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# JAZZ

September 1981  
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The Australasian contemporary Music Magazine

**The Len  
Barnard Story  
(Part 5)**

**OSCAR  
PETERSON**

with Don Porter

**MANLY  
JAZZ FESTIVAL**

by Dick Scott

Behind the mike —

**JIM McLEOD**

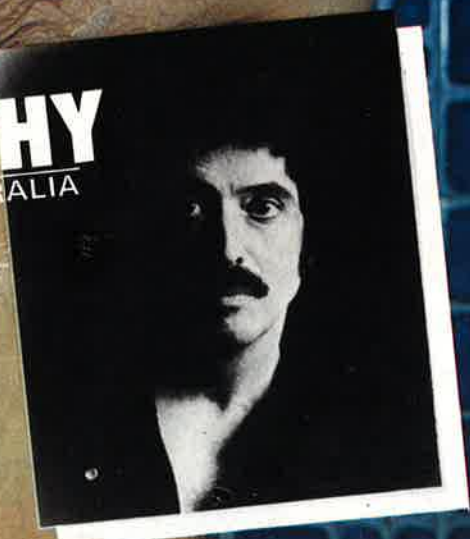
by Jack Kelly

**JAZZ EDUCATION**

by Bobby Shew

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IN NOVEMBER



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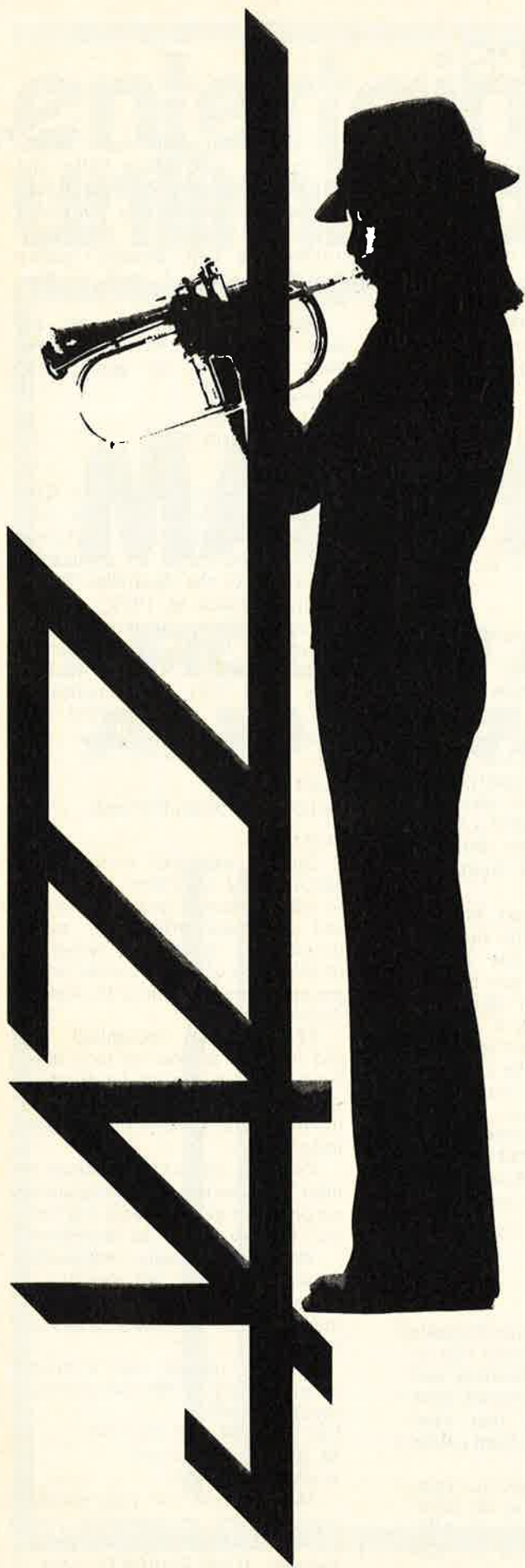
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Cover: Len Barnard (photo courtesy of Cleo Magazine)

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"Jazz" is produced for distribution in the first weeks of January, March, May, July, September and November of each year by Entertainment Unlimited Pty. Ltd. Head Office: 74-76 Commonwealth Street, Surry Hills, 2010, Sydney Australia. Telephone (02) 212 1288 or 212 1327. Postal address: P.O. Box 294, Darlinghurst 2010 Sydney, Australia.

"Jazz" is available from newsagents and selected record stores or by subscription from the publishers at \$11.00 per annum (Australia). \*Recommended retail price is \$1.50.

"Jazz" publishers accept no responsibility for advertising or editorial content and opinions expressed by correspondents in respect of legal and industrial regulations.

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"Jazz" is printed by Eastern Suburbs Printers, Rosebery 2018, NSW and distributed in Australia and New Zealand by Gordon and Gotch, 821 Botany Road, Rosebery 2018 NSW. Phone (02) 667 0466.



# Edit.

*Two of the most maligned groups in the community are teachers and school children.*

*Despite the tide of criticism of the profession and the youngsters generally in the media, good work in the jazz field is being carried out both during and after school hours.*

*An immense amount of progress is being made by a handful of people.*

*Foremost is John Speight who has often, and deservedly, appeared in the pages of this magazine and elsewhere.*

*His work with the Young Northside Big Band and the Warringah Stage Band stands as an example of what can be done chiefly through their own enthusiasm.*

*The success of the YNBB has inspired and encouraged more than 40 similar groups in New South Wales alone, and other States are rapidly following suit.*

*That hard working body the Sydney Jazz Action Society recently held a very effective seminar for teachers under the leadership of jazz educator, pianist Dave Levy.*

*However, none of these efforts can survive in a vacuum.*

*It is time the adult members of the jazz world gave the young bands, and their teachers, full support.*

*Festival organisers must be made aware that some of these groups are of a very high standard, and that the future of Australian jazz is in their hands.*

*The separate State education authorities seem less than enthusiastic and need to be shaken up.*

*Press, radio and television must be told of the efforts of our jazz youngsters.*

*These youngsters are doing all the hard work. They now need recognition and support.*

DICK SCOTT  
Editor

*Due to rising production costs, including the new sales tax structure imposed by the Federal Government, we regret that we are forced to increase our cover price to \$1.50. We trust that our readers will understand, and continue to support the magazine.*

*The Publishers*

# Letters

Dear Sir,

May I take this opportunity to extend my congratulations on your thoroughly entertaining magazine. I have waited this long to write only to see if the standard was maintained which it has been.

