes by pianist McNamara.

For early release are albums by the Julian Lee Orchestra and pianist Mark Isaacs. The Lee album features, as Batty says, "almost everybody in the business" — Don Burrows, Jim Kelly, Charlie Munro, Rony Philpott, John Hoffman, Jack Grimsly, Col Loughan, Bob Bertles, Graham Jesse and Doug Gallacher. It is to be followed by an album of Julian Lee piano solos.

Batjazz has recently concluded a national distribution agreement — like Sangster — with EMI.

An example of musicians releasing their own records is AIJA of Melbourne. The label was put together by trumpet player Keith Hounslow, saxist Brian Brown and pianist Tony Gould with the help of financial input by a group of close friends.

Says Hounslow: "The aim was to have a label, albeit not for profit, but simply to enable us to put out the sort of musical expression that we, as musicians, believed in".

To date there have been recordings by the trumpet-piano duo of Hounslow and Gould, called McJad — Introducing McJad and Miniatures — and Brian Brown's Bells Make Me Sing. And there is the album by the Brisbane jazz-rock trio Qaser out soon. The McJad albums have been given wide exposure by Ian Neil on his ABC Music To Midnight program.

Jon Rose, the avant garde violinist from Sydney, started releasing records and tapes four years ago and is now working to export them in preparation for a European tour by his band in 1982.

Like McJad's recordings, Rose's Fringe Benefit Records are of totally improvised music. So far FBR has released 35 cassettes of which some are duplicated on record. They feature musicians such as Serge Ermoll (piano), Dave Ellis



(bass), Louis Burdett (drums), Eddy Bronson (tenor), Roger Frampton (piano) and Phil Treloar (drums) as well as the Englishmen Barry Guy (bass), Evan Parker (alto) and Tony Oxley (percussion).

One of the most successful of local independent labels is Cherry Pie which has had considerable success with its recordings by Don Burrows and George Golla.



John Sangster

Pic: Edmond Thommen

The Janda label which imports records by the German ECM company, has made a couple of forays into the realm of Australian recordings, with a disc by Mike Hallam's Hot Six and Serge Ermoll's recording of his Dedication to Horst Liepolt.

For this Ermoll assembled a large concert ensemble consisting of himself on piano, Maree Montgomery (vocals), Dale Barlow (tenor), Mike Bukovsky, Peter Dilosa and Peter Cross (trumpets), James Morrison (trombone), Barry Woods (drums) and Jack Conley (bass) with a string section.

Ali Knoll of Avan-Guard Records releases a considerable number of jazz records. If CBS doesn't want to issue certain discs here he has an agreement under which he put them out.

One of his greatest successes under this deal is Miles Davis' Kind Of Blue, which has kept selling through the years. Another is Charlie Christian's record of Solo Flight. Ellington records, passed over by the local CBS men also notch considerable sales. He also imports records from New Zealand by the Roger Fox Big Band and Golden Horn Big Band and his releases from the Muse catalogue — which has about 150 titles — gets some of the finest American jazz onto the market.

They include New Zealander Mike Nock's fine album, In Out And Around, made with a quartet of himself on piano, George Mraz (bass), Mike Brecker (tenor) and Al Foster (drums). Then there are the superb vocal offerings of Mark Murphy and the alto sax playing of Richie Cole, as well as several collections by blues and gospel singers.

Warren Fahey of Larrikin Records and the Folkways record shop is another of local producers who rely on EMI for distribution.

He says: "I used to employ 22 people and seemed to be going backwards. Then last November I signed a deal with EMI and that means I have eight people working for me. EMI look after the distribution and just send me a cheque every month".

So far he has released Basically Baker, by the David Baker String Ensemble — made in association with the Australian Jazz Foundation supported by the Australia Council Music Board. Coming up is a recording of Bruce Cale's orchestra playing original music featuring pianist Bryce Rohde, an album by Noel Crow's Jazzmen, called Something to Crow About, and a disc by singer Norman Erskine with jazz accompaniment.

He says: "We are releasing a single off the Bruce Cale album. Nobody issues jazz singles these days. But it costs only about \$200 to produce 500 and then you can hand half to radio stations. It is the only way to get air play from commercial stations.

"Every Sunday after Phil Haldeman's radio session (2KY) we get people coming into Folkways shop asking for the records he has played. I reckon about 60 per cent of our customers at the shop are musicians and very knowledgeable".

Other local musicians who will be released on Larrikin Records are Michael Bartolomie and Peter O'Meara, but Fahey also does considerable business importing records from labels such as Black Saint of Italy and the American companies Flyright, Magpie, Stash and Sonnet.

The Black Saint label has built up a powerful catalogue of experimentalists including the Dave Murray Trio, Old And New Dreams, Douglas Eward and George Lewis.

Fahey also imports Kaleidoscope records which feature fusions of country music, blues and jazz — for example the mandolin playing of Tiny Moore and Jethro Bruns, accompanied by Eldon Shamblin (guitar) and Ray Brown (bass) and Shelly Manne (drums).

Then there are the Stash albums of blues singer, jazz pioneers and the re-creation of the Swing Era by the Wide-spread Depression Orchestra.

And Fahey realises you have to publicise records. Every two years he produces a mail order catalogue. The just-produced one costs \$3 and has 72 illustrated pages.

He says: "There is certainly a market for jazz records. But you have to go out and sell them.

**JAZZ**

James Morrison and Dale Barlow



Pic: Edmond Thommen

# Behind the mike: IAN NEIL (Part 2)

In the previous issue of Jazz Magazine, we presented an interview with Ian Neil, compere of the ABC's late night jazz program, Music To Midnight.

Because of the amount of good material in the interview, and because Ian's jazz career splits neatly into two areas of activity, we decided to run the interview in two parts.

The first part dealt with Ian Neil's work as a broadcaster; the second is concerned with his role as a jazz activist with the Jazz Action Society and the Music Board of the Arts Council.

So here, then, is Ian Neil, Part II.

“ The Jazz Action Society came out of a recommendation by Johnny Dankworth during a visit here in 1973.

Dankworth and the late Don Banks said that what we needed in this country was a society to push along some of the less popular forms of jazz.

A large public meeting was held, out of which the Jazz Action Society was formed. Mike Williams was the first chairman. I followed him.

The Jazz Action Society has since had tremendous ramifications, especially in pushing modern jazz.

When I joined the Music Board in July 1977, I had to resign from the JAS committee.

Without in any way discriminating against other forms of music, one of the things I have been able to do on the Music Board is to see that slightly more of the funds available go to jazz and to jazz artists.

Working with the Department of Foreign Affairs, we have been able to organise a number of tours overseas.

For instance, in 1979 we were able to send the Brian Brown Quartet to Pori in Finland.

They also played in Sweden and Norway.

And Galapagos Duck have made several tours of south-east Asia, including a visit to the Jazz Yatra festival in Bombay.

One of the things we have been working on is to get the private sector co-operating with the Music Board to foster jazz.

One example is the introduction of a scholarship for two young Australian musicians each year sponsored by Pan-Am.

Called the Don Banks Memorial Scholarships, the first two will be taken up later this year by Dave Panici, the Sydney brass player, and reed man Brent Stanton, also of Sydney.

The scholarships are of at least eight months duration, but can be quite a bit longer.

It is up to the applicants to arrange their own academic schedules and work experience in America, much in the way Churchill Fellowship people do.

Pan-Am's contribution is free air travel to and from America and also within that country as studies dictate.

And Pioneer Sound have set up a trust fund, the interest from which will finance another scholarship for student musicians — not necessarily jazz players.

We have to find ways of making Australian music and musicians known.

Australia has been virtually swamped by overseas product, from the U.S. in particular, and there has been very little going back in return.

We have also to convince Australian listeners that our musicians are equally as good or better than the overseas product.

Many of them will pay up to \$15 to hear an overseas musician, but won't pay a couple of dollars for a local group.

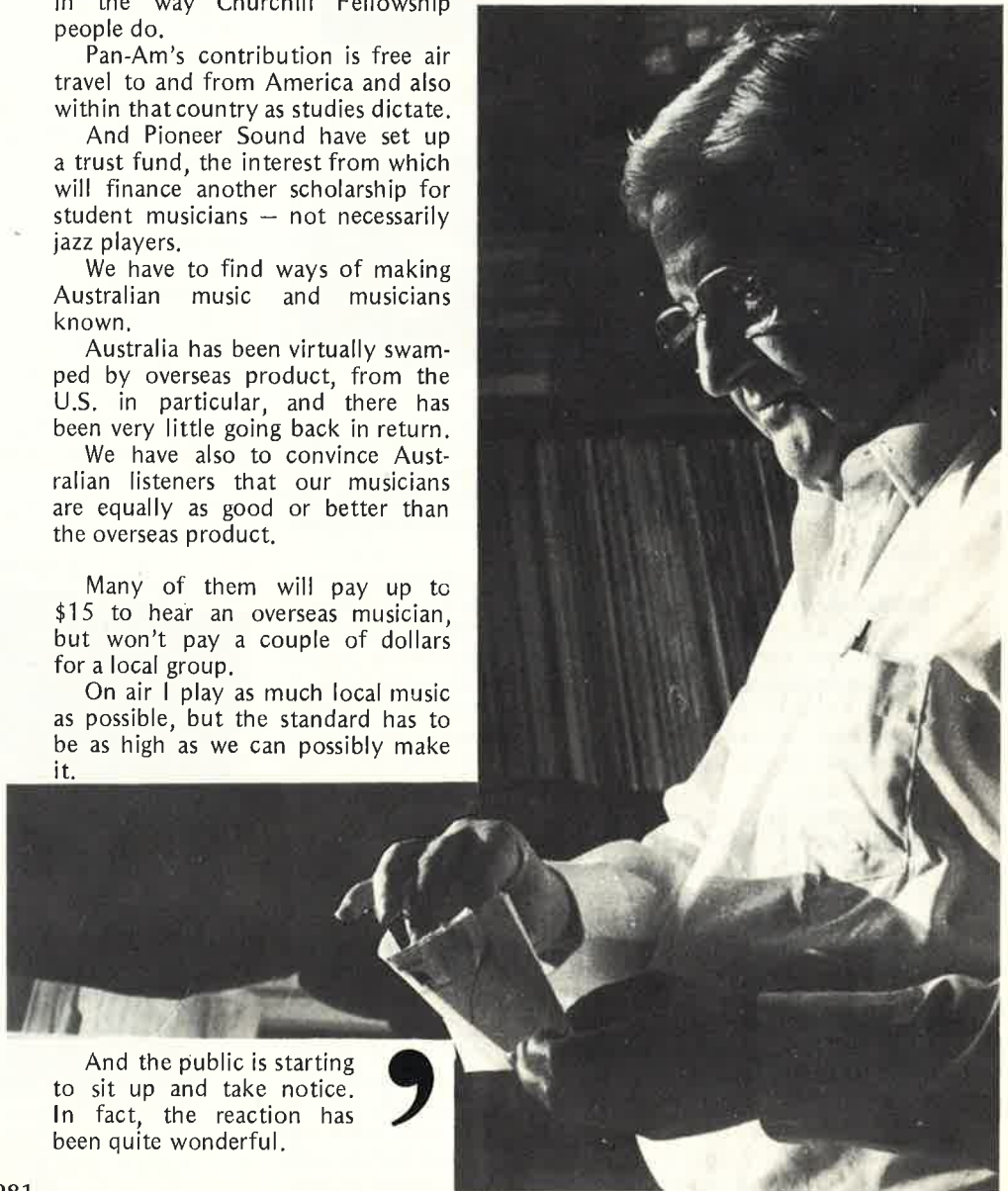
On air I play as much local music as possible, but the standard has to be as high as we can possibly make it.

“ And the public is starting to sit up and take notice. In fact, the reaction has been quite wonderful.

*That's the present, looking towards the future. What about the past and the musicians who peopled it and had the greatest influence in formulating Australian jazz tastes from the very earliest days on?*

“ Louis Armstrong's effect is beyond description. And Bud Freeman has had a tremendous influence on our sax players.

Then there were the Eddie Condon bands, with great musicians such as Pee Wee Russell and George Wettling always favourites here, always listened to and studied.





The swing era cemented it all. Bands like Woody Herman's Woodchoppers with their brilliant soloists had a great influence on the finest young players of the time.

Many of them began to think of arranging when they fell in love with the sounds of the big bands.

And I'm sure the majority of our young trombone players would want to pay tribute to Jack Teagarden — one of the masters of all time who is still idolised by most of the good young players of today.

Then there were other giants in certain areas.

That great pianist Earl Hines, for instance. His influence has never been seriously studied. People would be amazed if they were made aware of its extent.

His band at the end of the war years held the nucleus of the early stars of the be-bop era.

The band never recorded because at that time the U.S. musicians' union had banned members from recording while a royalties dispute was fought out.

Then Billy Eckstine broke away from the Hines band and out of that came the start of the be-bop era.

Among the be-bop giants who went on to influence stacks of people were Charlie Parker, Thelonius Monk, Bud Powell and Al

Haig, the first great white bop player.

While that was happening on the east coast, on the west outstanding young musicians like Bud Shank, Ted Nash and Bob Cooper began building the cool school.

And they had people like Shorty Rogers and Marty Paich writing for them.

Then, there were such men as John Coltrane, the greatest influence on modern tenor players, and Charlie Christian, father of the modern guitar.

World War II, surprisingly enough, didn't stop the supply of American jazz records, as might have been imagined.

From 1942 on, the influx of U.S. servicemen brought with it up-to-date recordings which they gladly lent to local radio stations as a public relations gesture.

We had them out here within weeks of their release in the States — Miller, Dorsey and Goodman, small groups, Sinatra . . . . . you name it.

American entertainment units out here to entertain their troops loved Australians to sit in and they would teach and advise them.

Lots of Australians got jobs putting little bands into service clubs to play for the Americans who then, as a return gesture, would

send back home for small group arrangements and so on.

Australians have always been influenced by records — going right back to the ragtime era.

One of the most important influences of recent times would be that of Brazilian music.

Stan Getz, Herbie Mann and Charlie Byrd all went to Brazil and studied the local music. Then their records became a tremendous influence here, a lot of which can still be heard in fusion bands such as Crossfire.



Herbie Mann

Pic: Edmond Thommen

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# Behind the mike: IAN NEIL

*Well, that was a refreshing look at the influences which have played a large part in making us what we are now. What about the people who are playing here now, and those just starting to make their mark? And how healthy is jazz in this country at present and how does it look for the future?*

Errol Buddle is probably Australia's outstanding musician — an extraordinary multi-instrumentalist acknowledged all over the world as the first man to play jazz on the bassoon.

Don Burrows is rightly regarded as very important.

The phase he is going through at the moment at the Conservatorium will probably have a greater influence than anything else he has done.

Musicians who have admired him now have the chance to play with him in an ideal situation, something they have not had before.

Then there is Graham Lyall. You'll find the reason for his greatness in Frank Smith, who was his teacher.

Both Smith and Burrows learned from a man regarded today as one of our finest serious composers, Raymond Hanson.

He was a teacher at the Conservatorium who had a very genuine and deep interest in jazz.

Frank Smith and Don Burrows have taught a tremendous number of young musicians and taught them very well indeed.

Among the outstanding younger musicians today, Sydney's Keith Sterling and Melbourne's Bob Venier are absolutely world class trumpet players.

Bob Venier plays with Pyramid, a group which could take its place anywhere in the world, and is also a member of the ABC Melbourne Show Band.

Pyramid, a quartet, had its beginnings in Ballarat and has to be one of the finest fusion bands in the world.

Ninety per cent of what they do is original and it is music of great vitality. They are a real excitement machine and it is a magnificent experience to hear them.

There could possibly be a national tour by Pyramid in the near future.

We are terribly fortunate that we have in Australia an incredible number of brilliant musicians on all instruments.

On piano we have Paul Grabowski and David Hirschfelder, both from Melbourne, (Hirschfelder also plays with Pyramid), Stephen Ball of Adelaide and Mark Isaacs, Mike Bartolomei and Sam McNally, all from Sydney.

On brass, there are Peter Cross, formerly of Brisbane and now of Sydney, Dave Panici and James Morrison, a star now who will be around for a long time doing magnificent things.

On reeds there is Dale Barlow, with Morrison a graduate of the Young Northside Big Band, Graham Jesse, Brent Stanton and Trevor Griffin — a very fine up-and-comer on alto.

In a slightly older age group we have Tony Buchanan and Col Lough-

nan, just to mention two tenor players.

Then there is Bob Bertles, now overseas on a Music Board Scholarship. He could be a huge influence on his return.

When you think of all the bad things rock must have done with kids rushing out to buy guitars and picking up bad habits, it is amazing we have so many good young guitarists.

Just think of Jim Kelly, Tommy Emmanuel and Steve Murphy from Sydney and Steve McKenna from Melbourne.

The important thing is that the young players are getting enough encouragement to keep them persevering at their music, particularly in Sydney.

Actually, things are right for Sydney to be Australia's jazz capital for a long time to come.

The state of jazz in Australia is



*Bob Bertles performing with The Col Nolan Quartet at the Sydney Opera House*



so healthy. We have so much happening. Companies are now recording local artists where once they were loath to.

Take the girl singers Maree Montgomery and Jenny Sheard, both of whom have new albums out.

Among the smaller companies there is Christopher Batty's Battjazz, which records nothing but jazz, Move in Melbourne and AIJA (Australian Independent Jazz Artists), which has recorded Brian Brown, pianist Tony Gould and that incredible duo, McJad.

And, of course, Cherry Pie has been in there for about 10 years with their Don Burrows and George Golla albums.

It used to be that even brilliant Australian artists could not get on record. That's certainly not so now.

Jazz as an art form is now so well received that you get these marvellous little festivals in provincial cities.

For instance, Mildura has just had its third River City Jazz Festival, Merimbula on the NSW south coast has just had its first.