May I also take this opportunity to have a bitch about ABC-FM and their policy on jazz. Why is it that Jim McLeods Jazztrack is slotted at 11PM-1AM? Surely it could be put on at an earlier time so us workers can listen to the whole program. With only 10 hours per week allotted to this program and well over 100 hours devoted to classical music, maybe a solution could be to replay each night's program the next night at an earlier time.

Yours sincerely,  
ALAN P. GIBSON Mornington Vic 3931

Dear Editor,

After thoroughly enjoying the first few issues of your magazine, I was disappointed to read Parkhouse's column on wine drinking. Like Lloyd Swanton (Letters July/August) I find the connection between jazz and the consumption of alcohol a touch obscure. Where in a wine drinker's journal is there to be found an article on jazz?

The column in the last issue especially infuriated me with the slick caption accompanying the photograph of Baroness Jane von Sponek to extol the virtues of Blue Nun wine. How disheartening it is after reading Joya Jenson's great article on the Jazz Ladies only to be affronted by male chauvinism rearing its ugly head in the same issue.

Despite such sexist, emetic blatherings, your magazines shall continue to form a pile on my bookshelf — the articles on jazz are well worth reading.

SHARON JUDD,  
Surry Hills 2010 N.S.W.

Dear Sir,

I have just discovered your magazine 'JAZZ' and would like to say I find it very stimulating and refreshing. Many jazz journals have such an esoteric style that newcomers are alienated from their writings.

I have recently moved to Tamworth and am working as the afternoon radio announcer with the ABC. On Saturday afternoons in particular I like to play a mixture of

jazz music and while many people are familiar with Glenn Miller and Mel Torme, people like Judy Bailey and Margret RoadKnight are rather unknown. Because I believe in playing the best possible quality Australian music I need to have access to the latest info!

Again, congratulations on the style and quality of your publication. Keep up the good work.

Regards,  
MS. L. PARKER  
ABC Tamworth 2340

Dear Editor,

For the record, in reply to Gary Mickelburgh's letter in your July edition, BATJAZZ (Battyman Records) did make an application submission to the Australian Broadcasting Tribunal in 1979 — in the interests of the Australian music industry — for an FM Licence in Adelaide (5AC-FM) and in Brisbane (4BB-FM). This application was based on a guaranteed 40% minimum Australian music content.

CHRIS BATTY  
Battyman Records, Bathurst.

Dear Sir,

Opinion expressed in your July editorial and in letters to the Ed. re radios neglect of jazz programming and the hope offered by public broadcasters is an astute assessment of the status of jazz and other under-presented music genres throughout Australia.

3PBS-FM has recognised this; and it is the absence of such music from existing commercial and national service radio which inspired our inception and governs our programming policy.

Currently for jazz enthusiasts we offer a selection of programmes ranging from avant garde to big band, and from jazz/rock to mainstream.

We are a totally independent subscriber funded and operated co-operative, however to maintain our independence we need grass-roots support.

If any readers are interested in any aspect of the station please contact myself:

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Many thanks for your excellent magazine and an important forum for such discussion.

Regards JOHN ROBERTS Victoria



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# The Len Barnard Story (Part 5)



Pic: Edmond Thommen

Len and Bob Barnard

*"— To put paint on one's face, learn another man's words, simulate another man's passions, and go on the stage to court the applause of an ignorant rabble must always be a despicable business, unless the actor knows and holds himself to be in touch with beauty —"*

*Jean Yonnel, (Comedie Francais 1946)*

At the old Palais De Danse we wore pale blue jackets and black bow ties. The regular personnel was:— Trumpets — Les Robertson, Bruce Gardiner, Trombones — John Hawker, Col Williams, Saxes — Eugene Danilov, Jack Romeril, Brian Brown, Len "Yossel" Josephs, Guitar — Les Adams, Bass — Alf Gardiner, Piano — Les Patching, Drums — L.B.

I had a routine with Les Patching, where I bounced a stick high in the air from the head of a tympani, and Les would catch it with his right hand, flick it round his back to his left, and throw it back to me. It was a good sight gag, and always cracked the patrons up, until Tommy Davidson took over the band. He was somewhat of a martinet and told us he didn't want any "horse-play-on-the-stand", but for all that, it was a happy orchestra. The late "Yossel", of the wonderfully dry asides like — "I think we'd better play a Canadian Three-Step in case there are any three-legged Canadians in the house —" and Jack Romeril's — "I've been in the doghouse so many times, I'm gettin' my divorce put through the R.S.P.C.A. —". It was a hard-drinking band, and more often than not, we would still be in the car park at 4 a.m., the air strict with frost, clutching freezing bottles and laughing about nothing in particular. As Jelly Roll would have said — "everything was in the line of hilarity".

Most of the arrangements were still published in England, and my two drum features were "Viva Verell", and "Delaney's Delight". At this time, Horst Liepolt had started Jazz Centre 44 at the Katharina Restaurant in St Kilda every Sunday. Two bands alternated and they were Brian Brown's Quintet with Keith Hounslow on trumpet, Dave Martin on Piano, Barry Buckley on bass, dear old Stewie Speer on drums, and the other was Allan Lee's Quartet with Frank May on drums, John Allen, bass, and L.B. on piano. Brownie's group was pure hard-bop inspired by Horace Silver and Miles Davis, Keith and Brownie being floated by the excellence of the rhythm section, and playing good, strong booting phrases, admirably comped by Dave's gnarled and craggy piano work.

There was a good spirit in the jazz fraternity at the time, as we all had so much to talk about, think about, and to play. It was nothing to travel 20 miles on an impulse to play 16 bars of a new record to a friend who would get a kick from it.

Then Ray Bolwell got the job as record producer at Telefil studios, and asked me to get a band together for an album. I got Brother Bob, Mal Wilkinson (trom), Fred Parkes (clt), Graham Coyle (piano), Peter Cleaver (guitar and bjo), and Joe McConechy (bass) and we recorded an album called "The Naked Dance" in October 1961. Russ Thompson was the engineer who gave us a first class recording sound, and I had taken infinite pains to choose un-hackneyed and well constructed tunes, arrange them very simply, then just let the band swing. Which it did.