Then there are big regional jazz festivals in Ballarat, Wagga and Townsville.

Brisbane has its own big show and there is the annual Jazz Party in Melbourne.

The NSW Conservatorium of Music has a full jazz department and the State College of the Arts and the State College, both in Melbourne, have jazz studies within their music departments.

And secondary schools in NSW, South Australia and Victoria now have jazz as a selective subject.

Once there was the Young Northside Big Band, now upwards of 40 State secondary schools in NSW have their big bands.

A new development has occurred in Victoria, where a youngsters' big band has been formed on a Housing Commission development and a lot of good musicians are helping it along.

When you look at these things, and all the other things that are happening, it is obvious that jazz has never had it so good in this country.

And it is just going to go on and get better . . . and better . . . . . and better!

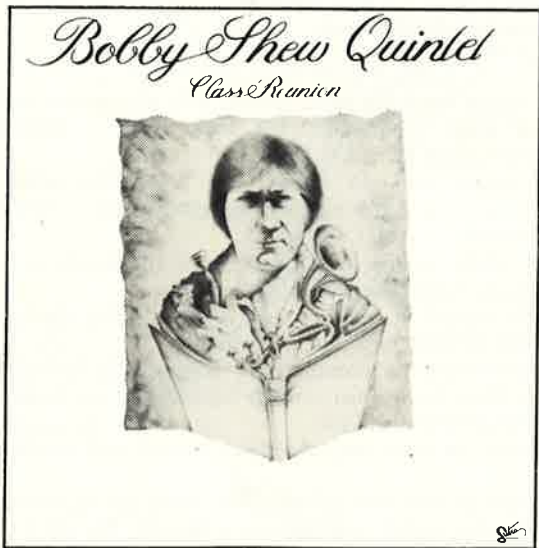


Ian Neil

Pic: Edmond Thommen

**JAZZ**

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*Tracks:* Class Reunion (Brisker); A Child Is Born (Thad Jones); Katchina (Shew); Run Away (Brisker); She's Gone Again (Brisker); Navarro Flats (Shew).

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# big bands

DICK SCOTT

Mention the words 'big band' to a group of jazz people, musos and listeners alike, and you always get the same reaction.

A lowering of the head, a slow shake and a nostalgic smile.

Almost like the remembrance of a close and long gone friend.

Yes, it seems to say, we remember them — weren't they great.

And with the reaction goes the knowledge that, except on rare occasions, we won't hear their like again.

With the exception of the remaining originals like Goodman, Herman and Basie, you are forced to the record collection.

And even the best of live recordings cannot give the pulsating thrill and excitement of being in the presence of a big band in full cry.

Dick Montz, no stranger to big bands with huge experience in the States and here, once called a big band a 'dinosaur'. He did not elaborate.

Did he mean 'extinct' or 'too big to handle'?

Both had more than a grain of truth.

Drummer Len Barnard, who has sat in the 'engine room' of many a big band had this to say —

'When you sit alongside a good section, with good charts, there is a tremendous excitement about it.

'Particularly after the improvisations of a small group, good arrangements are a great change.

'Of course they are economically stupid, although studio musicians love to get together for their own enjoyment as much as possible'.

But, some people insist on keeping the flame kindled.

Trumpeter John Hoffman bobs up with a big band as often as he can.

He recently completed an eight Monday season at Sydney's Gas Lane to packed houses, with American educator/drummer Ed Soph sitting in.

Dick Montz has had a go as has Herbie Cannon backing Ricky May.

In New Zealand, the Rodger Fox Big Band, which has scored a trip to Montreux in July, keeps the big sound going.

And in Melbourne there are reports that the Johnny Hawker Band alternates with the Diamond Valley Big Band at a new spot — Alexanders on the Nepean Highway at Brighton.

Visits from overseas big bands are, naturally, very rare. The latest has been the Sydney radio station 2CH sponsored 'Tribute to Glenn Miller' with Miller originals Tex Beneke, Johnny Best, Rolly Bundock, Art de Pugh, Jayne Songer and Ace Bohannon plus Jerry McKenzie. With them were the current version of the Miller vocal group The Modernaires led by the daughter of the original founders of the group (Hal Nicholson and Paula Kelly) Paula Kelly jnr.

The band was made up of locals Jack Iverson and Ken Brentnall (trumpets), Peter Horton and Ron Spillett (trombones), Neville Thomas, Errol Buddle, Don Rankin and Derek Trehair on reeds.

Five sellout concerts were held at the Sydney Opera House.



*The Modernaires, in Australia recently with Tex Beneke's 'Tribute to Glenn Miller.' Left to right: Steve Johnson, Paula Kelly jr., Tom Traynor and Rick Maxwell.*

I talked with the person who, with his partner Ed Wilson, is our most experienced big band man — Warren Daly. Here's what he had to say:—

'I enjoy the excitement. I've played in small groups of course, but a big band is something else — it's just the excitement.

'It might seem a lot of hard work and worry — but with a big band nothing is too much trouble.

'We started in 1969, so we've been going thirteen years and five of these without sponsorship.

'We've recently completed a season with Jack Jones but before that there wasn't much happening, but there's plenty coming up later this year.

'When we were sponsored we toured and recorded every year.

'Now we just have to see what comes up. As the economy tightens big bands just become a luxury. We can't tour like the Basies and the Hermans. They have a population of more than 200 million to play to — we've only got 14 or so.

'It is a small fraternity that we use for the band, but they are all first class musicians. Jack Jones was bananas about the band and five or six times a night he'd tell the audience 'What a band!'

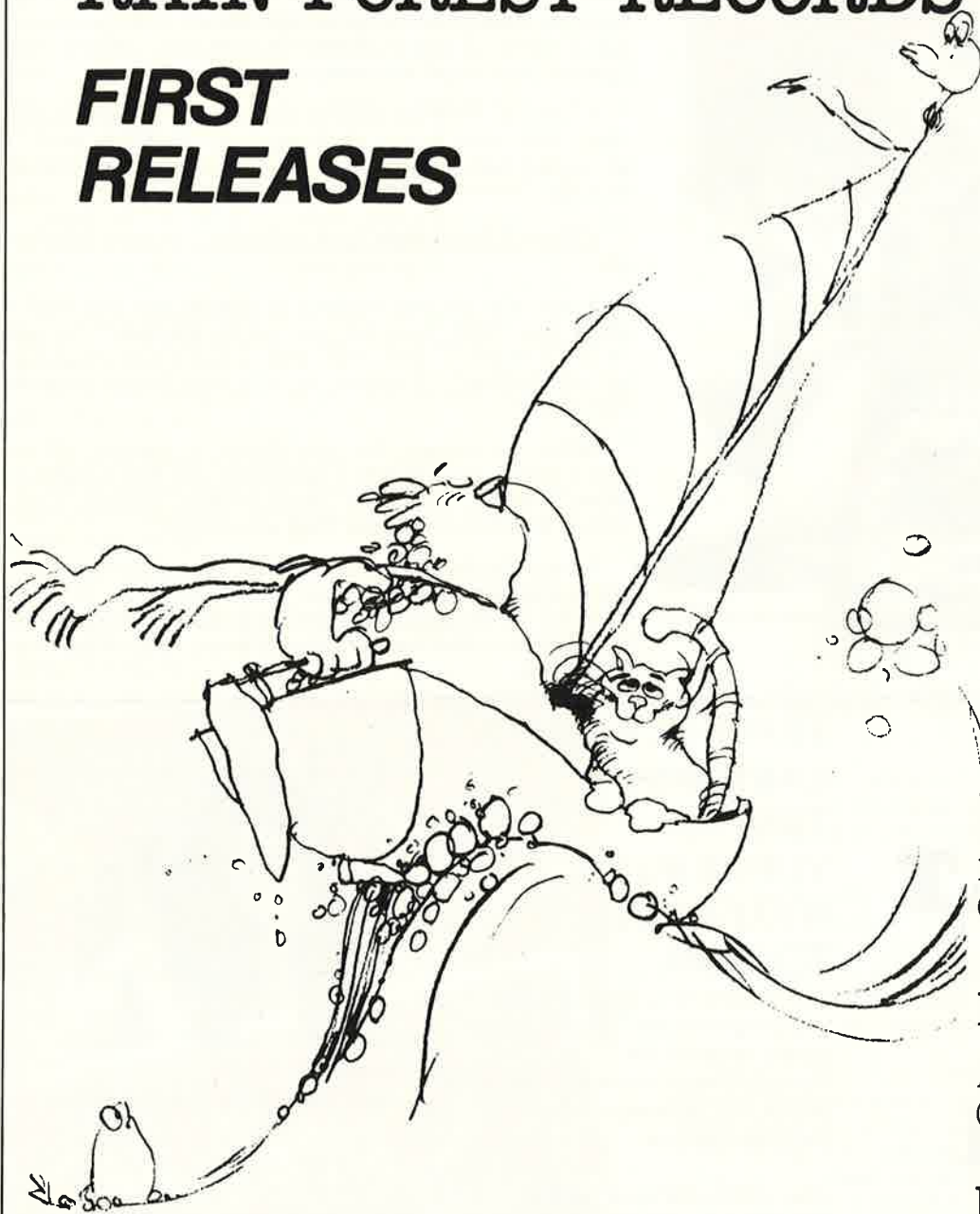
'We're negotiating now for a recording with him. He is so wrapped up in the band I feel quite confident that





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# big bands

it'll go ahead. It's just a question of our managements thrashing the whole thing out and we could have an international release.



Ed Wilson and Warren Daly presenting their first album to a youthful Phil Haldeman then with 2CH

'I used to go out and give the Young Northside Big Band a hand when they were really raw — and to hear them now! They've improved so much.

'As we play around Australia we see loads of youngsters doing it the way we did. I started in Sydney in 1959 with rock and roll.

'I got bored with the eight beat and all that. I'd always dug jazz so it was a natural progression. I started with Billy Weston along with the likes of Bob McIvor and Graham Lyall in 1965. Then I joined Gus Mersey with Col Nolan and Graham. I was at Romano's with Gus. Then it was Channel 10 as a staff drummer for 2 years.

'I went to America with Sy Zentner and the Kirbystone Four, then with Buddy de Franco's Glenn Miller band — we toured Japan, Korea and Hawaii before I came home to form the Daly-Wilson Big Band with Ed.

'Ed and I have known each other since we were 15 years old.

'I saw him playing trumpet in a band one day. And I asked him "Man, how did you get in the band" he said "I don't know. I can't even play, I can't even read. I'm up here puffing". Of course, he is a much better musician than that.

'When we formed the Daly-Wilson in January '69 we had a bunch of brand new unknowns like Col Loughnan, Bruce Johnson, Don Reid, Doug Foskett, Graham Lyall, George Brodbeck and Dieter Vogt on trumpet.

'It was shortly after that, that we started giving lessons at the Arts Appreciation Centre.

'Some of the guys who were at those lessons have gone to be great — like Paul and Dave Panici, Keith Glover and Peter Cross.

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'When we first started touring in '70, everywhere we went year after year the number of bands doing our sort of thing got greater.

'It's just fantastic, the thing just keeps snowballing. The kids are getting right into it. And one of the great things is that a lot of the youngsters might not have the pizzaz to go on to be rounded musos but they never lose their love of the music.

'Now Johnny Speight is doing his bit with the Young Northside Big Band — it's fantastic.

'Incidentally, we were sponsored by the Benson & Hedges Company for seven years. And we broke up in a friendly way — both sides thought the association mutually successful but B&H wanted to get in sport sponsorship — cricket and that sort of thing.

'We had absolutely no interference — we always did what we wanted to do'.

(Some of the things to come out of that highly successful period were eight records, two of them gold, a tour of Russia where they played to 100,000 people.

In 1975, Leonard Feather said of the band 'The Daly-Wilson Big Band carries two potent weapons in its arsenal — excitement and precision.'

'We're just going to keep on playing and exposing the band where we can.

'The only danger we have is the economy'.

No-one would argue with those sentiments. The musician-ship, and enthusiasm, of Warren and Ed deserves all the reward they can get.

'We've got a few things planned towards the end of the year — possibly at Gas Lane or the Basement.

'We intend to go on the way we are. We've had thirteen years — I'd like to make it twenty.



Ed Soph



Ricky May: Big Band singer extraordinaire

Pic Edmond Thommen

The story of the Young Northside Big Band and Johnny Speight's involvement with it was covered in our second issue.

Johnny and his youngsters were lucky enough to have a workshop with trumpeter Bobby Shew. Here is the story of a most enlightening session:

*On the evening of May 12, U.S. trumpet giant Bobby Shew spent two hours with the Northside Big Band. Thanks are due to Greg Quigley and the Australian Jazz Foundation who brought him to Australia as an addition to his tour of New Zealand and presented him to the enthusiastic Northsiders and a sizeable audience of locals.*

*Shew's approach was different and very refreshing. After an opening performance by the band of a Nestico chart he talked about the philosophy of jazz music and how it can apply to big band playing. He stressed the point that the notes on the music paper are only a guide and the most important thing a player had to do was to interpret them correctly in a big band sense.*

*The band's horn players were asked to imagine they could hear their drummer's ride cymbal and then they were instructed to play without the rhythm section.*

*The next exercise involved the members playing their parts from memory (mistakes and all) while strongly exaggerating the articulation of the phrases. They produced astounding results with players amazing themselves but most important the swing feel was strengthened and when the rhythm section was added the band really came alive.*



Pic: Edmond Thommen



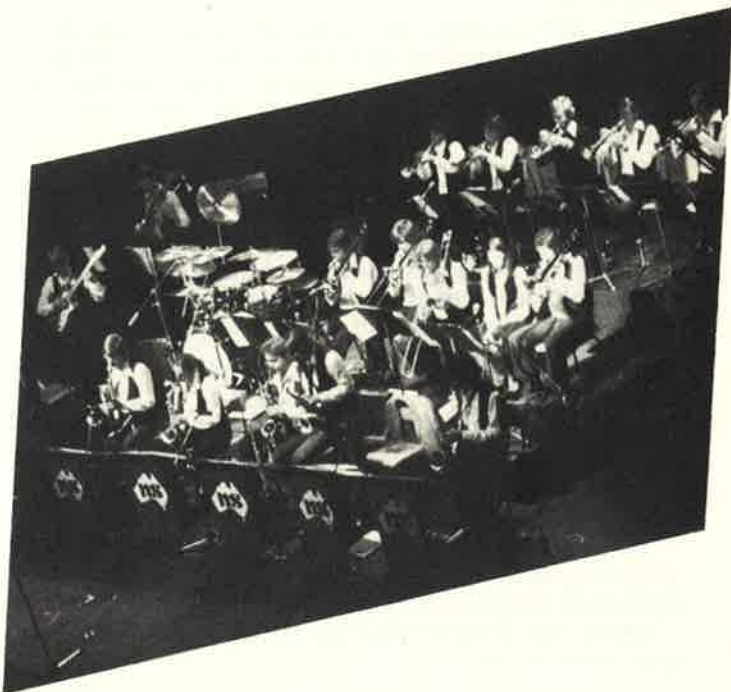
Toshiko Akiyoshi with her Australian Big Band during a performance at the Peter Stuyvesant Sydney International Music Festival.

# big bands\_

Bobby next talked of the virtues of sight singing and singing your part and after each player had played his starting notes for a large ensemble section the band was instructed to sing the next 16 bars. This was a most profound experience for the band and when on a repeat performance each "singer" exaggerated the phrasing the experience was transferred to the audience. The aim of these exercises was to create an awareness in the band that each player had to do more than 'play the dots' but had a duty to participate in the feeling. Shew continually reminded the Northsiders of the importance of tuning in to the drummer in the band.

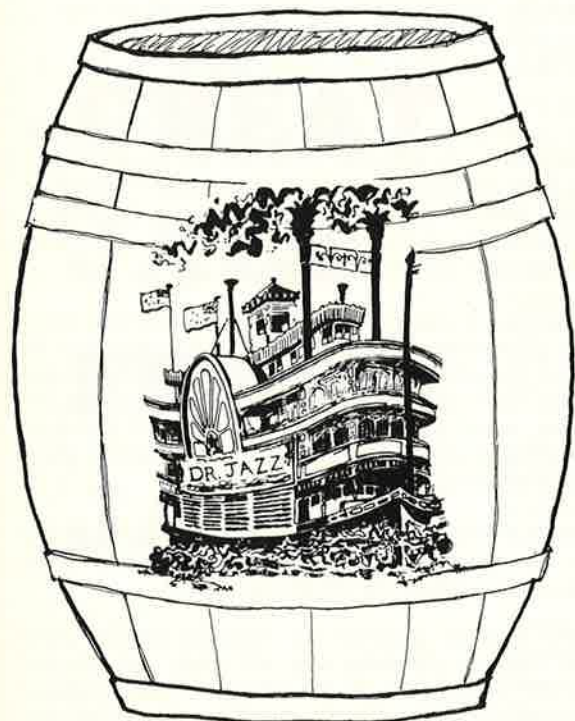
The last part of Bobby Shew's all too short clinic covered 'extended listening' and he suggested that players should try to develop their hearing to such an extent that each should become capable of 'tuning in' to any player in the band. This develops not only a strong harmonic sense but also an awareness of each player's part in the whole performance with the rhythm section of the band on the jazz standard "Stella by Starlight". This short finale brought a warm sound of grateful applause for a most rewarding evening. Shew expects to be back in Australia next year and plans are underway to make his great talent as an educator available to a much wider audience of young players.

JAZZ



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# the 1st Jazz Readers Poll

The 1st Jazz Readers Poll is under way. Our readers are invited to vote for their favourite jazz artists, who in their categories have contributed most to jazz in Australia and the world between April 1980 and April 1981.

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
Musician of the Year	.....	.....
Record of the Year	.....	.....
Big Band	.....	.....
Jazz Group	.....	.....
Composer	.....	.....
Arranger	.....	.....
Trumpet	.....	.....
Trombone	.....	.....
Soprano Sax	.....	.....
Alto Sax	.....	.....
Tenor Sax	.....	.....
Baritone Sax	.....	.....
Clarinet	.....	.....
Flute	.....	.....
Acoustic Piano	.....	.....
Electric Piano	.....	.....
Organ	.....	.....
Synthesiser	.....	.....
Electric Bass	.....	.....
Acoustic Bass	.....	.....
Guitar	.....	.....
Vibes	.....	.....
Violin	.....	.....
Drums	.....	.....
Percussion	.....	.....
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1st Jazz readers Poll 1981

The Cane Report  
The Cane Report  
The Cane Report



customers. Let us take any title for this demonstration, say "Old Man River" — a customer could ask — "Have you got a recording of this song" and the reply could be — "There is a very nice jazz arrangement of this number" (having in mind perhaps Jimmy Smith's version on organ). Often the customer's reaction is "Oh, I don't like jazz very much — what else have you got?" If my alternate reply is — "How about this nice version on organ by Jimmy Smith" I can generally make first base, and at least have the opportunity to let the customer hear it. The point I am making is the dreaded four letter word — JAZZ. So many of the public have an inbuilt resistance to the word . . . . It conjures up, to many, the idea of a lot of noise which, as any devotee of jazz knows, is not necessarily the case. What would be wrong with a morning radio programme made up of tracks by George Shearing, Tony Bennett, Don Burrows, Glen Miller, Dave Brubeck, Anita O'Day, etc.? Nothing. . . . in my mind

Four issues later, it is a crying shame that one still has to go into print pointing out the problems that retailers and, in turn, their customers face when trying to get any decent representation of Jazz on record via the local record companies.

After having been involved in the record business for 25 years, it is not uncommon to receive the occasional phone call from one of the companies asking an opinion regarding the release of certain jazz material. However, by the time I do get such a call, the particular company has generally made up its mind anyhow, and is just looking for a second opinion. But if the boot is on the other foot, the situation is very different, and making suggestions to the manufacturers on titles and artists that they should consider for local release is like talking to a brick wall. It is not the companies that are completely at fault, however, because radio, unfortunately, and the general lack of interest in presenting jazz should share equal blame.

Within the radio industry, there are quite a few on air personalities whose personal taste lies towards jazz. However, because of the station format, i.e. top 40, middle of the road etc., they will always be in that frustrated position of not being able to enjoy presenting the music they like most of all. How unfortunate this is, because management are probably sitting on untapped goldmines, and taking no advantage of them whatsoever. Why is there such a blank outlook existing when it comes to jazz? Is it ignorance, laziness, or the dreaded dollar sign — the latter I find hard to believe.

At one stage, Sydney Radio Station 2CH was very much at the bottom of the ratings ladder. The station took on the entire industry by adopting the "Good Music" format, and proved that, not only was Sydney ready for something else besides Pop, but there were also advertisers ready to spend money with them. Nowadays, 2CH is always at the top of the ladder, and stations in other states have adopted a similar format with equal success.

It surely must be time that some of the radio stations across the country stopped floundering about playing Pop Musak muck with voices to match, and took stock of what alternatives there are in music. That way, we might end up with a station that has enough guts to play Jazz.

Looking briefly at what such a station would sound like, one has to analyse peoples' concept of Jazz. This is not the easiest of tasks, but perhaps the quickest example would be to use my own personal experiences when talking to



Dave Brubeck

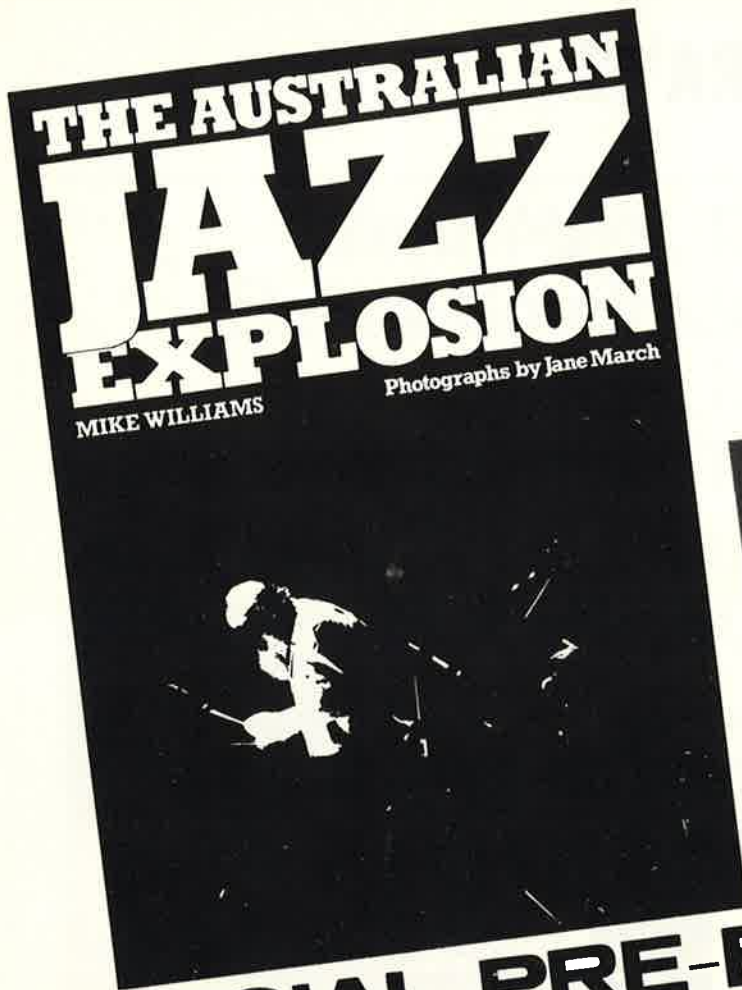
Pic: Edmond Thommen

— — — But, try presenting this to a programme manager as a pleasant selection of tracks by jazz artists, and you stand very little chance of it ever getting on air. However, present the same programme without mentioning the word "Jazz" and you may stand a better chance. Surely all this falls into the category — "If you don't understand it, don't knock it."

Where do we go from here? To repeat statements I have made before, if a station manager thinks Mel Torme is a black female singer, if a record company executive is not aware that a particular jazz artist records for his company, and if record companies continue to farm out their labels to other suppliers, and so eliminate their own importing services, how the hell can we say we have a record industry that supplies all demands. In my book, the whole thing stinks, but I am still left with the question — What do we do about it?

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# A Visitor from JAZZ YATRA '82

BY ADRIAN JACKSON

NIRANJAN JHAVERI, head of the jazz-promotion organisation Jazz India, and organiser of the biennial Jazz Yatra festival, was in Australia in May. The main purpose of his visit was to organise the participation of Australian performers at Jazz Yatra '82, which will take place in Bombay next January. Galapagos Duck represented Australia successfully at the first Jazz Yatra in 1978, as did Don Burrows and George Golla last year. Arrangements were made for Compared to What, featuring the brilliant vocals of Kerrie Biddell, and McJAD, alias pianist Tony Gould and trumpeter Keith Hounslow, to appear at Jazz Yatra '82.

Secondary aims were to make arrangements with Australian entrepreneurs to tour artists who will be in India next January (Stan Getz only toured Australia for Clifford Hocking last year because he was halfway here, in India); to encourage local jazz fans to make the 'pilgrimage' to Bombay next year with Air India; and to interest TV stations in a show filmed at Jazz Yatra '80 — 0/28 may screen it later this year.

Niranjan Jhaveri is an Indian gentleman with the sort of accent and manners that so intrigued Peter Sellers, and as ardent and astute a jazz buff as I have ever met. Below are his explanations of what Jazz Yatra is all about, and how it came into being. He certainly had me wishing I could be there.

"There is a unique and special atmosphere at Jazz Yatra, because it is not a commercial festival. The musicians do not get paid for performing; they are there to celebrate the fact that jazz has become the most important musical language on earth. It is the international musical language of the 20th century. 200 years ago, we were used to being governed by dictators, and it was that way in music: the composer dictated to the performer. Now we live in an age where freedom and individuality are held as being very important, and jazz, being a music of improvisation, is best able to embody those values. If you look at the history of jazz and where it came from, you will easily understand why it should be a music concerned with expressing feelings of freedom.

"Now, India has long held a special attraction to jazz musicians. I think John Coltrane was the inspiration of this. When he was in his "Giant Steps" period, he was exhausting the possibilities of harmonic improvisation, and when he was looking for new ideas, he discovered Indian classical music, which is a highly developed musical culture with an age-old tradition. It is a music of improvisation, with no harmonic movement. Improvisation is based on ragas, which are similar to modes; there is more rhythmic complexity than you would find in most jazz. And there is a strong religious



Niranjan Jhaveri, Secretary-General of Jazz-India with Peter Brendlé (left) and Eric Myers.

significance to much of the music. All of this fascinated John Coltrane (as is reflected in many of his '60s recordings), and his interest led many others to examine Indian music and culture. Improvisation has the capacity to bring you closer to whatever Creative force you may believe in — that is the special quality you can hear in the music of people like Coltrane or Charlie Parker. This characteristic is something that jazz has in common with Indian music. The jazz musicians have a musical and spiritual affinity with India, and that is a big part of the atmosphere at Jazz Yatra. We feature some of the foremost Indian classical musicians, and jazz artists from America, South America, Europe, Russia, Japan and India, from all over the world, all sharing their music with each other. It is a truly wonderful feeling.

"Jazz India was set up as a non-profit organisation to organise concerts for musicians who were visiting India, or to invite musicians to come here. And eventually, we had so many musicians writing to express their interest in coming to India, we decided the only thing to do would be to stage a festival to bring everybody together. A festival would have a greater impact and would make funding and sponsorship easier to organise. Of course, we could not afford to pay any performing fees, let alone what I think these artists deserve to be paid, but if we can pay, or organise sponsorship for, their expenses, they are happy to come to India. It is not like the festivals in Europe where they are all in a different country each night; they are there to take part in a special event. "Yatra" is a Sanskrit word meaning "pilgrimage" and I believe it describes what our festival is all about".



Glenn Miller, Tommy Dorsey,  
Benny Goodman, Ella Fitzgerald,  
Peggy Lee, Harry James,  
Freddy Martin, The Ames Brothers,  
Artie Shaw, The Andrews Sisters,  
Jimmy Dorsey, Nat King Cole,  
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# Parkhouse and Vine Parkhouse and Vine Parkhouse and Vine

By Reg Parkhouse

Have you ever seen an unhappy piano player? Perhaps you have never seen a drummer who does not appear to be stone raving mad or a singer who does not scoff copious quantities of alcohol in varying shapes and forms.

You never meet unhappy wine-makers, perhaps because they are so intent on tasting their products that they never really get their feet on the ground.

And when you have a young wine-maker who loves jazz then you find a man who has everything in life going for him.

Bruce Tyrrell spends most of his working hours peering at vintages, sipping newly made wines, planning for the following year and generally being involved with the wine industry.

His spare time is spent listening to jazz. . . and at the same time sipping a glass of the juice of the grape.

The Tyrrell family has had plenty of practice in the wine industry, with four generations and tradition in making people happy.

It all started in the Hunter Valley of New South Wales in 1832 when vines were planted and Edward Tyrrell, fresh from England, took charge of a 50-acre patch.

The family just followed on and is still producing wine in the Hunter Valley . . . and a better than average drop too.

Murray Tyrrell and his son Bruce now look after a rather big operation and the Tyrrell wines can be found in most hotels, bottle shops and restaurants.

It is fitting too, partly because of Bruce Tyrrell's love of jazz and partly

The Old Homestead at Tyrrell's



because of the good prices and easy drinking styles, that Tyrrell's wines are big runners in most jazz venues throughout Australia.

The Tyrrells vineyard is at Pokolbin, a word I have great trouble pronouncing after a session in the tasting room, and it is worth a visit to the Hunter Valley just to get at some of the great old and young wines on show.

Tyrrells make a number of commercial wines and these mingle with some excellent reds and whites which hold their own in any company.

The Tyrrells know that a poor wine can be like a poor trumpet player . . . all wind and no quality . . . so they concentrate on changing their act every now and then with new styles, new numbers and teamwork to produce something which strikes the right note.

No . . . it's not the singing nun . . . it's Baroness Jane von Sponek, in Australia from Germany to extoll the beauties of Blue Nun wine. It is certainly a good drop as shown here . . . and the wine is also very nice. Blue Nun is the world's top selling German wine and is readily available in Australia. Like the Baroness it has a touch of sweetness and a full body.

Occasionally they bomb out, but mostly they produce wine which is worth drinking, does not cost the earth and is available when you want it.

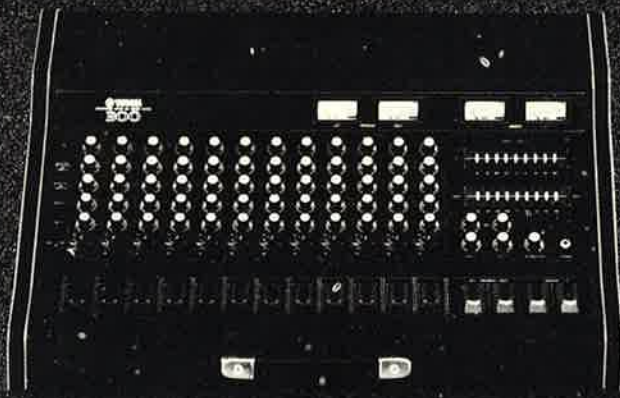




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# reporting from... ...Adelaide

By Don Porter

Since last writing these jazz jottings Adelaide has seen the visit of Eddie Daniels in company with Ed Soph, Todd Coolman, and Mike Nock. I was impressed with Daniels' fiery tenor and delicate flute but in particular the all too seldom heard clarinet. Undoubtedly this is the instrument on which Daniels is capable of making an individual contribution in the field of jazz. The last time I heard him was in 1979 at the Nice Jazz Festival and he is one of the few post-bop clarinetists heard in modern jazz apart from Buddy de Franco, Tony Scott, and one or two others.

Why? I posed the question to Daniels, Don Burrows, and local musician Schmoe.



Schmoe

The answer was the same from all three — the clarinet is just simply the hardest instrument on which to play. A reflection on the capabilities of contemporary musicians? Perhaps not, but . . . . .

Some two weeks later the Jazz Action Society presented Don Burrows and friends At the Opera Theatre. Don's set with Paul McNamara, Soph, and Coolman confirmed, in my mind, his place as one of Australia's leading jazzmen. Once again, if I can blow this month's trumpet (sorry, I mean read), it was the swinging "Shiny Stockings" avec clarinet which aroused most enthusiasm. And the musicians seemed to agree if the smiles on the faces of both Soph and Coolman were any indication.

But Mike Nock's solo piano was also a feature. Presenting original compositions,

it was delivered with all the assurance, skill and depth of a classical performer but retained the jazz quality by virtue of his improvisation and rhythmic pulse.

The opening set from the quintet of Mike Tracy (tenor), Jeff Haskell (piano and vocal), Steve Erquiaga (guitar), Ed Gaston (bass), and Alan Turnbull (drums) was also full of interest — ranging from some modal Shorter, through a samba, a ballad, a Coltrane composition, and leavened with an original, witty and lively, "Tea for Two" vocal from Haskell. It was this offering plus the work throughout of Erquiaga which appealed to my ear.

Jim McLeod who runs the nation wide ABC FM programme Jaztrack told me that he took advantage of the presence in Adelaide of musicians over for the week long Autumn Jazz Clinic to record a session which combined the talents of Erquiaga, Gaston, and Turnbull with local jazzmen Schmoe and Ted Nettelbeck. The date of the broadcast is not yet known.

I understand the clinic was extremely successful with some 36 young musicians (teens to early twenties) attending. The intention is to make it an annual event but some aspects need to be ironed out as the late arrival of two or three of the faculty members created problems for the local co-ordinators.

While I didn't get the time to see the clinic in operation, one name was passed on to me. Andrew Firth a 15 year old Port Augusta secondary school student apparently played some effective swing-era clarinet (there's that instrument again). He certainly impressed Hal Hall.

I caught the local group Inside-Out at the last J.A.S. meeting at the Tivoli Hotel. One of the intriguing features was the large attendance of members of the Australian Youth Orchestra who happened to be in Adelaide at the time. It's probably an indication of the breaking down of the barriers between classical and jazz music and obviously those who attended appreciated the band's performance. And good stuff it was too in the post-bop modern mainstream style. Inside-Out is led by Adelaide College of Arts and Education faculty member Bob Hower on trombone.

While at the Tivoli I ran into ex-Adelaide pianist Roger Hudson (luckily I wasn't driving at the time or it might have been more serious). Roger, who is in charge of the Jazz Unlimited program of the World Record Club, told me it now has some 10,000 members in its jazz category. I must admit that I found this quite surprising but while we all know (as I said in the last issue) that jazz is a minority art form, its appeal may be somewhat wider than one imagines.

A recently published survey conducted by the Tavistock Research Council for the Australia Council showed that 37.9% of the respondents indicated that they like to listen to jazz (of Light vocal 63.3%; C & W 58.9%; classical 48.9%; pop/disco 42.5%; rock 35.5%). However only 13.5% of those who like to listen to jazz go to live performances (of Light vocal 25.3%;

classical 20.6%; rock 19.2%; pop/disco 18.5%).

The significance of these figures is that they suggest that while an appreciable number like to listen to jazz (undefined), the percentage of those who attend live performances rates poorly compared to other musical categories.

I've digressed somewhat but I will take up further aspects in a later issue of "Jazz".