I was concerned about security, in that a musician's life is very much like a wandering minstrel's life with few prospects of financial independence for the future. I resigned from the Palais and took a job selling Life Assurance for Legal and General. This lasted for one year. Frustrating. Hopeless. No killer instinct. No sales talent. Pains in the gut at night. Then I walked into Les Patching one day in Collins Street, and he said — "Just the man I'm looking for. I'm taking a trio into The Cockpit at Essendon airport. It's under Federal law, people can drink until midnight, and the money's good —". The only real security comes from within, so I accepted, little knowing that I was to be in that trio for the next 9 years, one at the Cockpit and eight at the plush Southern Cross Hotel. Ivan Videky was on bass, a gentle soul of Hungarian persuasion. He used to mangle the language beautifully with such observations as — "Ya betta get your 'flushots. I think there's gonna be an epileptic —"

So it was basically dining room music, apart from recording "The Wombat" album with Roger Bell's Pagan Pipers, and a Frank Johnson album for Astor records.

The late Frank Smith, one of Australia's great musicians was using Ivan and myself as the "house" rhythm section on countless TV jingles and commercials, like "Join The Jiggers" etc. One of Frank's favourite gags was — "Why has an elephant got four feet?" — "Because he'd look bloody silly with six inches —". As you can see, vulgarity sometimes cuts ice that refinement scrapes at vainly. In 1967, Neville Sherburn, of Swaggie Records, asked me to get an album ready. It was 6 years since I'd recorded under my own name and it was exciting to be in the old harness again. I got Brother Bob from Sydney and he came on blowing stronger than ever when we recorded "I Hope Gabriel Likes My Music", "Euphonic Sounds", and others. The album was titled "Hot Tuesday", and was immediately followed by "The Mountebank".

I managed to get Beverley Hay out of obscurity for these sessions, as I thought (and still do) that she was one of the best vocalists anywhere, used Ade Monsborough, Neville Stribling and Fred Parkes on reeds, and they all made bright and brawny sounds. Of course there were lots of commercial recordings with Les Patching and many others, and in fact, on last count, I found that I have been on 61 albums so far, which is all very nice, but there is still no pecuniary ease.

But all things change, and one day Tony Gould rang me, suggesting that I go to Rose Music, as there was a position open for Director of Yamaha Music Foundation, an educational set-up of great prestige. I had the interviews, was barrelled through an "intelligence" test with W.D. Scott & Co. (Managerial Consultants), and got the job.

Thus I had to learn electronic organ quickly, including



Left to Right: Len, Les Patching, Ivan Videky

of course, the pedals, a quite different technique than the pumping of a hi-hat. A sort of puzzled proficiency came just in time for me to be sent to Japan to study the Yamaha methods of education in mixed classes. On my first night in Tokyo, I was feeling, believe it or not, dis-oriented, until I heard a girl vocalist (Japanese) in the dining room singing — "Ruv me or reave me, or ret me be ronery" and "Days of Wine and Loses" and my mouthful of tempura went in several directions. I studied organ intensively with Koichi Oki, a small, whisky-loving man. He had no English and I had no Japanese, but we communicated pretty well, when he showed me his progressions of alternating 9ths and 13ths which he called "running fourths", and his own peculiar slapping of the left hand on the lower manual. I had to write a tune as a test, and came up with "Tiggle", which he liked, and which I subsequently recorded with my band on an album called "The Trouper" along with John Sangster and Jack Lesberg. So, back in Australia, it was difficult to get enrolments for the course, and I even collaborated with Rosalind McMillan in the writing of a new course more suitable to Australian students. Then Alan Rose, the head man, decided I should be Keyboard Manager, and I was in the commercial scheme of things again. Touring all over Australia, lecturing and giving "teach-ins" for Yamaha dealers. This had an eroding effect on my marriage, and in 1974, the wheel came off that marriage. I decided to resign from Yamaha, and go and chance my arm in Sydney. Bob had been urging me to do this for years. I had hardly tapped a drum in 5 years, except to record the "Hobbit Suite" with John Sangster, but there was another Moomba concert in the Myer Music Bowl, a farewell exactly 19 years later than the send-off on the disastrous tour. Sangster was there, and we swung pretty well that night; all night, in fact, and there was a 10 a.m. call for a Dave Dallwitz session — "Midnight Crawl" — aptly enough.

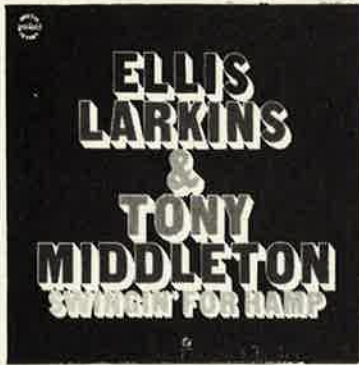
Bob and John McCarthy were on that one, and Greg Gibson wandered into the studio with his clarinet, and upon being asked if he would play, he said — "I haven't got an appointment", and sat ruefully to one side.



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# The Len Barnard Story

Sydney is a wonderful city, the best in the world. I walked straight into a job with Judy Bailey's Trio at Belrose, stayed with Darkie McCarthy until I got set, then moved to Darlinghurst and the Col Nolan Quartet for a time. It was a good feeling, as a goodly portion of my life in Melbourne had been based on compromises, but eventually the naked realities get the upper hand, and I deplored my sort of shabby-minded timidity in not breaking away sooner. Ray Price, whom I hadn't seen since 1962 when we recorded the All-Stars series for Pix, was forming a Quintet for touring, and asked me along. It was a crazy 7 months, for Ray with all his irascibility, has a superb sense of humour — "We

have Pat Qua on piano, and on paydays, it's a case of quid pro Qua" — and "Len Barnard was with Ashton's Circus, but was trodden on by an elephant, and for years afterwards suffered from pachydermatitis". Graham Spedding and Tom Baker were the front-line, and we had a few peppy arrangements, especially of "The Chant" and "Thick Lip Stomp", the old Bennie Moten tune. We did three shows a day, comprising two school concerts, at different schools, and an evening cabaret — endless setting up and pulling down of equipment — drummer's nemesis.

Got the blues and resigned yet again, then went on tour with Kamahl. The money was good and the company was fast, in short, or to cut a long starry shirt, it was Kenny Powell, Neddie Sutherland, and "Strop" Thompson. There were some uproarious nights on those tours which I'll try and describe at some later sitting. Later I worked with Kenny Powell again on the Dick Emery Show. It was Saturday night at the Hordern Pavilion, but during afternoon rehearsal, Kenny had to fire the trumpet player because he couldn't "cut" the charts, so frantic 'phone calls were made, and luckily, Ron Falson was secured at the very last moment. Ron came on (very clear-eyed for a Saturday), and cut the show perfectly at sight. They are the situations that require strength and ability.