On the trad scene, at the Highway Inn the Southern Jazz Club celebrated its 10th Birthday — complete with a giant birthday cake and 500 members and enthusiasts in attendance. For the occasion the club presented their original house band the Southern Jazz Band, reformed especially for the evening with leader Ron Flack on clarinet and Dave Rigby, the current president of the Jazz Action Society, on tenor.

Sharing the spotlight was the Pioneer Jazz Band with at least two musicians who have made a valuable contribution to Australian jazz history. Reeds player Bob Cruickshanks was a member of the original Port Jackson Jazz Band which was at the forefront of the post-war jazz boom, while Alex Frame, whom I hadn't heard for some time, again demonstrated his abilities as one of the best interpreters of the Louis Armstrong style in this country.

A lot of the credit for the continued success of the club must go to the hard working honorary secretary Pat Boyle who has held that position since the beginning.

Rumours are around of a possible (and I stress possible rather than probable) tour by Clark Terry. I can only hope that it eventuates for Clark is one of the most distinctive, original, witty and catholic voices in present day jazz. I missed both his Australian visits but heard his big band as a guest of the Lucerne Jazz Club in 1977, and both heard and interviewed him in Nice some two years later.

In view of the above I was pleased to get a long letter from Adelaide bass player Peter Dowdall. After leaving school Peter moved to Melbourne with the jazz-rock group Pulse. The following year he commenced studies in Adelaide for his B.Mus degree and on successful completion enrolled in the music school at North Texas State University.



Clark Terry



Peter auditioned and was accepted as a member of the Clark Terry Big Band early this year. "Clark rehearsed us (an understatement) 8 hours a day for ten days. Before leaving for Europe we gave a concert at the Village Vanguard in Manhattan which was video-taped for a national TV special highlighting Mr. Terry's contribution to the development of jazz."

A six week tour of France, Italy, Switzerland, Belgium, Holland, Germany, Spain and Iceland was followed by four weeks touring the North-east US. The band was due to reform after Clark finished a tour of Europe with Oscar Peterson, and hit the road for 5 weeks on the West Coast, a week in Washington D.C., and three weeks in Chicago.

As Paul says: "Clark Terry's experience is all encompassing and, even better, he is more than willing to share it with a bunch of green jazzers fresh out of college."

With kind regards to Paul Dowsett, and Clark Terry, I remain, yours in jazz.

## Brisbane

By Mileham Hayes

Since the last issue, Jazz in Queensland has seen three distinct separate festivals.

Firstly, the Brisbane Jazz Club staged its first Festival held at its headquarters, The Adventurers Club, underneath the Storey Bridge. It was held over the Labour Day long weekend and attracted bands from Brisbane and the environs.

It started slowly and organisers were filled with mild trepidation, however, following T.V. coverage the people of Brisbane turned out in force for the Sunday and Monday "Free Jazz in the Parks". This corroborates the impression that Brisbane "is a town of freebees".

The old joke about Australian cities used to have it that in Adelaide they asked "What school you went to; in Melbourne they ask "What Club you belong to" and Sydney "How much you had in the bank" but in Brisbane it was "Come and have a beer". Brisbane, however, is more accurately portrayed by asking "Is it free?"

This is not biting the hand that feeds you because these people seldom, if ever, feed you. They do not like paying for concerts or anything cultural here in Brisbane. Some of the admissions prices to visiting artists have been ludicrous and yet people will still argue at the door for discounts. This has to be accepted by anyone running such functions in Brisbane but hopefully the day will dawn when we will realise that one has to pay. There is no such thing as a free lunch.

Be that as it may, the huge crowds turning up for the Brisbane Jazz Club's Carnival were at least a morale booster and exposed people to three days of joyous jazz. The organisers are adamant that they will repeat the exercise again next year and want to amalgamate with

the Queensland Jazz Club Australian International Peter Stuyvesant Jazz Festival. However, this at present is impossible because the latter is committed to the Commonwealth Games slot of late September early October. Congratulations are definitely in order to the B.J.C. for showing initiative and running this delightful festival.

The next event was the first Townsville North Queensland Jazz Convention (see also separate article from Townsville).

This was held the following weekend and was a resounding success attracting bands from all over North Queensland and featuring as guests, The Bob Barnard Group from Sydney. It was organised by Les Nicholson and participating bands were full of praise for his organising ability.

Activities included participation in a Street Parade and a Harbour Cruise with most of the action centred around Tattersalls Hotel.

Les' band, The Pacific Mainstream, was the nucleus of the event and Tattersalls is their stomping ground every second Thursday.

The Townsville City Council helped sponsor this Festival and we can only hope that it too becomes an annual event because all the bands and visitors to the Festival enjoyed it enormously.

During the same weekend The Friends of St. John's Anglican Cathedral held what eventually turned into being yet another mini festival or at least a happening. They brought up John Sangster and Chris Qua from Sydney to feature with local groups mainly that of Dave Bentley. It began on Friday night with jazz in the Cathedral which is a most magnificent and impressive situation to present any event.

Sadly the Dean of Brisbane, Ian George, who helped form, or was an active member of, the Adelaide University Jazz Club, has been transferred to St. John's in Canberra. This will leave a sad gap in Brisbane cultural echelon. Dean George actively supported all the arts and it is this educated and unbogoted support that is sorely needed in places so culturally insecure as Brisbane (or for that matter Australia). Canberra will gain a great advocate of the arts.

Next afternoon it was a picnic in the Cathedral grounds - yes, you guessed it, yet another freebee and of course proved very popular with a lot of Brisbane bands playing with Sangster, Qua and Bentley in the feature spot.

Saturday night, Sangster joined Bentley at the Journalists' Club and on Sunday afternoon he played at the Melbourne Hotel.

On Monday, the Bob Barnard Jazz Band was intercepted coming back from Townsville and they played at the Cellar and Sangster also joined in to do a couple of Goodman quartet like brackets.

Thus in retrospect it's been a very busy time with a lot of jazz happening.

Brisbane now has a Jazz Action Society. It began by calling itself the Modern Jazz Society and actively discouraged traditional jazz. However, more thinking members of the society realised that this

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was a short sighted attitude and quickly changed the name and the approach to embrace all jazz. Nevertheless, there remains a nucleus who do not appreciate "boater hats and banjos".

They meet every second Sunday of the month in a delightful setting at the Campus Club of the Queensland Institute of Technology next to the Botanical Gardens.

Admission is charged and it's a most pleasant day for all the family.

Finally, the great news is that the Australian International - Peter Stuyvesant Jazz Festival to be held at The Cellar from Oct. 9th to 11th will feature pianist Ralph Sutton and cornettist Ruby Braff.

The Yamaha Australian Jazz Awards will, as usual, be awarded.

For information write to Australian Jazz Festival, 170 Gaskell Street, Eight Mile Plains, Brisbane 4123.



Chris Qua

## ... Canberra

by Carl Witty

If traditional jazz is your bag and you happen to live in the nation's capital, chances are that a Saturday afternoon will find you part of the regular crowd gathering in the smoky, bustling lounge bar of North Canberra's Hotel Dickson.

Such has been the case since 1966, when the 'Dicko' first featured what is now one of the country's most popular traditional jazz bands, the 'Fortified Few'.

Fourteen years of dedication and love of the music has earned for the 'Few' the status of an 'institution' and a place in the history of Australian jazz.

The band has five albums and a single to its credit and is always well received at home and interstate.

There can be no doubt that the men enjoy what they are doing. The ever present camaraderie and humour of jazz is never more evident than in the antics and asides of these seven jazz men.

Not that they don't take their music seriously. The humour is never at the expense of the band's cohesion.

One of the most remarkable features of the 'Fortified Few' is its extraordinary continuity. Personnel changes have been few over the years, and when they have occurred, they have added new dimension to the sound and personality of the band. Exits have coincided fortuitously with the arrival of new blood in town or the renewal of old associations.

Some recent personnel changes have occurred with the return of reedman Terry Wynn and the departure of Greg Gibson on an overseas posting.

Greg's contribution to Australian jazz is well known as is that of Graham Coyle who returns after a number of years to fill the piano stool vacated by Sterling Primmer.

Trumpet player and vocalist Tony Thomas, has been with the band for some two years but was a member of the 'Few' for a period nearly a decade ago.

"We've learnt from each person who has passed through the band", says John Sharpe, trombone player, co-founder and leader. "Each of those members has brought new ideas and taught us something valuable". John leads the band with quiet authority and speaks of it in the manner of a person proud of a job well done.

The rhythm section remains unchanged since the early days of the band and features Alex (Tex) Ihazs on banjo and guitar, (some will remember Tex as being a member of the Denvermen during their hit making period in the 60's), Bill Murphy on bass and Ian Hill, the drummer.

We cannot overlook past members Terry Hillman, reed-man and co-founder who now resides in Albury; Peter Shiels long term cornetist with the band and a more recent departure, pianist Peter Voss, an equally long term member.

As long as good fortune ensures the continuity of the 'Fortified Few', Canberra fans will be legion.

We wish them well for their NEXT fourteen years.



## Melbourne Hotel

The Melbourne Hotel,  
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"FRENCH CONNECTION"

JAZZ NEWS FROM  
BRISBANE'S  
MELBOURNE HOTEL AND  
BONAPARTE'S FRENCH PUB

To clear the air, after it being reported by a Brisbane scribe in the last Jazz Magazine that the Melbourne's jazz venue had been converted to a Theatre Restaurant, we are pleased to report that JAZZ IS ALIVE AND KICKING AT THE MELBOURNE in Brisbane. Sure, it's only on two nights, Fridays and Sundays, but Quality is First Class.

Friday nights in The 91 Seafood Bar, the Bob Watson Band plays Modern Jazz, (8.30-11.00 pm) and Sunday nights in Henry Africa's Bar and Restaurant, the eight piece Vintage Jazz Band (6 p.m. - 10 p.m.) plays trad, dixie, the lot.

The Vintage Jazz Band is recognised as Brisbane's finest and most experienced team, recognised by most, that is. At least one local jazz scribe refuses to even recognise their existence. Tch, tch.

Bonaparte's Pub features the famous Clare Hansson's "French Connection" on Friday nights 8.30 pm - midnight, and Jazz Rock is getting a very strong foothold in Bonaparte's, Wednesdays and Thursdays 8.30 p.m. - 11.30 p.m., and Saturdays 8.30 p.m. - midnight and Sundays 5.30 p.m. - 9.30 p.m.

The Melbourne will run SPECIAL JAZZ NIGHTS monthly, and are currently talking to Johnny Nicol and Bob Barnard about proposed visits to Brisbane. Just like the old days when the late Ken Herron Lifted Brisbane Jazz out of the doldrums, as his famous Ken Herron Jazz Band performed brilliantly on ABC TV.

See You at The Melbourne -  
and at Bonaparte's!!!





*The Fortified Few*

#### DISCOGRAPHY

##### LP Records

- 'Stoned Cold' — private issue
- 'Us On a Bus' — private issue
- 'Australian Jazz of the 70's Vol 6 — Jazznote JN LP/0105
- 'Capital Jazz' — Jazznote JN LP/016S
- 'Trad Jazz in Australia — World Record Club WRC' — RO3167 (one track)
- 'Caught in the Act' — Jazznote JN LP/027

##### Single

- 'I'm Satisfied With My Gal/Goodbye to Homosexuality' — Jazznote JNS-101

#### HOTEL DICKSON

Antill Street, Dickson ACT  
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 Saturday afternoon — 4—8pm  
 "The Fortified Few" (see article this issue)

#### THE BOOT AND FLOGGER TAVERN AND RESTAURANT

Green Square, Kingston ACT  
 — modern jazz from time to time. See local press.

#### THE CONTENTED SOUL

Woden Town Centre, Phillip  
 —Thursday & Friday nights — 8—11.30pm  
 "Pierre's Hot Four" or "Fat Cat City Five"

#### THE FINNISH-AUSTRALIAN CLUB

Bowman Street, Macquarie  
 — Saturday afternoon 3—6.30pm  
 Marilyn Mendez and Mainstream

#### THE LABOR CLUB

Chandler Street, Belconnen  
 — second Sunday of the month till October  
 Various bands.  
 1.30—4.30pm

#### THE BOLT AND NUT

Belconnen  
 Occasional trad band featured. See local press.

#### MARIO'S RESTAURANT

Petrie Plaza, Canberra City.  
 —Friday and Saturday nights Marilyn Mendez and Alex Powell

#### BOGART'S RESTAURANT

Canberra Arcade, Marcus Clarke Street, Civic Centre.  
 —Friday and Saturday nights Sallie Sallis with Charlie Russell Trio

#### CANBERRA SOUTHERN CROSS CLUB

Carinya Street, Phillip.  
 Occasional interstate groups; annual "Jazz at the Cross" series (mainly trad.)  
 Phone 81 5755 for details.

#### CANBERRA JAZZ CLUB

Occasional local and interstate bands. Various venues. Visiting musos welcome. See local press or call Margaret Moriarty on 81 6258

## ...Hobart

by Allan Brown

Tasmania has not had such an array of jazz talent all at one time for many years. The Autumn Jazz Clinic organized by the Australian Jazz Foundation early in June proved to be a monster success, both from the teaching side of things and a successful public concert at the Theatre Royal. The patron of the clinic, Don Burrows, and his quartet consisting of Ed Soph (drums), Todd Coolman (bass) and Paul MacNamara (piano) were joined by Lanny Morgan (flute and reeds), Don Rader (trumpet), Alan Turnbull (drums), Steve Erquiaga (guitar), Mike Nock (piano), Ed Gaston (bass) and Jeff Haskell (piano and vocals).

The clinic held at the Southern Teachers Centre in Hobart was attended by over fifty people of all ages and of all levels of musicianship, everyone of them most enthusiastic and rewarded from the experience. Plans are already in motion for another similar clinic to be held at the same time next year. Jazz education in Tasmania has always been a do-it-yourself affair but the week-long session has now opened a lot of ears and hopefully we will see a steady improvement in the standard of jazz being played in Tasmania, as participants in the clinic travelled from all over the State. Most of the participants had none or little experience in playing jazz, so it was exciting to see rock, classical and folk musicians joining together in harmony to play music via a new medium — jazz.

Other recent visitors to Tasmania have been Peter Gaudion's Blues Express — Peter Gaudion (trumpet), Allan Brown (drums), Gary Costelloe (bass), Richard Miller (reeds), Bob Sedergreen (piano) and Mal Wilkinson (trombone). The Blues Express were brought to Tasmania by Jazz Action and performed in both Launceston and Hobart.

Hobart jazz venues are currently St. Ives Hotel, Sandy Bay — Friday and Saturday nights (Pearce — Pickering Barrelhouse Band), Tattersalls Hotel — Thursday, Friday and Saturday nights (Alf Properjohn, Neil Levis and Tim Partridge performing as Jazz-line) and Thursday night at Knopwoods Retreat, Salamanca Place — Thursday night (Whaling Company).

A new innovation has been a ferry-trip from Hobart down south to Oyster Cove, music and laughter being provided by local jug-band 'Burglars Dog'.

Winston Churchill Tavern and Bistro now features the new line-up of the Be-Bop Brothers — Bill Whitton (guitar and vocals), Mike Walden (percussion and vocals) and Peter (Ginger) Webster (reeds and keyboard).

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# ...Illawarra

By Geoff Reedy

Down here on the south coast, jazz has always been a pretty risky commercial proposition. No doubt the disillusioned promoters who have tried to advance the music over the years would readily agree. Only last week it was disappointing to hear that a Daly-Wilson club date had to be cancelled due to poor advance ticket sales.

Yet there are a small number of dedicated committees and organisations who are proving that provided you don't want to make a fortune overnight, jazz is a viable proposition and can draw a regular and enthusiastic audience.

One such group enjoying a marked degree of success is the Kiama Jazz Committee. Founded by Dennis Koks, Col Smith and Lothar Heidorn some twelve months ago when Dennis returned to the district after a three year stay in Newcastle, it aims to present three or four quality concerts annually with the accent on today's jazz. The K.J.C. is a non profit organisation with donations going to nominated charities. Audience numbers are restricted to 200/250 with the result that the two concerts this year were sold out. And this in the small seaside town of Kiama twenty miles south of Wollongong!

The first concert, in March, featured the Judy Bailey Quartet and John Sangster. With Judy and John were Col Loughnan, Ron Philpott and Bernadine Morgan. They delighted all with two excellent sets, the first drawing on the wealth of material by pianist/composers, while the second showcased originals by members of the band.

In May, David and Norma Martin, James Morrison, Dale Barlow, Darcy Wright and Alan Turnbull gave a polished demonstration of uncompromising jazz, Norma and James especially making lasting impressions.

The next K.J.C. concert will present Julian Lee and Friends, including Kerrie Biddell, John Hoffman, Jack Thorncraft and Willie Qua. This concert is scheduled for early November.

Mike Nock, Eddie Daniels, Ed Soph and Tod Coolman were well received when they played a one nighter at the Wollongong Art Gallery in May. Organised by local musicians Jim Denely and Peter Reedy, it is hoped that this is a forerunner to similar events in the future.

This concert was also used to introduce the High School Jazz Clinic, held at Glenniffer Brae, next to the Wollongong Conservatorium, in conjunction with Pan Pacific Music Camps. Although the venue has been regularly used for musical activities, this is the first time that a jazz clinic has been conducted in the area. Some forty students aged between fourteen and twenty attended the week long seminar, the teaching faculty comprised of local and overseas musicians.



The Dave Martin Quintet and Norma Martin

Tutors included Jeff Haskell, voice and piano, Mike Tracy, reeds, Steve Erquiaga, guitar, Ed Gaston, bass, Paul McNamara, keyboards, Ken Sparkes, drums and Ed D'Amico, trumpet.

Although student numbers were less than expected, a second clinic being cancelled, it was an encouraging start and another first for jazz in the district.

The sound of jazz is rarely heard on the pub/club circuit, most gigs being of a temporary - very temporary - nature. The one oasis in the wilderness is the Grand Hotel, where Grandstand Jazz have been working regularly every Saturday between 5 and 9 PM.

Formed by pianist Lance Martin, the band has attracted a regular following by playing a mixture of mainstream and trad material - great drinking music. The front line is Maurie Easton, trumpet and vocals, Dick Crampton, trombone and Jeff Bayliss, reeds while Lance, John Hutchins, bass and John Dent, drums provide the rhythm. Extraordinary vocalist and sometime bar manager Ron Proudfoot is a popular added attraction.

Lance has also been working a solo spot at the same venue on Thursday and Friday nights. However, with the number of guys sitting in recently, it's only a matter of time before the billing will be Lance Martin and friends.

Until next time . . . . Good listening.

# ...Melbourne

by Adrian Jackson

The past month has been a busy one for concerts in Melbourne. The AJF's touring Eddie Daniels Quartet played at The Met and the 3PBS-FM Radio Theatre on May 7 and 8 to enthusiastic audiences; they were small in number, but not shockingly so, as Daniels is no star here, and pianist Mike Nock is not as well-known as he could be.

Given fine support by Nock (who was probing at up-tempo, superbly lyrical on ballads), bassist Tedd Coolman and the exemplary drummer Ed Soph, Daniels displayed strong instrumental proficiency, which by now should be nothing astounding to local audiences, and sufficient individuality to make hearing him worthwhile. A strong tenor player of the Coltrane school, Daniels was driving and thorough on numbers like "Lazy Bird" or "Softly As In A Morning Sunrise", inventively rhapsodic on ballads like "They Say It's

Wonderful". Only occasionally did his playing become merely clever or predictable, and that was mostly when he played flute or clarinet.

Actually, the best playing came from Nock, in his impressive solo improvisation, and in his inspired solos on his own pieces "Recollections" and "Dawn Bird", which drew the best performances from the band as a whole. Nock later expressed frustration at being a sideman on this tour. "Sure I enjoyed playing", he said, "I mean, hey, I'm proud of my ability to play bebop. But if that was the only way I needed to express myself, I wouldn't bother writing my own music. Next year, when I do my next solo concert tour of New Zealand, I want to come here and just play my own music, solo. That's the way I play in Europe and to a lesser extent in the States. I find it's the best way to put myself across to the audience, and I find it the most fulfilling way there is to play".

Nock had the opportunity to display his solo style at greater length when he returned on May 30 with the AJF's Don Burrows package for 3PBS-FM. He played an absorbing 40-minute solo set, displaying an individual approach to the style of which Keith Jarrett is the best-known exponent. The song was always in reach as he anchored his singing upper-register excursions with insistent left-hand patterns, contrasting deliberate lyricism with bursts of nervous energy as he built each performance to a satisfying conclusion. The other support act on the bill was the Steve Erquiaga Trio, who played an accessible and fairly distinctive set of modern jazz: cleanly interesting rather than exciting, but certainly worth hearing. Erquiaga played liquid-clear leads and lines and fresh chords, Todd Coolman interacted well with him in the best performance I have heard from the bassist, and Ed Soph drove things along with skill, taste and vigor.

The man who drew the overflowing audience was, of course, Don Burrows, whose flawlessly joyful playing throughout two sets confirmed his reputation as one of our most accomplished and enjoyable jazz stylists. Playing over the firm foundation of Coolman, Soph and Sydney pianist Paul McNamara, Burrows swung determinedly on flute, although I found his playing agitated rather than exciting - I find his flute work most effective on sensitive performances like Roger Frampton's pretty "The Sun, the Lotus and the Swan" or McNamara's lovely "Brooklyn". I thought Burrows rode the rhythm section best when he was playing clarinet on numbers like a swinging "Shiny Stockings" or "Don't Call Us", a boppish original which featured Soph's drum solo complete with "Salt Peanuts" riff. McNamara impressed throughout as an intensely thoughtful and thoroughly tasteful jazz pianist.

The AJF's other May concert was at The Met on the 14th, with the Bobby Shew Quartet. L.A. sessionman Shew is a respected-rather-than-renowned trumpeter, so again it was no surprise that less than 100 turned up at The Met. Bad luck for those who weren't there, as Shew and the local rhythm section put



on an excellent concert. Shew played trumpet and flugelhorn in the best hard-bop tradition, and blew hot in a pleasingly personal manner. And pianist Tony Gould, bassist Gary Costello and drummer Allan Browne gave inspired and inspiring support, contributing both a solid groove and bouts of exciting solos. Apart from two Shew originals, "Cloudcroft" and "Blue", they stuck to bop staples, but took it out for a few passages, such as drum-trumpet duets on "Oleo" and "St Thomas".

I caught a bit of two local big bands recently. The Melbourne State College Big Band comprises students at the MSC jazz studies course, most of whom are young professional or semi-pro musicians undertaking study. Using some original material, mostly West Coast or 'lab band' charts, they projected a bright, cohesive sound, with most of the soloists acquitting themselves quite well. The band's enthusiasm was obvious, and their skill made the music quite enjoyable. Hopefully, they will be heard from more often. The Barry Veith Big Band is now playing Sunday afternoons at the Middle Park Hotel. They may lack a little in polish, but make up for it with enthusiasm. Their repertoire includes some swing numbers, some showband charts, but mostly modern big band charts. Names I could pick on the stand were experienced saxmen Kenn Jones (baritone), Mal Capewell (alto) and John Lee (tenor) and drummer Des McKenna.

On Sunday May 24, the New Harlem Jazz Band and the Storyville Allstars combined to stage 'Memories Of The Duke' at Melba Hall. The NHJB concentrated on Ellington's late '20s music, from the Cotton Club and Jungle Band days. Their music was at times corny, sometimes appropriately so, but more often they managed to capture the raggy rhythms and jaunty verve of numbers like "Harlem River Quiver", "The Mooche", "Black Beauty" and "Jubilee Stomp". The Storyville Allstars concentrated more on the late '30s repertoire, and their smoothly swinging rhythm section and assertive frontline enabled them to effectively recall the essence of many classics. Exuberant trombonist John Murray played 'flugabone' in a strong outing on "Caravan",

saxophonist Ian Walkear impressed on numbers like "Chelsea Bridge" and a jumping "Good Queen Bess" with his rich tone and fluent attack on tenor, alto, soprano or clarinet, but I thought Johnny Adams took the honors with his bright piano solos which had more than a touch of Ducal style in them. Both bands combined for a jam session finale to cap off an enjoyable night and an effective tribute to one of the jazz immortals.

Saxophonist Ken Schroeder is leading a fine trio at a good new venue in Prahran, La Brasserie. The classily informal restaurant and the music complement each other quite well. Schroeder, playing soprano, alto, tenor sax, flute or clarinet, is accompanied by bassist Gary Costello and guitarist Gordon Matheson. They swing away relatively quietly, but not without a good deal of jazz verve, playing standards or jazz staples like "Oleo" or "Blue Bossa". Very capable jazz musicians playing enjoyable music at a good venue.

Onaje, the excellent quartet comprising saxophonist Richard Miller, pianist Bob Sedergreen, bassist Gary Costello and drummer Allan Browne, have now secured a gig every Wednesday night at the 3PBS-FM Radio Theatre. \$3 admission is being charged; hopefully the band will draw enough jazz fans to keep the hotel management happy, as they are good musicians with a hot approach and an emphasis on originality. Their second LP is currently at the mixing stage, and I feel safe in saying, from what I've heard of it, it will be the one to watch out for.

Speaking of records, I would just like to mention 3 LPs that won't get the attention they deserve, but demand to be heard by anyone professing an interest in contemporary jazz. On the Theresa label, they are Idris Muhammad's "Kabsha" and Pharaoh Sanders' "Journey To The One" and "Rejoice", and they are enough to convince me that Pharaoh Sanders is the most uplifting tenor saxophonist to be heard today. We've heard a lot about various tenormen whose main concern is to duplicate Coltrane's style; Sanders can do that better than any of them, and capture the spirit as well. Sanders' music on these albums is as attractive, joyful, passionate and profound as you'll hear on any records. These imports may not be easy to find, but the search is well worthwhile.

## MELBOURNE VENUES

**3PBS-FM Radio Theatre:**  
Prince of Wales Hotel, Cnr. Fitzroy and Acland Sts., St. Kilda. (543-8355)

**THE MET:**  
20 McKillop Street, City. B.Y.O. (67 1611, occasional concerts,

**MANOR HOUSE HOTEL**  
Cnr. La Trobe and Swanston Sts., City.  
Ph. 240 9032  
Storyville Allstars, Fridays, Victorian Jazz Club, Saturdays.

**VICTORIA HOTEL**  
123 Beaconsfield Pde., Albert Park  
(690 3205)  
Wednesday-Saturday, Full menu.

**THE COMMUNE**  
193 St. Georges Road, Nth Fitzroy.  
Sunday nights 8.30-11.00pm. (489 9860)  
Coffee Lounge, Usually Brian Brown.

**SKYDIVE CAFE**  
160 Lygon Street, Carlton  
Thursday-Saturday, late.

**LA BRASSERIE**  
165 Commercial Road Prahran (240-8245)  
Ken Schroeder Trio, Saturdays 2-5,  
Sundays 7-10.30pm, Licensed Rest.

**ATHOL'S ABBEY**  
376a St. Kilda Road (699 7891)  
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**POTTER'S RESTAURANT**  
Jumping Creek Road, Warrandyte (844-2270)  
Wednesdays, Dick Tattam's Jazz Ensemble  
Licensed restaurant.

**SMACKA'S PLACE**  
55 Chetwynd Street, North Melbourne  
(328 1788).  
Thursday-Sunday, Licensed restaurant.

**MIDDLE PARK HOTEL**  
102 Canterbury Road, Middle Park  
(690 1958)  
Saturday, Maple Leaf Jazz Band, Sunday  
4-7.30pm Barry Veith Big Band, Full  
menu.

**RENOWN HOTEL**  
148 Gertrude St., Fitzroy (419 1126)  
Thursday-Saturday

**ANCHOR & HOPE TAVERN**  
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472 Beach Road, Beaumaris (99 3251)  
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192 Wellington Pde., E. Melbourne (419-3311)

Fridays, Saturdays Kenn Jones' Three and Easy.

#### GREEN MAN

1221 High St., Malvern (20 5012)  
Sundays, The Elastic Band. Coffee Lounge

#### WHITEHORSE INN HOTEL

5 Burwood Rd., Hawthorn (818 4018)  
Fridays, Saturdays.

#### LA BROCHETTE

Walmer St., Kew (811 8773)  
Wednesdays, Storyville Allstars.  
8-11.30pm, Licensed restaurant.



George Golla (right) and Don Andrews performing at the Newcastle Gallery for the Contemporary Jazz Society.

## ... Newcastle

By John Armstrong.

The Contemporary Jazz Society can feel proud. The organisations has got things moving so it is easy to hear leading jazz musicians in the Steely City. Regular CJS sessions are bringing modern jazz to local audiences who previously had to make the Great Trek south to hear live jazz.

The 1981 programme of concerts was launched by Milt Jackson. Judy Bailey and John Sangster followed, and both of these evenings were well attended. By contrast, there was a disappointingly small crowd for the appearance of Serge Ermoll's Quartet and Maree Montgomery on April 13. The main reason why the evening didn't do better at the door was the lesser-known status (in Newcastle) of the participants — certainly not the standard of the performance.

George Golla and Don Andrews played to a sell-out house at the Region Art Gallery on May 12. They had come together at the request of the Contemporary Jazz Society, which had previously often availed itself of the marvellous ambience of the Art Gallery. And what ambience! To hear Golla and Andrews play next to a wall decked with nine paintings by the late William Dobell was an unreal artistic treat.

I thought that Golla's and Andrew's guitars went together like, as Sinatra sings, "a horse and carriage". The picking, strumming and plucking was a prime example of what our colleagues in Sydney have been talking about when the subject of outstanding jazz guitar players has been raised. It was a large assignment. The interplay between Golla and Andrews had to fill up a vacuum for the piano, bass and drums that were absent. However, this combination of fine talents, honed by a friendship over some years, produced an empathy that was sometimes uncanny. Both players used seven-string electric guitars, Golla characterised by swinging, single-note lines, a harder tone and subtle harmonies, Andrews by a looser attack and an extravagant technique. The programme was great, with mainstream

jazz (Yardbird Suite), as well as pensive ballad playing (When Sunny Gets Blue, Autumn in New York). They both liked playing Wave and Joy Spring, great jazz tunes. A Smooth One was Golla's homage to the Daddy of electric guitar players, the late Charlie Christian. At the conclusion of the concert the super guitar talents sent the audience home numb with A Free Improvisation, their tour-de-force.

Kerrie Biddell returned to Newcastle, where her dazzling vocal style has earned her a big following, on June 22. She appeared at the Waratah/Mayfield R.S.L. with a different band from before, including John Hoffman on trumpet and Julian Lee on piano. The Contemporary Jazz Society has found that it can utilize the services of jazz stars like Kerrie, Don Burrows, Johnny Nicol and The Galapagos Duck to restore losses it incurs by presenting lesser-knowns.

Any occasion for hearing an overseas jazz giant in Newcastle is a welcome one. It is more than a year since the Contemporary Jazz Society presented Phil Woods and, thankfully, the Society will present a follow-up. Joe Henderson, U.S. saxophone master and Blue Note and Milestone recording star, will headline a concert at the R.S.L. Club on July 20, with Alan Turnbull on drums, Ed Gaston on bass and Paul McNamarras on piano.

The CJS remains the friend and patron of all modern jazz followers in the North. Elsewhere in the town jazz can be heard in these places:

Saturdays . . . Newcastle Rugby Union Club — The Newcastle New Orleans Jazz Band, 5-7 pm.

Saturdays . . . The West End Hotel — The Silver Bell Quartet, 4.30 to 7.30 pm.

Sundays . . . The Toronto Royal Motor Yacht Club — The Maryville Jazz Band, 5.30 to 7 pm.

Alternate Tuesdays. The Oriental Hotel, Cooks Hill — The Silver Bell Quartet, 5-10 pm.

## ...New Zealand

By Terence O'Neill-Joyce

New Zealand has seen, heard and enjoyed a host of American Jazzmen this past month. Notables being, Bobby Shew, Slide Hampton, Frank Foster, Ted Dunbar, Geoff Hamilton, Don Rader, Lanny Morgan, Gordon Brisker and Steve Erquiaga. Their visit has been the large responsibility of Wellington Big Band Leader, Rodger Fox. Fox, endeavouring to raise funds for his 22 piece band has underwritten a national tour and has staged New Zealand's first big band clinic in Wellington.

Bobby Shew while here, was contracted to front a new Television New Zealand Series, entitled 'JUST JAZZ'. This series of seven half hour programmes, takes up the history of jazz and uses all local acts. It would be a great advantage for the Bands here if the show series is picked by one of the Australian television stations, here's hoping.

New Jazz releases, making an impact now, featuring groups on 'Just Jazz' are Labour of Love, The Dick Hopp Sextet, Space Case, Executive Decision. Expert drummer, Frank Gibson Jr., and sax man, Brian Smith, currently working with Nucleus in Europe. The Rodger Fox Big Band have two albums moving out locally, The Montreux Live double LP., and the New York Tapes. The New York Tapes was recorded at Vanguard Studios, New York during last year's hot July. The album has guest appearances with ace Trumpeter, Tom Harrell; John Scofield, guitar and Ron McClure, acoustic bass. McClure penned the piece 'Belle' especially for the Band.

Rob Roy Tavern, home of New Zealand's Jazz Action Group is winding up as a pub and becoming a restaurant. The Rob Roy has been the haven for Traditional and Dixie Jazz. The lovers will move to the 'Family and Naval Hotel', on Auckland's Polynesian Karangahape Road.



Not to be outdone by Sydney's music afloat, Mount Cook Airlines have a new plush catamaran, complete with bar and pretty hostesses and host John Ward to take jazz out on Auckland's beautiful Waitemata Harbour.

**CAPITAL COMMENT** from Wellington . . .  
By Warwick Woodward

Local jazz buffs have had a feast of good music thanks to the touring U.S. contingent led by Bobby Shew (trumpeter, flugelhornist, writer and arranger extraordinaire) and featuring Don Radar (he of the mighty chops), Gordon Brisker (the compleat reed player), Lannie Morgan (Mr. Ninety-miles-per-hour), Tom Garvin (pianist and arranger par excellence, the Manny Albam of the 80's) — and let's not forget our own local talent in the form of Andy (big-as-a-house bass) Brown, Colin (fleet fingers) Hemmingsen and Rodger (Bones) Fox, the man who made it all happen. The two concerts at Well-

ton's Majestic Theatre are among the most enjoyable I've ever attended. The atmosphere was great with drinks and food available. The music was even better.

Those who watch TV can take heart from the fact that jazz is actually being featured in prime time, at 8 p.m. on Saturday nights to be exact. TV2 will run a series of seven programmes entitled That's Jazz recorded at Avalon recently and hosted by Bobby Shew. These will feature different Kiwi artists in each half hour episode and include the Hot Club de Ponsonbi (Stephane Grappelli style), Space Case (our own adventurous crossover group who have made a great album for Terence O'Neill-Joyce's local Ode label), the popular 1860 Band (named after the pub they perform in), the star studded N.Z. Jazz Orchestra, Kevin Clark Trio, Vortex with Colin Hemmingsen, Bart Stokes (remember him?) Quartet, Dick (violin/flute) Hopp Sextet and The Rodger Fox Big Band, our own triumphant warriors back from Montreux and ready for a return bout this July.

As Bobby Shew's name keeps cropping up let's put in a plug for two albums available here — Class Reunion (released by RCA on the Sutra label) which also features visiting reedman Gordon Brisker in the front line, with six strong tracks including a showcase for Bobby's flugelhorn work, Thad Jones's A Child Is Born.