The Golden Empress was a new nightclub in Goulburn Street and I backed some great shows there including Ricky May, Talya Ferro, Brenda Kristen and Joe Martin, but then Keith Cook asked me to go into Jools Restaurant in Crown Street, and fortunately I went, as the Empress folded about a month later. At Jools, it was a theatre restaurant revue

**"we have Pat Qua on Piano, and on paydays, it's a case of quid pro Qua"**

called "Clap", written by John McKellar, starring Ronny Frazer, Noel Ferrier, Judy Morris, Megan Williams, and Rod Dunbar. We played on stage, and my job was to punctuate (or catch) movements of the artists, which worked pretty well for almost a year. Then one night, I looked up at the balcony to see Tom Hare and Chris Qua having a quiet libation at the bar. When I joined them later, Tom said — "How'd you like to join Galapagos Duck?" I said I'd be diluted.

So, it was back into the jazz once more, and more about it next time.



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# Manly Jazz Festival

By Dick Scott

As festivals go, the Manly Festival is but a babe, but it is a youngster with a lusty set of lungs already making its presence felt.

Held over the October long weekend for the past couple of years, it attracted a total audience of 30,000 last year according to local council figures.

With the past organiser Horst Liepolt now in New York, Young Northside Big Band guru Johnny Speight has taken over.

He has picked the eyes out of the Sydney scene for a well varied programme with a heavy, and appropriate, emphasis on youth.

*Featured groups will be:*

*The Harbour City Jazz Band, who will also play at the Jazz Ball on the Saturday night and lead a parade along the Corso.*

*The Keith Stirling Quintet and Jay y las Cucarachas. Keith and Jay will be getting together for at least one set which should lead to interesting sounds.*

*The Julian Lee Quartet with Kerrie Biddell.*

*Dick Hughes and his Famous Five from the Soup Plus in the City.*

*Erroll Buddle's Sextet which will, in all probability, be the great group from the Orchard Tavern at Chatswood on Saturday afternoons.*

*The Bob Barnard Band.*

*The Judy Bailey Quartet with John Sangster.*

*Margret RoadKnight who will also get together with Judy Bailey as on their record 'Out Of Fashion . . . Not Out Of Style'.*

Speight has asked that great early educator Ray Price to be patron and he will appear on the Monday.

There is hope that he will get a group together and it will be great to hear again this man who was touring schools long before there was any talk of a jazz boom.

Bands will also play on ferries to and from Circular Quay.

The young contingent is impressively headed, naturally by the Young Northside Big Band but also

including its 'nursery' the Warringah Show Band. This is a group started by Speight to keep continuity in the YNBB as its members move on to bigger things.

The Independent Schools Jazz Ensemble is organised by American schoolteacher Jim Holbert from Newington College and includes members from Sydney Grammar, Riverview and Holy Cross, Ryde.

They play ambitious material much of it by American arranger Dominic Spera who is very much in the Basie/Herman mould.

Primary schoolteacher Darryl Mann puts together the Forest Graduates, part of the Forest Graduates Concert Band, with an average age of 16.

As well, Speight is organising auditions for jazz buskers who will play around Manly out of earshot of the main events.

'I don't care how good, or bad, they are, they'll all get a go' he says.

'Already I've heard of a quartet of saxes from Newington, and a trio from Ku-ring-gai High School who play Brubeck stuff'.

He has been flooded by bands who 'want to be in it'.

His programme is complete and there is just no way he can fit in anymore.

But it would be a surprise if many musicians around Sydney don't grab their 'axe' and head for Manly for a blow.

Outside the music there will be stalls selling tee-shirts, badges, posters and stickers all featuring the Festival emblem, records and general jazz material.

What a top weekend it is going to be with only the weather to worry about.

## SATURDAY, OCTOBER 3RD

- 11.30 a.m. Forest Graduates
- 12.15 p.m. Harbour City Jazz Band (including march from wharf to Corso)
- 1.45 p.m. The Keith Stirling Quintet
- 3.00 p.m. Jay y las Cucarachas
- Evening Jazz Ball

## SUNDAY, OCTOBER 4TH

- Noon Warringah Show Band
- 1.15 p.m. Julian Lee Quartet with Kerrie Biddell
- 2.15 p.m. Dick Hughes Famous Five
- 3.30 p.m. Erroll Buddle Sextet

## MONDAY, OCTOBER 5TH

- 11.00 a.m. Independent Schools Jazz Ensemble
- Noon Bob Barnard Jazz Band
- 1.15 p.m. Judy Bailey Quintet with John Sangster
- 2.15 p.m. Margret RoadKnight
- 3.00 p.m. Young Northside Big Band

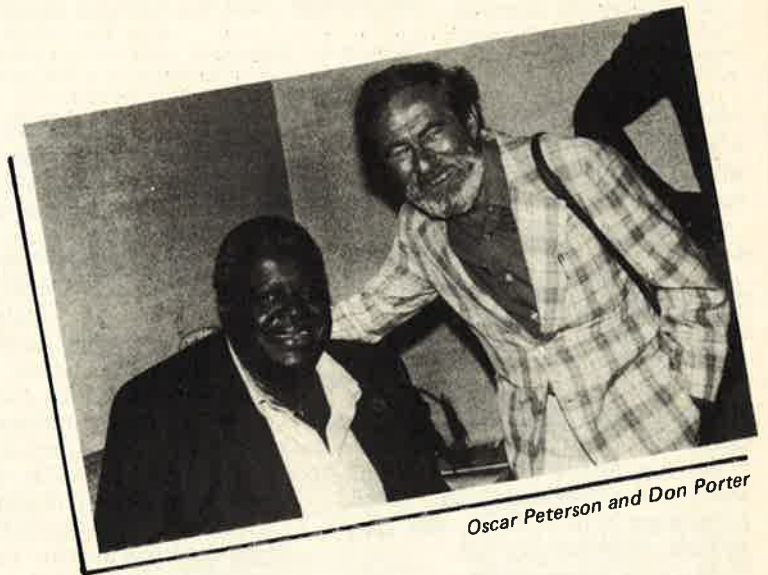


Pic: Norm Linehan

Keith Stirling



# Talking with Oscar



Oscar Peterson and Don Porter

Many musicians and fans regard Art Tatum, who died in 1956, as the greatest virtuoso of the jazz piano. As critic Leonard Feather wrote: "It seemed symbolic that when Tatum lay dying Peterson rushed to his bedside. In the opinion of many musicians, the passing of the foremost pianist in jazz annals left Peterson in the position of heir to the crown".