Also from specialist import shops (Colin Morris in the Quay Point complex on Lambton Quay is a good example) there's Bobby's Inner City Album, Outstanding In His Field. Again there are six strong tracks and this time Bobby's showpiece is a moving tribute to the late Blue Mitchell.

On the pub scene: The Cambridge Hotel's Cosgroves has live music, usually

of a jazz inspired nature, each Thursday, Friday and Saturday; The Westner Park in Tinakori Road favours the traditional idiom with the veteran Valley Stompers each Wednesday night in the Bass bar with guest soloists; and Wellington's popular 1860 Band still give out that famous sound each Monday and Tuesday with visiting firemen from other centres or overseas sitting in.

Wellington can now boast the country's most active jazz club. Visitors are always welcome to our monthly meetings which can involve anything from films to lectures to live music. For further details contact our club president, Bill Hamer, on 883.456 or Robin Briggs on 861.831.

Forthcoming attractions: After the welcome spate of visiting talent we now look forward to the possible arrival of Art Pepper (probably Auckland only); Sam Rivers; Ron McClure and Tom Harrell with Bob Berg; Dave Liebman (his second visit) and Richie Beirach. We are also promised a possible tour by that tower of power, the great Dexter Gordon. Other names are also rumoured. If even half of it comes to fruition it will keep us happy.

## ... Perth

SHAW 'NUFFI (part two)

(Woody Shaw interviewed by Ron Morey)

*Miles Davis was the forerunner of the jazz-rock fusion movement. The use of the Fender Rhodes piano and that sort of thing all came about through his innovations. How can I say it? I'm a purist, you know but I can sympathise with those musicians*



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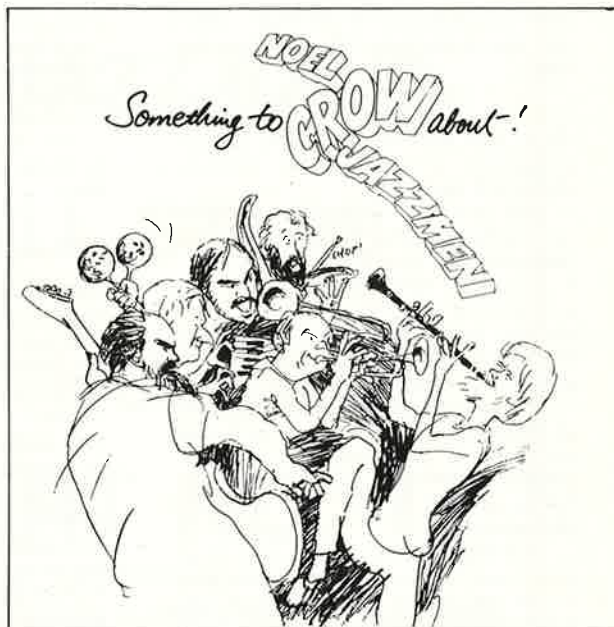
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MID-JULY

who have had to go through the rock thing to attain a certain amount of popularity, selling out for money, you know what I mean? That's not for me, though; that's not my way. I don't feel superior because I am a purist, though; I just do something that comes naturally to me. I like to think that I have a valid direction and vision, and lately I have been very fortunate in being able to choose my own direction, because I feel that I did pay a fair amount of dues. I believe in my music very much, and it's a funny thing, but one of the favourite musicians among jazzmen is Charlie Parker, and he went through the same kind of thing to keep his music pure. You can hear that certain affinity in the music.

Talking about paying dues, the first time I ever heard you on record was with the Horace Silver combo in the late 60's. Was that the first time that you came to international attention?

Yes; as a matter of fact I had always wanted to play with the Horace Silver Quintet, the Art Blakey Jazz Messengers and Max Roach, because they always had the best trumpet players, you know? In my own way it was like university, my conservatory.

You stayed with Horace for what — two or three years?

That's right.

Did you have a ball the whole time?

Well, yes and no. As far as Horace's group was concerned, it was a very sparse form and structure. I was very young at the time, and these are the things I use now — relative statements, longevity, being able to pace oneself. Back then, though, I maybe tended to try to say it all too quickly. All these experiences I had are starting to culminate — I find that if I get into a particular situation I can usually rely on my past experiences.

When you left Horace, I think you were touring Europe at the time — didn't you stay in Germany for some time after that?

Yes, I was commuting between France and Germany. I left Europe at the age of 19 to play with the great Eric Dolphy, a fantastic saxophonist and innovator during the 1960's.

Did you find Europe something of an inspiration, after having lived in the States for all of your life?

Yes, very much so, because I had a chance to meet, for the first time in my life, being from a rural, ghetto city like Newark, New Jersey, people from around the world, a melting pot.

Did you also get the feeling, eventually, as most American expatriates in Europe do, that you were away from the mainstream of where it's at, and that you finally had to get back to New York where it's all happening?

Definitely. You've always got to go back home. A very good example of that, if you like, is my recent colleague who has finally achieved his due stature, Dexter Gordon. Dex had been a legend for years, but until he came back five years ago, after living comfortably in Denmark and attaining a certain amount of material rewards, did not have the recognition as perhaps the greatest living modern tenor

player. You all have to come back to the Apple, the source.

Woody, I've learnt very recently that you are an exponent of the ancient Chinese art of Tai Ch'i. Can you tell us what this regimen means to you?

It's an exercise for body, mind and spirit that has also helped me to build my character and my music. At one end of the scale Tai Ch'i is contemplative, with a stress on breath and muscle control, while at the other it is a martial art, not unlike Kung Fu. Basically it really helps me play the trumpet much better. I've been studying it for some time, just as much as music. It's a deeply spiritual exercise — you see, in the past ten years many musicians in America have become aware of the spiritual aspect of all art, and music in particular. This has led them to make a study of such things as Tai Ch'i, to enrich their lives and spirits. If you'd like, I'll show you what it looks like.

(At this point of the interview Woody did a ten minute demonstration for the audience. One could not fail to have been impressed by his concentration, control and grace of movement).

Is what you have just showed us very difficult to learn?

With practice and patience one can learn Tai Ch'i. I used to be very clumsy before I learned it. It's very much like music to me — it requires a great deal of concentration, and you develop very keen instincts and reflexes from doing it. For instance, I have an inherited disease of the eye called retinitis pigmentosa which is degenerative, and medical science at present can do very little for it. Since taking up Tai Ch'i I find that the condition is actually showing improvement. An obvious element of Tai Ch'i is the breath control aspect, which is most important for a trumpeter, and additionally, it also improves the memory considerably. I now have a physical stamina that I didn't have before — it's like I've rediscovered my body. All this has happened in the space of 15 months.

I'm afraid we've run out of time, so thank you very much, Mr. Woody Shaw.

#### LIVE JAZZ IN PERTH

**HYDE PARK HOTEL,**  
North Perth, PERTH JAZZ SOCIETY  
(a different group each week, ranging from traditional to contemporary, but with a leaning towards mainstream/modern).

**THE BASEMENT,**  
Hay Street, City — AA  
TRIO (out of the fusion band, Manteca),  
MONDAYS.

**THE BASEMENT**  
Hay Street, City — FOUR ON THE  
FLOOR (contemporary), TUESDAYS.

**THE BASEMENT**  
Hay Street, City, LAZY RIVER JAZZ  
FIVE (mainstream), WEDNESDAYS

**RAFFLES HOTEL,**  
Canning Bridge, ELVIE SIMMONS &  
RAGTIME (blues and traditional),  
WEDNESDAYS.

**THE BASEMENT,**  
Hay Street, City, HELEN MATTHEWS  
& A SLIGHT DIVERSION (modern  
vocal), THURSDAYS.

**RAFFLES HOTEL,**  
Canning Bridge, ELVIE SIMMONS &  
RAGTIME (blues and traditional),  
THURSDAYS.

**OZONE HOTEL,**  
East Perth, CORNER HOUSE JAZZ &  
RAGTIME ENSEMBLE (ragtime and  
traditional), THURSDAYS.

**THE BASEMENT**  
Hay Street, City, STORYVILLE JAZZ  
BAND (traditional) FRIDAYS.

**THE PINK PIG,**  
Lord Street, East Perth — BIRDLAND  
(contemporary vocal), FRIDAYS.

**RAILWAY HOTEL,**  
North Fremantle, WEST COAST JAZZ  
BAND (traditional) SATURDAYS  
(afternoons).

**OCEAN BEACH HOTEL,**  
North Cottesloe, CHICAGO JAZZ BAND  
(Chicago-style dixieland) SATURDAYS.

**WINDSOR HOTEL,**  
South Perth, LAZY RIVER JAZZ BAND  
(dixieland), SATURDAYS.

**THE PINK PIG,**  
Lord Street, East Perth — BIRDLAND  
(contemporary vocal), SATURDAYS  
(nights).

**HIGHWAY HOTEL,**  
Claremont, HELEN MATTHEWS & A  
SLIGHT DIVERSION (modern vocal),  
SUNDAYS (afternoons).

**THE PINK PIG,**  
Lord Street, East Perth, AA TRIO &  
FRIENDS (fusion jam), SUNDAYS  
(afternoons)

## ... Sydney

By Ken Pitkin

The six years I have been associated with the jazz scene and the Sydney Jazz Club, has seen Traditional, Dixieland, New Orleans jazz bands in demand to a point where it is hard to find musicians not working on a particular night.

This is a different situation from some years ago when it was hard for jazz musicians to get jobs, because of lack of interest, and demand.

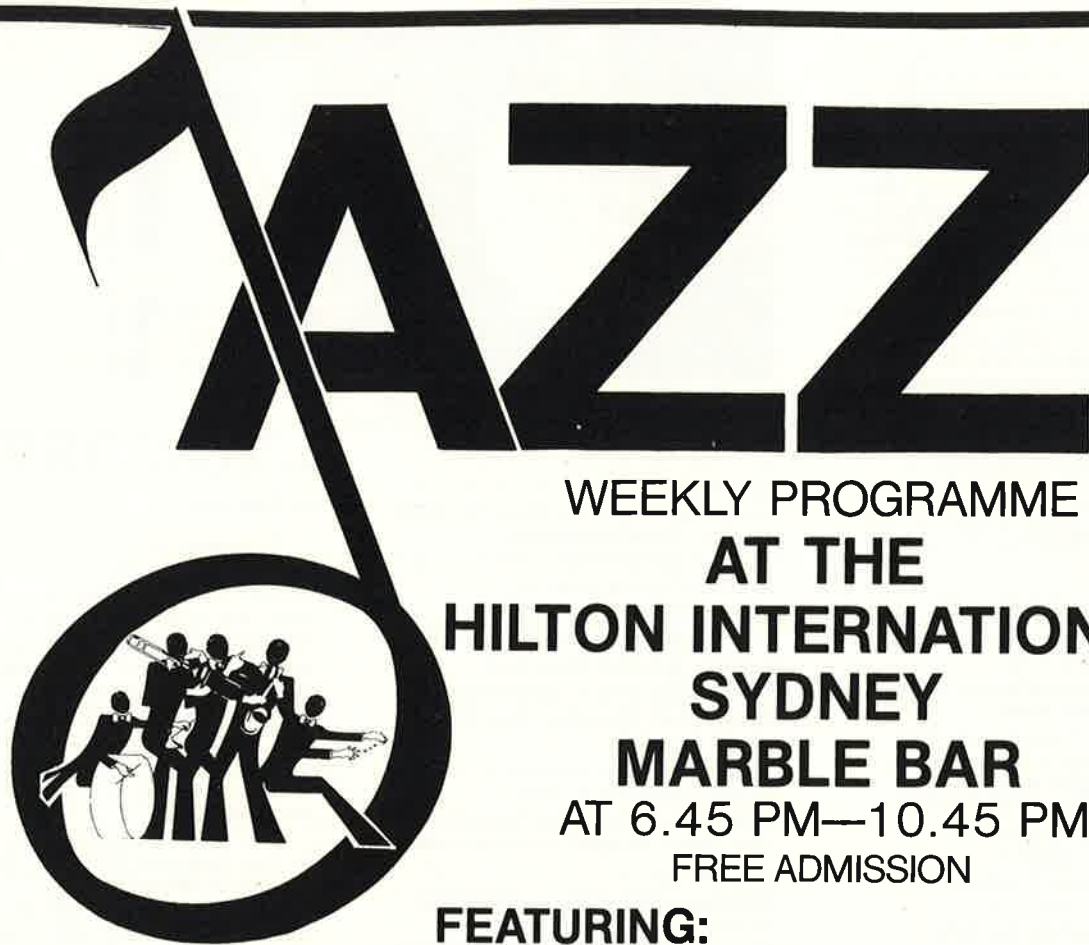
The best introduction to Sydney jazz is to hear the driving, pulsating music of the Eclipse Alley Five, who can be heard every Saturday at the Vanity Fair Hotel, their popularity is evident by the fact they have been playing there over ten years.

Since then I have met and listened to most of Sydney based Traditional jazz musicians, which include the bands of Mike Hallam, Graeme Bell, Geoff Bull, Noel Crow and Pam and Llew Hird.

Through them and the work the S.J.C. does, I have seen other types of music venues change to a jazz policy.

Thus apart from the number of hotels that employ jazzbands at least once a week, we have at least six establishments





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which have jazz six nights a week.

The S.J.C. in its endeavours to promote Traditional, New Orleans, and Dixieland jazz organises a number of functions throughout the year.

These include a Jazz Picnic, once a month on Berry Island at Wollstonecraft, Harbour cruises, two or three times a year, bus trips to meet halfway with other jazz clubs, and occasionally special concerts late at night to enable as many musicians and followers to attend.

One final word, it is pleasing to see the number of fine overseas musicians who have visited Australia. This, to me, is a compliment to all Australian jazz musicians who have travelled overseas, promoting their style of jazz, and showing they are as good, if not better, than any in the world.

Bands appearing every Sunday (2-4pm) on the Northern Broadwalk of the Sydney Opera House are:

**JULY 5:**  
Noel Crow's Jazzmen  
**JULY 12:**  
The New Paramount Jazz Band  
**JULY 19:**  
Norm Faber's Federation Orchestra  
**JULY 26:**  
Dick Hughes' Famous Five  
**AUGUST 2:**  
Tony Gardner Orchestra  
**AUGUST 9:**  
Noel Crow's Jazzmen  
**AUGUST 16:**  
San Francisco Jazz Band  
**AUGUST 23:**  
Mike Hallam's Hot 6  
**AUGUST 30:**  
Nancy Stuart's Jazz Band

Sydney venues presenting Jazz 3 days or more per week, - please check with venues regarding bands!

**THE BASEMENT**  
29 Reiby Place, Circular Quay (27 9727)  
Monday-Saturday 8-12pm  
Galapagos Duck, Quill's Folly, Harry Rivers etc.

**BOURBON & BEEFSTEAK**  
24 Darlinghurst Rd. Kings X (357 1215)  
Nightly 8.30pm-3am (Sun till 1am)  
Kevin Collins' Trio, Joy Mulligan etc.

**CAT & FIDDLE HOTEL**  
Darling & Elliott St. Balmain (827 2931)  
Fri/Sat 8-11pm, Sunday 6.30-10pm  
Geoff Bull's Olympia Jazz Band

**GAS LANE**  
Kent Street & Gas Lane, Sydney (27 2220)  
Monday-Saturday 8-12pm  
Crossfire, Kerrie Biddell, Big Bands, Julian Lee, Fifty Fingers etc.

**DRY DOCK HOTEL**  
90 College Street, Balmain (82 1375)  
Saturday/Sunday 3-6pm  
Ed Gaston, Ken Morrow Quartet, Georgina DeLeon etc.

**HILTON INTERNATIONAL SYDNEY**  
(Marble Bar)  
259 Pitt Street, Sydney (2 0610)  
Mon/Tue/Wed & Saturday 6-10pm  
Bob Barnard's Jazz Band, Graeme Bell, Mike Hallam's Hot Six etc.



Pic: Norm Linehan

Paul Furniss (right) with The Eclipse Alley Five - Noel Foy (banjo), Bruce Johnson (trumpet).

**OLD PUSH**  
109 George Street, The Rocks (27 2588)  
Monday-Saturday 8-12pm  
San Francisco Jazz Band, Bob Barnard, Nat Oliver's Sheik Music etc.

**PARADISE JAZZ CELLAR**  
37 Darlinghurst Rd, Kings X (357 1938)  
Sunday-Saturday 10pm-2am  
David Martin Quintet, Dale Barlow, Serge Ermoll, James Morrisson etc.

**RED NED'S**  
11 Spring Street, Chatswood (412 1559)  
Monday-Saturday 8-11pm  
Johnny Nicol, Col Nolan, Kerrie Biddell, Noel Crow's Jazzmen, Abbey Jazz Band

**SOUP PLUS**  
383 George Street, Sydney (29 7728)  
Monday-Saturday 7.30-10.30pm  
Dick Hughes Famous Five, Erroll Buddle, Bruce Cale, Laurie Bennett Quartet etc.

**TRAPPERS**  
Railway Parade, Westmead (633 2000)  
Monday-Saturday 8-12pm  
Tom Baker's Groove City, Bill Seragih, Graeme Bell Allstars etc.