In February this year I chatted with Oscar Peterson just before he was to go on stage at the Festival Theatre. I have chosen to leave out my questions which guided the course of the conversation and let Oscar speak for himself.

DON PORTER

## 1. THE BEGINNING.

My dad taught himself to play organ just for his own enjoyment. He was a bosun's mate on ships, and he had such a love of music that he wanted all of us to be at least aware of it. He taught my mother to play and he insisted we learn — which we did on a variety of instruments; piano, trumpet, trombone . . .

I have two sisters who both teach music. One of them, Daisy, was very instrumental in a lot of the things I did in that she pursued my interests for me. For instance she enrolled me in the Amateur Contest that I won and which started me on my own thing.

She also enrolled me in the Conservatorium which didn't work however. Only because I was one of those people who thrived a little better on private study. I didn't enjoy the mass class situation. I have large hands and most of the work was concentrated towards the kids with smaller hands and so forth. However I did very well and that was probably another reason . . . I was a little ahead of the class and I guess was in a way being held back.

So, without my knowing it, Daisy persuaded a very great classical pianist we had in Canada at the time — Paul de Maquis — to take me on as a pupil. Mr. de Maquis took an interest in the jazz things that I was starting to get involved in then, so that I didn't feel any kind of segregation or

bigotry in the kind of music that I was playing. He loved jazz — he was a totally open man but a great classical pianist.

At the age of 14 I was running a quarter hour weekly radio program playing solo jazz piano and shortly after that, while attending High School, joined Johnny Holmes' band because I wanted to get some experience in big band playing. I stayed with the orchestra for five years and got into a little arranging which helped me — and is still helping me today. Then I decided to form a small group which was the start of the first Oscar Peterson Trio.

## 2. ASSOCIATION WITH NORMAN GRANZ.

In the fall of '49 Norman Granz presented me at Carnegie Hall. At that time I was recording with Canadian Victor but I don't think they were that heavily into Canadian jazz and I went with Norman and have been with him ever since with the exception of two periods.

Granz sold Verve records and I think part of the deal was that he was not to be in the recording business for seven years. The first thing that I did was to record a couple of albums — The Canadiana Suite and the first album with Clark Terry, both of which I did on my own and sold to Mercury.

In the interim period I started recording a series of house parties on request for Hans Georg Brunner-Schwer who didn't have MPS at the time but obviously had it in the back of his mind. When the contract was finished with Verve he was given permission to issue them.

Meanwhile Norman was in the process of forming Pablo and of course I went back with him.

## 3. INDIVIDUALITY AND THE MEDIA.

The media, both radio and television, have reacted to jazz in a very funny way. Jazz is very palatable and acceptable to them for background to detective stories on television and God knows what else on radio, certainly commercials, but — and I include recording companies in this — they have let jazz be its own child as far as backing is concerned.

I don't think many of the record companies put in the promotion for jazz, with one or two mild exceptions, that they put into pop music. When you see those escalated



budgets for some of the pop groups — as a result it's caused the practical demise of the record industry today because a lot of the companies are hurting and have no money. Yet jazz has been a continual seller — in its own wedge. Jazz has sold much like classical music.

Ironically at the other end of the scale, they have backed classical music because of snobbism. They haven't given jazz that kind of backing, even though classical music in any case doesn't receive the attention that pop music does in the recording field.

Radio stations run with the tide. They work with the record companies — and what the record companies want pushed, they push. So if they've got hundreds of thousands of dollars invested in pop artists — and I'm not picking on any one particular group — they pressure the radio stations to play them.

Jazz then gets relegated to the 2 o'clock in the morning area where it's safe, nobody's going to be listening — except the dumb aficionados (in their view), or as background music in some of the sleazier places they open at that hour.

This is one of the reasons why you haven't seen as many new artists in the jazz world.

Another reason is because most young artists feel intimidated by the tide. You know, you've got to be honest and say that most of the youngsters coming up today, and many of his or her friends are in pop groups. It's funny, instead of yearning for the individualism of being a different type of player, they sooner or later succumb to this. Many of them come out of this and finally revert back to jazz after saying I'm not getting enough out of this pop music. This is why Berklee thrives. When I was there Berklee was filled by a host of refugees from rock groups who wanted to get back and play some music.

Finally, venues have disappeared where the young aspiring player had a chance to develop his or her art form — namely night clubs.

Night clubs per se have all dissipated into discos — and whatever else. It's only now in the last year and a half that jazz clubs have been enjoying a rebirth in the United States and Canada.

#### 4. ELEMENTS OF JAZZ.

Surely, I believe that true jazz is "to swing". No matter what you do over and above that it's been one of the requirements and always will be. But to say it is the only unique quality I think perhaps that's too strong, but I don't totally disagree with you. If you cull it down to "the very essence" maybe that's it.

But within that swing there is one other quality that practically no other music of our day that we hear people playing has — and that is the property of improvisation, instant composition. This is THE great property of jazz.

I look at it that if you are going to play jazz that's like saying "OK, I'm going for a walk on these legs." Simple. But how do you use those legs to create a new medium? That is the total ability to create momentarily and emotionally; created as ideas are offered to you by whomever you are playing with or by what you play yourself. This is something that music hasn't had — there have been improvised works, but not on the scale that is required of a player in jazz.

#### 5. TUNE AND TECHNIQUE.

At fast tempos, and I speak only for myself, you are pre-thinking. You know, people think you are proceeding along this trail bar for bar, but you are not. When you learn a new tune you see it as a totality. It is a tune that has a certain overall shape and within it are certain shapes which give it that overall shape.

So consequently when you know a tune it becomes subconscious. You could be sleeping and someone could sit and play the chords quietly on a soft instrument by your bed and sublimally in your dreams you would improvise the

line along that concept because you are aware of it.

Incidentally the speed doesn't matter. In other words if you can recite the lyrics to "God Save the Queen" very slowly, if you know them it's only a matter of developing your speech so you can do it very fast.