**UNITY HALL HOTEL**  
292 Darling Street, Balmain (82 1331)  
Thursday-Saturday 8-11pm  
Roger Jane's Band

*Radio:*

**MONDAY:** 3pm: From Trad to Mod - 2MBS-FM; 10pm: Music to Midnight/Ian Neil - 2BL; 11pm: Concert Jazztrack/Jim McLeod - ABC-FM, **TUESDAY:** 7pm: Robin's Nest of Jazz/Robin Forsaith - 2MBS-FM; 10pm: Music to Midnight/Ian Neil - 2BL; 11pm: Jim McLeod's Jazztrack - ABC-FM; 11.30pm: And all that Jazz - 2SER-FM. **WEDNESDAY:** Noon: Jazz with Kevin Jones - 2MBS-FM; 7pm: Joy-a-Jazz/Joya Jensen - 2MBS-FM; 10pm: Music to Midnight/Ian Neil - 2BL; 11pm: Jim McLeod's Jazztrack - ABC-FM. **FRIDAY:** 7.15pm: Jazz on a Friday Night/Eric Child - 2BL; 10pm: Music to Midnight/Ian Neil - 2BL; 11pm: Jim McLeod's Jazztrack - ABC-FM; Midnight: Jazz all through the Night - 2MBS-FM. **SATURDAY:** 10.25am: The World of Jazz/Eric Child - 2BL; 11am: Bebop and Beyond - 2MBS-FM; 10pm: Music to Midnight/Ian Neil - 2BL. **SUNDAY:** 9am-3pm: Weekend World/Phil Haldeman - 2KY; Noon: Jazz Gallery - 2MBS-FM; 10pm: Music to Midnight/Ian Neil - 2BL; 10pm: Open End - 2SER-FM.

## ...Townsville

By Dick Scott

Townsville has just put itself firmly on the jazz map. There has been a strong musical interest in the town for some time. But it all came together for one roaring weekend in late May. It all started with a Ball on the Friday night at the Greek Community Centre.

And right from the start it was obvious that Townsville people enjoy their jazz.

The big dance floor was never empty something that is all too rarely seen in the bigger cities.

The Pacific Mainstream Jazz Band led by Les Nicholson (of whom more later) was first on the stand.

A very energetic group with a good, hard swinging sound that would stand beside all but the Barnards and Hallams in Sydney.

Members are Nicholson on trumpet, Nev Minon on trombone and vocal, Ivan Hauri on clarinet, John Ruffle (piano), Luke Portier (bass) and Bob Hebden on drums.

It is a very well balanced group with a front line that knits beautifully.

Nicholson's aggressive trumpet is well complemented by Hauri's weaving clarinet and beautifully mellow trombone from Minon.

Nicholson adds vocals as does Minon whose excruciating rendition of Slow Boat to China was one of the amusing highlights of the evening.

There is a big army influence in town and naturally part of it is musical.

The Green Machine is a big band made up of army members purely on a voluntary basis.

Lead by Ted Redknap on drums, they have a good sound but surprisingly few soloists.

Their book is extensive ranging from Don Sabesky material to arrangements of Barry Manilow tunes.

Naturally, there was Miller and Ellington stuff plus an interesting composition by bassman Wayne Newey.

Then in true Convention style there was a seemingly endless parade of pick up bands - all under the blanket title of Nielson's Choice.

Nielson, also in the army and based in Wagga, is a pugnacious trumpeter with a big, bold sound, but he then surprised many with a very sensitive set on the Saturday afternoon.



The pick up groups were of a generally high standard with the inspiration that seems unique to conventions.

Indeed the various and varied members of these groups whetted the appetite for later events.

Highlight of the evening was the Bob Barnard band who were to work as hard as anyone throughout the weekend.

Saturday morning saw the start of the main events at the Convention headquarters — Tattersall's Hotel.

A pause here for praise for publican Fitzy and his staff Edie, Kerry, Michelle and others who kept the good stuff flowing and made a great contribution to the success of the venture.

Brisbane pianist Fred Cluff (he was to be heard later on clarinet) opened proceedings on Saturday morning on a commendably subdued note after the ramifications of the Ball.

Then the Pacific Mainstream boys who did a great job of playing the spots before their eyes!

Then it was outside for a float parade which was part of the Pacific Festival going on at the same time with a couple of the Convention bands on the floats.

Back at Tatts the youngsters of the Townsville Youth Orchestra Stage Band opened the late afternoon session.

The band shows good potential, but sadly, little discipline.

They should take note of other performers in Townsville if they want to go far as musicians.

Professionalism is not a dirty word, purely a prerequisite — you turn up for a gig on time and in band uniform.

And a workshop with Chris Tapperell and Len Barnard on the Sunday which was put on basically for the youngsters saw only two bother to turn up.

The open air setting did not help the youngsters' sound but they performed much more impressively in the evening supporting the Barnard band

Several showed good potential — Ian Hunt on solo baritone with Don't Get Around Much Anymore, Jenny Marsh on keyboards, Debbie Snow on bass and particularly Mark McElligot on drums.

They were followed on the afternoon session by a top group from Mount Isa who apparently don't get opportunity to play at home.

A great pity, they are a tight-knit, swinging group with Dave Beaumont on trombone, Theo Spall, with a great lip, on trumpet, Kari Keiski has a fine touch on piano, Mike Bonke (bass) and Bill Budd filling the drum chair.

The session continued with Nielson's Choices and closed with guitarist Tony Tapp's Trio.

Tapp is a very good blues guitarist, adept at scatting in harmony and with a wry sense of humour.

He apologised for not playing jazz and launched into Don't Get Around Much Anymore!

With him was a young lad called Mark on blues harp and I, for one, would like to hear more about him.

Saturday evening was the Barnard concert at Lowths Hotel supported by

the young big band.

Barnard's group has richly deserved the praise over the years.

Suffice it to say that I have never heard them play better. One and a half hours of well-programmed, top music to rival, or better, anything anywhere.

Sunday opened with the workshop and I'm sure the two youngsters who did make it derived great benefit as did others present.

There is no better person to talk about the music than Len Barnard, ably supported by Chris Tapperell.

And we were treated to the rare sight of Len on piano and the even rarer sight of Chris on baritone in a closing jam that included local Barry Ross on guitar.

Through the rest of the day it was pick up groups plus Green Machine, Pacific Mainstream, a quintet of Ted Redknapp, Nicholson, Roy Stokes (who was not attached to any group and played some great tenor over the weekend) Newey on bass and Greg Page on piano.

Former Daly Wilson sideman Kenny Dean, now on a cane farm at Tully, on flute and baritone, one time Shirley Bassey MD Franz Condi on piano, Newey and drummer Rick Nelson made up a good unit.

Then the army provided a novelty in Mo's Bones — four trombones, bass and drums playing Buddy Morrow arrangements to good effect.

More from the Mount Isa Swing Five and violinist Ross Skennerton closed the afternoon.

Sunday evening was either a boat cruise complete with bands or a Barnard concert open air in Anzac Park.

The highlight of Sunday night was tremendous blues singing from Shiralee Malamoo. A great, full-bodied voice in the Mahalia Jackson mould with a huge vibrato. Two numbers only but they had everyone yelling for more.

A great weekend finished at Tatts very late — ending with a champagne farewell.

It would be very hard to heap enough praise on the two organisers Les Nicholson and Sheila Keefe who is also on the Townsville Council.

Their task must have been made more difficult by this being their first convention.

But the hassles were minor and the music was great.

The organisation went smoothly — no mean feat at a convention.

So it is hearty congratulations to the pair.

Sheila told me she had begun preparations for next year two weeks before this year's event.

That is the sort of planning they go in for.

Promoters and convention organisers should take a long, hard look at Townsville — there is a great audience, top venues and ample accommodation.

The next convention will be over the Queen's Birthday weekend in June 1982. I'll be there!

JAZZ

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plus Norma Martin

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Thursdays 10pm – 2am.  
**DALE BARLOW QUINTET**

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11pm – 3am.  
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# ...and we've also heard



Billy Field

Two great friends of this magazine, Phil Haldeman and Peter Cane were the first to play Billy Field's single *Bad Habits*. Nice picking, Fields album also called *Bad Habits* is, as they say, 'steadily climbing the charts'. It looks like becoming the first jazz orientated album to get extensive air play on all stations and not surprisingly — part of the backing groups had such names as Warren Daly, Julian Lee, Ed Gaston and Dave Ellis as well as some un-named brass and reedmen who know their business.

Two top American college bands are headed this way. They are the Chaffey College Ensemble, winner of the 1979 Downbeat award for the finest collegiate recording in the USA and the California State University Fresno Wind Ensemble.

They will be appearing in Martin Plaza on July 22 and are booked to appear with the Young Northside Big Band at Gas Lane the same night. The band's book draws on arrangements from the Basie, Herman and Rich big bands. They will come straight from the Montreux Festival where they will be sharing a spot with the Rodger Fox Big Band from New Zealand. The Wind Ensemble, which was runner up in the Downbeat award is appearing in concert with Brubeck before making the trip.

Film producer Richard Bradley, whose *'Southern Crossing'* is such a great record of the January 1980 concerts at the Regent Theatre, Sydney, tells us of an invitation to show the movie at the Barcelona International Film Week in Spain from 13–18 October. The movie was shown at the television section of the Cannes Film Festival. The director of the Barcelona event was very impressed with the quality of production and staggered at the quality of the Australian artists in the movie, particularly Judy Bailey. Bradley says that by the end of the year 16 countries will have shown the movie.

The travel bug is hitting some of our top names. Bob Barnard is off to the States in September to play in several spots across the country accompanied by twenty or more tourists under the Kuoni Travel banner. . . . New Orleans expert and trumpeter Geoff Bull will be in Japan by the time we go to press playing with local groups in Osaka and Tokyo including a Louis Armstrong anniversary concert in the latter city. And when he comes back you can catch him at the Nepean Jazz Club's annual ball at the Penrith Paceway on Saturday 25th July and of course at his regular

gig at the Cat & Fiddle, Balmain. . . . Crossfire look like making it to Japan as well, to promote their live album with Michael Franks. They are resident at Gas Lane in Sydney every Tuesday night and will be in Melbourne in August. Their album *'East of Where'* has been released in the States and a new album of original material is due out in September on WEA.

The North Queensland Jazz Convention at Townsville was a resounding success (see our report on page 42) and, despite rumours to the contrary, there is government support for jazz in Queensland — at least from the Queensland Government. Director of Cultural activities in the Department of Culture, National Parks and Recreation, Kevin Siddell made \$1000 available to the organisers headed by Les Nicholson and Sheila Keefe.

On the subject of visiting big bands — A group of 28 young New Zealanders from the Auckland suburb of Westlake recently spent a week playing at Taronga Zoo, Warringah Mall and The Corso in Sydney as well as a concert with the Northside Show Band and the Warringah Stage Band. Incidentally the Warringah Stage Band has just released a first album engineered by Glenn Mulvogue.

"The New Zealand groups are made up of two bands, a 20 piece jazz band and a 28 piece wind ensemble," musical director Johnny Speight explained.

"While they were planning a trip to Australia they heard about the Northside Big Band and the Warringah Stage Band, and the music teacher, Paul Jarvis, wrote to me".

"The Westlake Band and the Stage Band have much in common, especially age, so arrangements for a joint concert were pretty straightforward".

Yet another example of the tremendous enthusiasm among younger jazz fans for playing the music.

In fact, Johnny Speight has been inundated with requests for help from similar bands throughout New South Wales. So much so that he is forming an association for teachers and others involved in young bands. Those interested can write to him at 36, Austral Avenue, North Manly.





The Dubbo mob at the Reef and Beef.

Gillian Alm of Dubbo reports that jazz died a slow lingering death in that city after the Convention held there in the early '70s. However all is not lost. The Central Western Jazz Club held a concert at the Reef and Beef Restaurant in late May, and the Dubbo Jazz Band joined in what sounds like a roaring success. The Dubbo boys are Stephen Jewel, Ron Allan, Paul Spackman, Don Henderson and Neville Orth and play regularly at the Dubbo RSL. The gig lasted from 11.30 am until 7.30 pm and we can only offer them congratulations and encouragement. Let's hope it was not the last concert.

Plans for the 36th Australian Jazz Convention are well in hand. It will be held in Geelong at the Performing Arts Centre from 26 to 31 December. Convention fans will need no encouragement but anyone who hasn't attended a convention should think seriously of doing so. Further information from Roger Beilby on (03) 528 1762 (ah) or write to P O Box 991, Geelong Vic 3220.

India's biennial jazz happening JazzYatra runs from 28th–31st January next year (see our interview with JAZZYatra organiser Niranjan Jhaveri on page 28) and Penthouse Travel have put together a tour that will include the sights and sounds of India as well as some great music. \$1520 gets you a 14 day tour of India including Delhi, Agra, Jaipur and Bombay where all the music is. The cost includes air fare, accommodation, transfers, sightseeing and tickets to the jazz. Contact Penthouse Travel at 23-34 O'Connell Street, Sydney ph. 231-1455.

Two new groups in Sydney – one with a very familiar face – Ray Aldridge. Those close to Ray know him as 'The Goat' and not surprisingly the group is called the Galloping Goat. Ray has just returned from a tour of South Africa with Lovelace Watkins, but is better known for his time with both Galapagos Duck and the Daly-Wilson Big Band. The rest of the band is Ned Sutherland (guitar), Laurie Thompson (drums) and Dieter Vogt on bass. The other group rejoices under the name of 'The Sweaty Palms Orchestra'! Ross Welch, the band leader, has put together a group of hitherto unknowns in the jazz world who must play at least fifty instruments between them – some of which need to be seen to be believed. They have an enormous amount of fun and have been described as 'a musical version of about five Stan Freeburgs!' Both groups are appearing regularly at Sydney's Basement.



Flashback to 1978: Dame Joan Sutherland and Galapagos Duck photographed at the Sydney Opera House prior to "The Duck's" European Tour, where they performed at the Montreux Jazz Festival. From Left: Peter Brendle (then manager of The Duck), Len Barnard (now with the Bob Barnard Jazz Band – see also his story p. 48–49), Greg Foster, Dame Joan, Tom Hare (bandleader), Chris Qua (currently with Johnny Nicol and Col Nolan), Ray Aldridge (see item above).

*It is our sad task to report the passing of Ken Herron in May at the early age of 46. A great trombonist he will be sadly missed by his many friends and on the jazz scene in general. Before moving to Sydney recently, he headed up the house band at the Melbourne Hotel in Brisbane and was a major mover behind the ABC series 'Jazz from the Melbourne'. In Sydney he was a member of Graeme Bell's jazz band. We extend our sympathies to his family and many friends.*



# Record Reviews



## "MINIATURES" BY McJAD (AIJA 003)

This second record by McJad – the Melbourne Contemporary Jazz Art Duo of Tony Gould (piano) and Keith Hounslow (pocket cornet and flugelhorn) – is sure to win the duo new listeners through its accessibility and variety. Yet hard-core devotees can be assured that the use of the "miniature" form – there are nine tracks at an average of 3½ minutes each – does not constitute an artistic compromise, but a much-to-be admired self-imposed discipline.

After their critically-acclaimed (but modest selling) initial release, "Introducing McJad" (AIJA 001), the duo could easily have fallen back on "safe" areas which they had explored in their previous spontaneous improvisations. But the duo not only continue to take musical "chances" here, they have become more adventuresome, as the opening track, "McJad Miniature Suite No.1", demonstrates. Hounslow opens on pocket cornet, accompanied only by Gould's rhythmical tuned bells, and then accompanies Gould's solo piano with a shaker, before picking up his flugelhorn to play over one of Gould's typically joyous feels.

Gould, while drawing on Oscar Peterson, Wynton Kelly, and Victor Feldman, has also lent towards the romantic, introspective styles of Hampton Hawes, Bill Evans, Chick Corea, and Keith Jarrett, and this style of his playing is wonderfully realised on the exquisitely lyrical piano solo of the opening track. This gem, together with his reflective playing on "Wee Ballade", alone make the album worthwhile. However, on "Infinimum" and "Mote ze Harbinger", Gould demonstrates that he is at last beginning to extend his musical language into more contemporary areas. "Mote" is one of the album's highlights because the duo are here so cohesive and extraordinarily unified in spirit. This track demonstrates the potential for growth of this duo.

"Minutiae Ole", on the other hand, presents something we expect from McJad – an infectious joyful feel set up by Gould on lush harmonies, with Hounslow playing with authority and economical purpose over the "top". Together with tracks such as "Wee Ballade", on which both musicians are independent yet complementary in producing an introspectively singing quality, this is intelligent and original music, with much warmth.

Martin Jackson

## SPACE CASE 'Executive Decision' Ode 128

There are many well-known New Zealand musicians scattered throughout the Australian scene, but don't make the mistake that the best are in Australia.

This recording confirms that there are top musicians across the Tasman. This group, Space Case, has Frank Gibson

on drums and percussion. Murray McNabb (keyboards), Bruce Lynch (bass), Kim Patterson (trumpet and flugel) and Brian Smith on reeds.

They have a big, bold sound not unlike the best of the Galapagos Duck, and all the compositions are originals. Side one opens with 'Davross' (composed by Smith) with flashing flugelhorn by Patterson, McNabb on electric keyboard and hard-edged tenor from Smith. 'For the Love of You' has composer Smith on tenor. 'Recurring Dream' (McNabb) is a down tempo showcase for bassmen Lynch with spiky piano from McNabb and Patterson on trumpet this time.

Side Two opens with Knight (Smith) with a dramatic opening then into a latin beat with good ensemble playing and good tenor from Smith. 'Brothers' (McNabb) is tightly arranged, as indeed are all the numbers. This time it is mainly McNabb on electric piano with contributions from trumpet and reeds.

The album closes with 'C C C' (McNabb) with a well-controlled slow start then into up tempo tenor through flugelhorn to piano.

Throughout the album, Gibson on drums is listening intently to all that goes on – he is no 'bash and crash' merchant.

The production and engineering is excellent and designer Joop van Heusden has done a great job with the cover, but I would like to see more information on the back if it is to be an introductory record on the Australian market.