#### 6. ASSOCIATION WITH ART TATUM

I feel honoured that Art, who was a very dear friend of mine, looked on me as a person that he respected musically, and that's the greatest honour anyone could ask from a genius like that — as Art Tatum certainly was.

We talked music but we never got deeply into the pyrotechnics of the piano, except in passing comments about certain types of music and players. Art had his distinct favourites and he had people he didn't totally admire, but he was never one to really derogate somebody in conversation.

Through that association I gained the perception that once you look on the instrument as being part of you then you don't approach it in bits and pieces. You don't bring a tune to a piano and say I've got to play this tune on this keyboard and use these pedals. It's all one. It's basically that you and the piano are going to have conversation about that particular tune. Hopefully you are going to interchange ideas and if all the components come together, regardless of the type of tune, tempo, or key, it will work. If some of the necessary components are not in line it won't work.

#### 7. OTHER PIANISTS.

I admire a lot of the pianists in jazz. I still have a great love for a very under-rated musician by the name of Hank Jones — quite possibly the greatest pianist in jazz.

I admired Bill Evans in that I think he had a unique approach, I don't think it was all encompassing because I believe it only fitted certain facets of jazz — not all of them. I don't see him as being as broad a pianist as Hank is.

I loved Errol Garner for the simple reason that he was totally honest about what he did and his intent to create music. There was no subterfuge.

I love Phineas Newborn — still do, a very talented pianist.

You mention Dick Hyman — interesting pianist. I agree that I would put him in a different category. You know pianists are funny, they can get off into a plane of their own. There's pianist Ray Bryant who is very talented and is again categorically alone — one of a special kind. And the gentleman who used to be with Woody, Dave McKenna — excellent pianist, also one of a kind off by himself.

#### 8. THE FUTURE?

The future of jazz? Don, as you know, that's a very difficult question. I have to say we will see greater reverence paid to players, such as myself and others, that are left in the jazz field because it's getting smaller — that type of jazz, true jazz I mean. Hopefully the rebirth will take root. If it does, then we're in good shape, if it doesn't and the present trend continues then the book will close.

Jazz fusion and the like is a commercial venture and the problem is that when the public grows tired of it, it disappears anyway. Jazz didn't — the public didn't grow tired of jazz, they respected it as one of the creative mediums the same as they do classical music.

What has happened is that the medium at the commercial end of the field has gone off on other searches. And of course without subsidy, without backing, how can an art survive?

*If the interview ended with a question rather than an answer, there can be no question that Oscar Peterson remains one of the major figures in jazz today. It had been a pleasure to talk with the great man. We parted on an informal note with Peterson wistfully hoping that the next year would give him more chance to indulge in his favourite relaxation — fly fishing. Here's hoping he catches a big one.*

**JAZZ**



# The Jazz Ladies

PART II  
by Joya Jenson

Melbourne-born Margret RoadKnight undoubtedly wears the crown of Australia's Queen of the Blues, but blues singing makes up only a small part of this multi-faceted performer.

I first heard Margret live at Soup Plus, a popular jazz eatery in George Street, Sydney. She was singing Oscar Brown Jr.'s *Opportunity, Please Knock*, and I was suitably impressed. So much so, I thought Margret's rendition had the edge on composer Brown's — he also wrote the lyric, as he did to the Miles Davis classic, *All Blues*, one of the many highlights on her latest album, *Out Of Fashion — Not Out Of Style* (Infinity L37538) from Festival — the excellent should-be-in-every-collection LP.

Margret had no formal training, didn't come from a musical background, although she recalls her mother singing around the home — "never recorded, but sang great". It was during the folk boom of the early Sixties that she first heard music she felt she could really get involved in. And she really did get involved — listening, researching and learning.

One of the big clubs in Melbourne at that time was run by the fine trombonist and leader of the Jazz Preachers, Frank Traynor, who also had a fan club that met after midnight, Saturday nights. "He heard me singing folk, blues and work songs — and that sort of thing — and persuaded me to sing with his band". Judy Durham, who had been the vocalist with the Traynor band, had left, and was to join The Seekers, a little-known group who became a big internationally-known group — but that's pop history. Margret became vocalist with the band, as well as continuing her own folk work.

About six years ago, Margret came to Sydney, but her activities always are far-reaching and varied. She's been Chief Adjudicator in the Folk Division of the First National Eisteddfod in Perth, danced with The Dance Company (NSW), presented five programs with the South Australia Theatre Company and appeared with enormous success at the prestigious Adelaide Festival of Arts. Whether it be that or an outdoor Pop Festival, Jazz or Folk Convention, the lady takes it all in her stride. She has taught folk style guitar at Universities and prisons, is a favourite performer on the campus circuit, initiated the Songwriting course at the NSW Institute of Technology and lectured on Black Music.

In 1974, Margret RoadKnight received a study grant from the Australia Council and travelled through North America and Europe. Odetta ("in the early days my main influence



Margret RoadKnight

would have been Odetta — later on, Nina Simone — since then, no one") was one of the artists she sang with, along with Turk Murphy, Malvina Reynolds, and the East St. Louis Gospels. She did a good deal of informal singing and performing, both then and on her return to America in 1977, when one of her engagements was at the National Press Club in Washington, D.C.

Margret was invited to visit China with the Australian Theatre People's Tour of China in 1978. "It was very interesting but there was nothing really that I found I could utilize in my performances. I'm sure they couldn't utilize any of my music in theirs, either".

Many will remember with joy the 5-States tour Margret shared with the ABC's Bob Hudson in 1979. The music/comedy show was titled "The High and the Mitey", the name itself displaying the characteristic humour of these good friends and partners in the venture. Bob is not really "mitey", but the tall lady of talent is a TALL lady — period — all 6 feet 4 of her! Her physical stature may well help to add dimension to her performances, but her voice is surely the nitty gritty ingredient of the power she generates. She can caress and soothe, as with her lullabies, and she can stir a tremendous gut reaction in her audience with the depth and anguish of her blues. When she sings the blues, she's black. And not imitative, either, but strikingly individual.

Although working initially in the jazz field with Frank Traynor's Jazz Preachers, later with Dick Hughes and Judy Bailey, and recording with Ade Monsborough in 1971 (her first jazz album) Margret doesn't consider herself a jazz singer. "My main association with the jazz field has really been in presenting all the styles of music leading up to a cross-fertilizing jazz, such as the African chants, work songs, classic blues and gospel". In fact, she finds gospel the most exciting vocal music, is self-taught on guitar, spreads enthusiasm and joy with her tambourine, and plays "just a little kalimba (African thumb piano)".