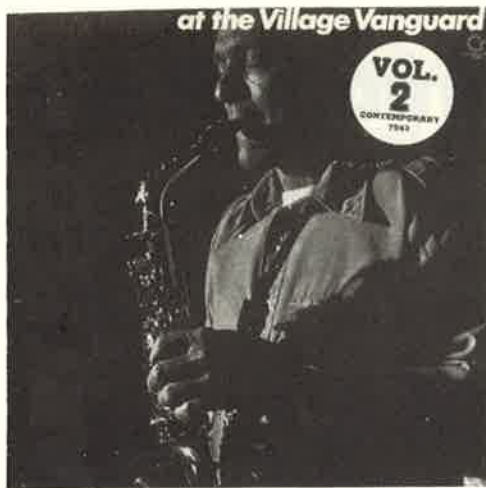
Dick Scott

## A REAL BOBBY DAZZLER (IC 1077)

Bobby Shew's trumpet and flugel playing surely gives full credibility to the title of his recent INNER CITY album, *Outstanding In His Field* (IC 1077).

The LP not only points up the musicianship of the Shew Quintet but introduces us to five Bobby Shew originals and also to *Take Some Time To Walk With The One You Love* by keyboardist Bill Mays. *Walk* is a pretty tune in the best sense of the word, and could also be titled "Take some time to dance etc." – meaning the smoochy cheek-to-cheek kind of dancing. It's given the right sort of treatment from Bobby on flugelhorn, Gordon Brisker's tenor and composer Mays sparkling piano. Bassist Bob Magnusson's beautiful big sound and vibrant underpinnings give some idea of what we've missed through the postponement of his tour here with Art Pepper. There's some fine muted soloing on *Cloudcroft* from Bobby, with Brisker's flute adding the finishing touch to the piece.





Bobby Shew's dedication to the late Blue Mitchell, simply titled *Blue*, is an inspired remembrance of the great hornman who stood beside him in the trumpet section of the Louis Bellson Band for about six years. Bobby was very close to Mitchell and experienced the agony, not only of the loss of a special friend but also watching the terrible suffering of that buddy. This moving tribute tells it all and comes straight from the heart. Like Benny Golson's *I Remember Clifford*, Bobby Shew's equally poignant *Blue* for another late, great trumpetman should become a jazz classic.

If you would like some Shew-shining, this album is for you.

Joya Jenson

#### THE BEST OF WOODY SHAW (CBS SBP 237557)

As a general rule "best of" collections of recorded jazz are rarely that; most often they're compilations of the artist's most commercial material.

A happy exception to this is the album under discussion, for several reasons. Not only does Shaw *not* have a commercial bone in his body (as we had so vividly displayed during his tour of this country at the beginning of this year), but producer Michael Cuscuna has expertly chosen the cream of Woody's CBS output between 1977 and 1980. This was no easy task, because *all* of Shaw's music for that label has been of great worth.

As a rule of thumb Cuscuna selected "these performances from his first four CBS albums, assembled with an emphasis on his small ensemble work, and a leaning towards his absolute cooks." He could have done no better.

Steve Turre and Stafford James are heard to advantage here, but the two other members of the quintet that Woody brought to Australia are not present. There is sparkling work, however, by saxophonists, Carter Jefferson, Joe Henderson, James Spaulding, Rene McLean and Gary Bartz. Pianists Allan Gumbs and Larry Willis acquit themselves admirably, as do bassists Clint Houston and Buster Williams, together with fiery drummer Victor Lewis.

Of the seven numbers five are interesting lines by Shaw himself; there's one by Gumbs, plus the lovely standard ballad *We'll Be Together Again*, in which Shaw's ringing brass-proud tone evokes memories of the immortal Clifford Brown.

I cannot fault this collection in any way. Here is the most important and electrifying trumpeter in modern jazz today, surrounded by more than able side-men, and playing at the

peak of his powers.

If you don't own the albums from which these selections were taken, then this "best of" record is simply indispensable.

Ron Morey

#### ART PEPPER: 'Friday night at the Village Vanguard' Contemporary 7643

This was, surprisingly, only Art Pepper's second ever performance in New York, the first had been at the same venue a month previously. And it was the sort of performance that put him right back at the top of the polls as leading alto.

Side One opens with his 1950 composition *Las Cuevas de Mario*. It starts with George Cables' piano and George Mraz on bass before Elvin Jones comes in on brushes in 5/4 time. Pepper comes in full of a plaintiveness that seems to be begging for acceptance so shortly after his drug cure and still on treatment. 'Here I am. What do you think?' But Pepper is soon flying and then Cables solos with mainly right-handed runs and trills with the same understated left hand that opened the work. Mraz solos and then Pepper is back still asking questions to end pushing the notes wide and wild over a Jones drum roll.

The second number is the Van Heusen/Burke standard *But Beautiful*.

Pepper opens slowly, stating the theme and he is now more relaxed and totally in control. He is, on his own admission, trying to play a 'vocal'. Great bass and drums again allow Cables to concentrate on right hand. Then it's through a Mraz solo to an unaccompanied Pepper finish.

Side two opens with Ellington's *Caravan* at a good clip with Pepper looking at the possibilities before launching into the theme. He also plays tenor on this track an instrument he expresses love for on the cover. Once again tremendous rhythm from Jones and Mraz with Cables picking at the theme under a flying Pepper. Pepper then swaps tenor breaks with Jones.

The side closes with Pepper's bossa nova, *Labyrinth* — well named with the twistings and windings demonstrating Pepper's mastery of his instrument not to mention his composing ability.

All in all, 47 minutes of great music demonstrating why Pepper stands alone. Incidentally his postponed June tour will now take place in mid-August with no dates yet confirmed.

Dick Scott

# The Len Barnard Story (Part 4)



One day in March 1955, The Champ was laughing about Eddie Condon's book in which a Chicago gangster said — "I like jazz. It's got guts, and it don't make you slobber —". Then The Champ said seriously — "You fellas are taking on a huge gamble with this tour y'know —."

Of course, my band then was the result of honest work that had required ingenuity, patience, self-control, alertness, physical strength, a knowledge of craft, an inner empathy with other improvisers, dexterity when called upon, humour, black despair, modest income, and above all, a desire to do the best possible job under the existing circumstances. Having unloaded that lot, here is a chronicle of a dream that became a nightmare.

In 1955 we encountered some quantities of bad luck. Each town we visited was recovering from either drought, flood or lack of funds, and in one instance (Warracknabeal), the local fire brigade slapped a boycott on us. We were scheduled for the night before the fire brigade ball. They ripped down the band's posters, brought pressure to bear on shopkeepers to get advertisements removed from windows, and even the local newspaper rapped the council for hiring the hall to us.

Each of us were living on ten shillings a day after a month or so. Then the truck had to be repaired in Hamilton (Vic). The parts flown down from Melbourne wouldn't fit. We got more parts by road from Ballarat. Tich Bray, our clarinetist, had to stay with the truck while we went on. We had booked the tour ahead and had to keep faith. Then Tich drove all night through heavy rain, picked us up at Barham, and drove on to Berrigan. We were bogged twice on that trip. The D.M.R. then, was not like it is now. We made Berrigan

dead on 8.30, wet and muddy, stumbled into the hall and started playing. Ninety people turned up and we required 250 at each show, to break even.

So the band headed for Sydney for a few weeks on the Paradance circuit, and a radio series for the A.B.C. produced by Will Pryor, and compered by John West. Ross "Kingswood Country" Higgins, and Bonnee Montgomery were featured vocalists on these programmes, which made us solvent for a time, even though Bob and I were sharing one Sargent's pie for "luncheon" each day.

The Sydney musicians were helpful, but it is a strange quirk of humanity that people will fete you and buy you drinks, but should you ask for a sandwich, the friendship is strained. We held a conference — "Off to Brisbane, win there, or give it up —".

Tich and I went in the truck. Tich Bray is a smallish, compact man of great strength and forthright opinions. In fact, Tich called a spade a shovel. We were going through flood-devastated Maitland when the clutch housing cracked on the Reo. Tich was standing there telling God all about it, when a drawling country voice said — "G'day, I'm Herbie. Havin' a bitta trouble? —" Tich, of the legendary short fuse that suffered fools ungladly shouted — "Course I'm havin' bloody trouble, you bloody Yarra. I wouldn't be bloody standin' here if I could drive the bastard, would I?"

As placid as a pumpkin, the unruffled Herbie said — "Let's 'ave a look at 'er —". In ten minutes, he had the clutch housing off, and the truck propped on a red-gum stump. — "I'll 'ave this back 8 a.m. termorrer. Welded. Cost you a tenner —". The perfect bush mechanic. Herbie's



talk was sprinkled with laconic asides such as — “Look at that sheila willyuh. She’s got a face like a bum with eyebrows —”.

The big concert at Brisbane Stadium made us £150 profit, but we were £800 in debt. So my battered old gang met in a hotel, and in minutes we’d killed Australia’s first musical cooperative. The band broke up. Some of us were visibly moved. Stomp, our manager, was not to blame. It was more a case of bad collective decisions, and an extraordinary string of misfortunes that flattened our brave enterprises.

So, Tich and I stayed in Brisbane working for Skippy Humphries at Storyville. Then I was offered a short season as a solo act at the Theatre Royal by George Wallace. With George on those shows were Eddie Edwards, Stevie Doo, Alwyn Leckie, Max Blake, and a delicious bunch of chorines. Jack Iverson was on trumpet in the pit-band led by Clyde Collins. My drums were on a black velvet dais behind the curtain, and I would come on in a white sharkskin suit, mouthing rib-shaking quips like — “Evening, folks. Well look here, I have a pair of drumsticks, and I know exactly what to do with them, because so many people have told me —!”

Then six leggy girls came on, each holding a saucepan upside down. I played on these (the saucepans) with much vacuous posturing and rolling of wrists to the tune, “I Know That You Know” with stop-time breaks. Sort of a loud-shoe dance. Then the curtain rolled up and, sans girls, I played the finale on drums, usually the ubiquitous “Caravan” or “Golden Wedding”. They were very funny days.

Graeme Bell was working the Celebrity Club in Brisbane, and had sent for John Sangster. I met John from the train, and we talked all night. He had a beautiful 18” ride cymbal, and a brisk pair of hi-hat cymbals. He and Graeme were the entire band at this small club, and myself and other musicians would call in and jam until daybreak on odd occasions.

## “you can’t read for nuts, but you’ve got a bloody good memory”

But this was 1956, and Melbourne was calling again. I had the blues, and went back. I was working with Al “Chan” Redding at the Flamingo in St. Kilda during the Olympic Games, and one night Bruce Kennett dropped in. He was taking a new big band into the Palais de Danse, and wanted me on drums. This was the plum job in Melbourne, but after all those years of jazz, my reading of drum music was poor, but I took the job. The first night at the Palais, Bruce looked rueful and crestfallen as I was not reading well. The next night was substantially the same programme. At the end, Bruce sidled over, and, with a smile of Christian charity, said — “You can’t read for nuts, but you’ve got a bloody good memory —”. I learned to read very fast.

These next few years were so full of incident and anecdote that they must take up a longer chapter, about Stewie Speer, Brian Brown, Horst Liepolt, and the continuing confessions of a second-line Thespian.

Len’s band at the ABC in 1955. From left to right: Len, Peter Cleaver (guitar), Ron Williamson (bass), Doc Willis (trombone), Bob Barnard (trumpet) and Tich Bray (clarinet).





Len Barnard Story (Part 5): *Len continues his story with the '60's*

Behind the Mike: *Jim McLeod*

Manly Jazz Festival: *A success story*

The Jazz Ladies: *Another look at woman's contribution*

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Oscar Peterson: *Piano Giant*

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# Jazz Yatra 82

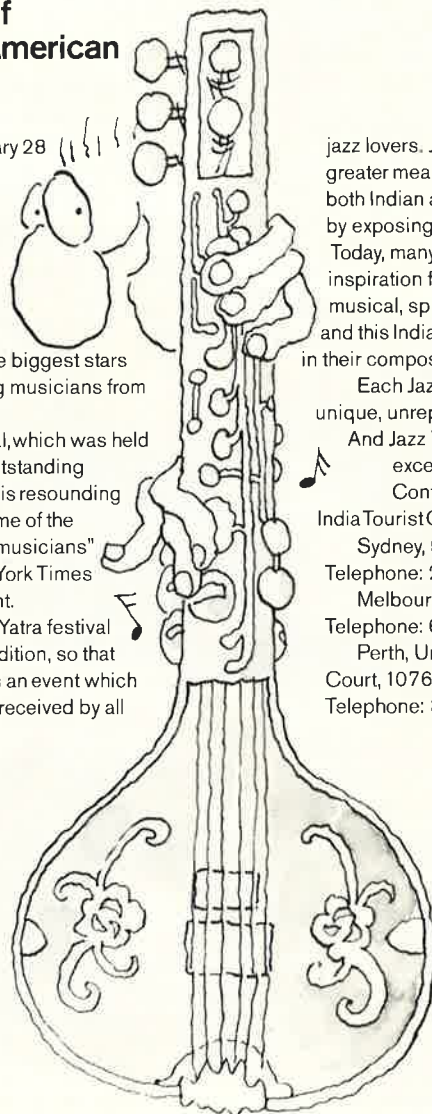
## A Festival of Indo-Afro-American Music.

Between January 28 and 31, 1982, Bombay will host one of the most exciting musical events of the year, Jazz Yatra.

This festival attracts some of the biggest stars of jazz, outstanding musicians from around the world.

The first festival, which was held in 1978, was an outstanding success. "Bombay is resounding with rhythms of some of the world's finest jazz musicians" was how the New York Times described the event.

The 1980 Jazz Yatra festival maintained this tradition, so that today the festival is an event which is enthusiastically received by all



jazz lovers. Jazz Yatra infuses greater meaning and depth into both Indian and Western music by exposing one to the other. Today, many jazz musicians derive inspiration from India, whether musical, spiritual or philosophical, and this Indian influence is reflected in their compositions.

Each Jazz Yatra festival is a unique, unrepeatable experience. And Jazz Yatra 82 will be no exception.

Contact the Government of India Tourist Office for further details, Sydney, 55 Elizabeth Street. Telephone: 232 1796. Melbourne, 440 Collins Street. Telephone: 602 3933. Perth, Unit B, Parliament Court, 1076 Hayes Street. Telephone: 321 6932.

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**MILES DAVIS  
"DIRECTIONS" S2BP237**

All of the material on this two album set is unreleased, taken from one of this great musician's most fruitful recording periods, 1960-70. Much of this album contains songs that have been sought after for years. A welcome sight to Davis collectors and jazz fans.



**TAJ MAHAL  
"THE BEST OF TAJ MAHAL"  
SBP237498**

If there is one musician responsible for the blues boom of the '70s it has to be Taj Mahal. He spread the "roots" of black music. Taj has written himself into the history of rock and is still acknowledged as a very important artist to the jazz and black consumer. Featuring: Fishing Blues, Take a Great Step, Chevrolet, Aint Gwine Whistle Dixie.

*Legends  
left their  
own time*



**ALBERTA HUNTER  
"AMTRAK BLUES" SBP237509**

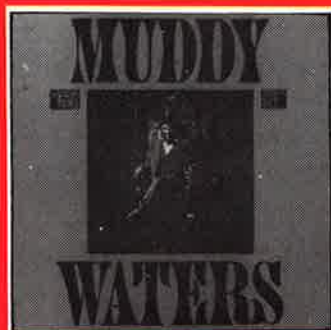
Blues and jazz enthusiasts will welcome this, the new studio album from this vocalist non-pariel. Alberta was 85 years young when she recorded this album, it was produced by John Hammond. Feature tracks are: Darktown Strutters Ball, Nobody Knows when You're Down And Out, My Handy Man Aint Handy No More, I've Got A Mind To Ramble.



**VARIOUS  
"ONE NIGHT STAND - A  
KEYBOARD EVENT" S2BP242**

A two record set capturing the talent of Arthur Blythe (named one of the top jazz artists of 1980), Stanley Clarke, George Duke, Charles Earland, Earl Klugh, Herbie Hancock, Rodney Franklin Bob James plus more.

This album was recorded live in the Dorothy Chandler Pavilion and in New York's Carnegie Hall.



**MUDDY WATERS  
"KING BEE" ELPS4200  
PC4200**

Muddy Waters continues in the tradition of electric blues founded by himself and a few blues greats in Chicago. Johnny Winter produced this album preserving Muddy's rich blues roots.



**BETTY CARTER SBP237605**

Betty Carter has one of the most powerful jazz voices.

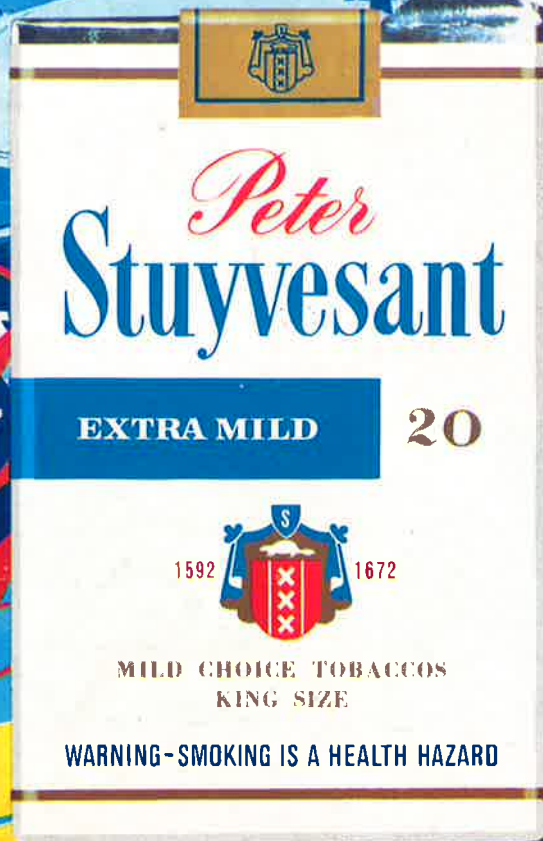
Featuring: Moonlight In Vermont, Lets Fall In Love, Social Call, Gone With The Wind.





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