The RoadKnight voice has been heard on the sound tracks of two Australian movies. In the feature film, *Raw Deal*, Margret sang the theme, which was written by Ron



Edgeworth, the pianist/composer married to Judy Durham. The other film, *St. Therese*, was written by Anne Summers, and is screening on the art film circuit here and overseas.

Does she have anything she still wishes to achieve? "I don't want to become an actress, or anything like that . . . no burning ambition that I feel very frustrated about, no," she laughingly told me, "and I don't really want to write my own songs. I just want to keep learning other people's good songs and presenting them to audiences. It would be nice to make my circuit international, as it is national, but that's not up to me".

At time of writing, the lady is in the midst of an American visit. She very quickly got approval for a work permit, but, by the time it would be processed she'll probably be back home. Nevertheless, wherever she goes, she's been called upon to sing, which isn't too surprising at all. The fact is, Margret's covered a lot of territory — from Toronto to San Francisco, New York, Boston, Washington D.C., to New Orleans: she's bumped into Odetta in a club, and attended the Fourth Annual New York Women's Jazz Festival where she met two evergreen jazz ladies, Maxine Sullivan and Rose Murphy.

Last January, at the Regent Theatre, Sydney, during the Peter Stuyvesant International Music Festival, Margret RoadKnight shared the bill with the Brazilian Cucarachas (Jay & the Brazilian Cockroaches), a group including the Sydney-born wailer Louise Elliott on flute and tenor.

Louise's first instrument was actually the flute which she began studying classically over ten years ago. At fifteen, she was attending the NSW Conservatorium High School, later doing a Jazz Diploma course. After taking up alto, Louise worked with a Rhythm & Blues group called The Layabouts. These days she's not playing alto, but prefers tenor, to which she switched about a year ago. And she no longer works with the Brazilian Cucarachas. She has been a member of the Keys Music Association since its inception and plays at special concerts with the K.M.A. Orchestra, a fine Sydney experimental band. Her two favourites on flute are Eric Dolphy and Rahsaan Roland Kirk. The lady knows the good sounds and is making them, and we can expect more remarkable things from Louise Elliott.

Another of our young lionesses is Fiona Bicket from Grong Grong in the Riverina area, about fifty miles from Wagga Wagga. At five, Fiona began classical piano studies, and actually was playing classical piano up to about two years ago. After moving to Sydney, she attended the Jazz Studies Course at the Conservatorium, and at present is in her second year of a Diploma course. Fiona has chosen the 'cello as her second instrument. "I really love it," she says. "It's possibly the more natural instrument for me, and I

really will work on it when I get more basic things down on the piano".

On Saturday nights, at Farthings Restaurant at North Sydney Travelodge, the Fiona Bicket Trio can be caught in action (Fiona on piano, Joe Vizzone, drums, Greg White, guitar) and the program includes some Fiona Bicket originals, for the lady is also a talented composer.

One of the best section players around Sydney is Pam Withnall, who plays piccolo way through to baritone. Born in Canterbury, Sydney, Pam began playing fife at Lakemba Primary School, and graduated to clarinet at the end of sixth class. She passed an audition with George Brodbeck and took the Associate Diploma in Jazz, a two-year full-time course. Joining the Young Northside Big Band in 1979, Pam performed at Monterey and later played baritone in the pit band for the musical *Annie* during the show's 8-month Sydney season.

She mostly concentrates on alto, and plays baritone "only when I can borrow one!" She played soprano and tenor with the *You're Kidding* jazz/rock group, digs Coltrane, and teaches flute, clarinet and sax.

The young lioness from Pascoe Vale in Victoria, Suzanne Thompson, came to Sydney at the beginning of last year to study at the Con. Her grandmother started things off, arranging piano lessons for her as a child, and although her mother has a good voice and her father plays guitar and sings, they're not involved professionally with music.

Suzanne, however, is deeply involved in the Jazz Vocal Ensemble and told me, "As a vocalist, studying full-time at the Con, I'm attempting to get as thorough a knowledge as possible of the technical side of improvisation, and I'm concentrating a great deal on oral training, in order to reproduce a more modern sound of jazz". Suzanne has the distinction of being the first to major in Voice in the course.

Naomi Warne, born at Curl Curl, one of Sydney's northern beaches, plays piano and sings, and is studying and performing in jazz courses at the Con, including the 2-year Associate Jazz Diploma. She went to Monterey with the Y.N.B.B. and is heard on their first album, *Quiet Breaker*. Billie Holiday is her favourite singer, with Bessie Smith, Ella and Renee Geyer on the list. She wants to be "the finest singer I can be — to keep teaching and exploring the performing side — you know, exploring who you really are".

For the past six years, she's been teaching children the Yamaha method, — the kids pick up things in a sort of subconscious way, and they get a real feel for the music. This lady is also much in demand for session work — Rod Stewart is one of the many she has backed.

Two members of the impressive trumpet section of the



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# The Jazz Ladies



Y.N.B.B. are good buddies, Robyn Mackay and Niki Matthews. They both went to Monterey and can be heard on the two albums the band has cut. Robyn began playing piano at eight and is still learning that instrument, as well as playing trumpet in the band, of which she is a foundation member.

Born in Cremorne, she started on trumpet at eleven while attending Allambie Heights Public School, but most of her involvement with music occurred during the 6 years she spent at The Forest High School. She is studying veterinary science at Sydney University, but no matter what the future holds career-wise, Robyn will never lose her love of music — she began falling in love with jazz the day she joined the band. She digs Clark Terry, says he's great to watch as well as hear.

Although Niki Matthews was born in Cottesloe, Western Australia, her musical career began in the Third Form at Wheeler Heights Primary School in Sydney when she was eight. Bandmaster Russ Scheumack, himself a gifted trumpet player, thought the girl had a lot of talent — she is a fast sight-reader, and can play anything put in front of her. Niki was too young when the Young Northside Big Band came into being, but managed to play with other bands, including the Harbord Diggers Youth Club band, and also had private lessons with Ken Smith. (Her brother, Paul, and cousin, Scott Kardish, are also members of the Northsiders).

Chuck Mangione and Miles Davis are her favourite players and at present Niki is in Perth, playing with a couple of bands, one of which is the Nedlands Big Band.

From Coolangatta in Queensland is Mary Bousfield (nee Moore) who plays trombone with the Y.N.B.B., which she joined 5 or 6 years ago. Mary studied piano at eight at St. Augustine's School and took up trombone while attending Stella Maris College — "Nobody else was trying trombone, so I decided to give it a go".

As well as playing with the band, she's busily involved in a photographic course at Sydney Technical College, but is still keen to take more lessons on trombone after the course is finished, and do more gigging.

In Monterey, she met Dizzy and other greats, and loves the playing and charts of George Brodbeck (a wonderful trombonist, arranger and teacher in the Jazz Studies Department of the NSW Conservatorium of Music).

New Zealand-born young lioness Dianne Spence took up sax about 2½ years ago in Auckland, but had been into flute and singing before then. She had just begun playing in bands when she moved to Sydney about 18 months ago and joined the Joe Casey band, playing alto.

Although she'd done lead singing and back-up work, Dianne is now concentrating more on playing. She's been about 3 months with an Afro/rock group, *King Cobra* (who play all original music), performs with the K.M.A. Orchestra at their special concerts, and holds down the 2nd alto chair in the Y.N.B.B. And not content with all that, Dianne Spence also teaches flute. She listens to Coltrane, and digs Cannonball and Arthur Blythe.

## Robin Mackay

Now living at Warriewood in NSW, and vocalist with the current Y.N.B.B., is German-born Manuela Fehlau. To further her career, the blonde from Berlin has just commenced a semester at the Conservatorium, and told me, "I'd like to get as far as my ability as a singer will take me. I want to stick to jazz because it's a big challenge for me". Ella Fitzgerald is her favourite singer, and it's said that Manuela sings much along the lines of that great lady. The ages may vary, but Manuela (17th) and Ella (25th) share April birthdays — and there must be an omen in that!



Manuela Fehlau

On the subject of ages, these young lionesses range from 19 to 23, but let's not forget the *old ladies* of the Warringah Stage Band.

Sixteen-year-old Lisa Sorensen from French's Forest plays lead trumpet, doubles on lead, and is a spot-on reader. She's been playing with the band for about five years and concentrates on trumpet, although she has played flugelhorn. Lisa began her music at French's Forest Primary School, continuing at Forest High School. Her favourites are Maynard Ferguson ("I like his high notes") and Bob Barnard.

Also 16 and playing trumpet (for the past 6 or 7 years) is Manly-born Stephanie Harrison, who kicked off in the Cromer Primary School band, then spent 4½ years playing with Manly Girls High School Orchestra. Now living at Dee Why, Stephanie has been with the W.S.B. for 5 years and, like Lisa and the next two players, can be heard on their recent recording.

Manly-born Brenda Gifford is also 16, and began playing tenor at Cromer Primary about 4-5 years ago. "They didn't have any tenor saxophone players in the band, and I thought I'd like to have a musical interest". Brenda's mother plays piano, and brother Phillip also plays tenor in the band. Brenda, in her last year at Cromer High, likes Duke Ellington, Basie and Bird.

Susan McElligott from Cromer plays flute with the band and turned 17 last month. She's been with the W.S.B. since its formation in 1976, and likes all jazz performers, particularly Count Basie and Don Burrows. Born in the Sydney suburb of Ryde, Susan began playing while in 3rd Grade at Cromer Primary.

The most recent addition to the band is Jodie Lutherborrow of Elanora Heights. Jodie's been playing trombone 3 years, starting in 4th Grade at Elanora Heights Public School. Why trombone? "The bandmaster at Elanora Heights just gave it to me — we started the band from scratch". Jodie now goes to St. Luke's, Dee Why — and she is all of twelve years old.

Are there any more young roasters around? You're darn tootin' there are! They're popping up all over. And behind many of them stands one John Speight, who, among other many splendoured things, is Musical Director of the Young Northside Big Band and the Warringah Stage Band.

Also teaching as part of her illustrious career is the remarkable Janice Slater. More about her among the Jazz Ladies coming up.

JAZZ



# Behind the mike: *by Jack Kelly*

## JIM McLEOD



Pic: Edmond Thommen

Jim McLeod

*Jim McLeod has become to ABC FM what Eric Child and Ian Neil are to AM.*

*For several years he has broadcast a five-times-a-week late night jazz program from ABC FM headquarters in Adelaide.*

*This interview took place a couple of months ago during one of Jim's infrequent visits to Sydney.*

*Then, sitting in the back garden of his parents' home at Auburn, he told us of some ambitious plans ABC FM had for jazz.*

*Shortly before this issue of Jazz Magazine went to press, we heard that Jim's output was to be cut back by one night a week. Was this the thin edge of the wedge? The precursor of a massive economy campaign which would hit jazz? Most importantly, would it endanger the projects Jim mentions in the latter part of the interview?*

*Not so, the man rang to say when he heard of our concern. It was just an isolated instance of internal change.*

*So it is with a great sense of relief that we present this interview and assure visitors that the simulcasts mentioned should go ahead in September.*

*J.K.: How did you first get into broadcasting?*

*J.M.: When I was about five I wanted to work in radio. It is something I always wanted to do.*

*I was aware of jazz, but I had never heard of a jazz programme. And that was all I knew about the ABC for a long time. I would tune in on Saturday to the Jazz.*

*I don't know how I came to be on that side of it I suppose it was just the sort of music I always liked. My grandmother used to say I could identify some big bands when I was four. Then, when I left school I went to work with the ABC.*

*As a sort of run-about?*

*First of all, and then I was in the sound effects department and got to know a guy who became the first jazz producer, Joe Cromie.*

*He used to do a big band programme called Streamline.*

*He used Neil Thurgate and Julian Lee arrangements and they had Bryce Rohde and Bruce Cale.*

*I remember Bryce writing some special things for Cale and the big band and we also got to know, through Joe, the AJQ when they first came back towards the end of the fifties. I got to know Bryce well and he is still a good friend.*

*In 1964 I went to Melbourne and got a job as a producer, where I did programmes with the ABC Melbourne Dance Band.*

*After that I did the Village Glee Club and we used to do a jazz club.*

*This was recorded in all the States, each contributing.*



They were all local groups and then we started doing them with an audience.

Then I came back to Sydney and I was working on things like Ellis Blain's Let's Find Out, the Peter Young Show, Andrea and that sort of thing.

*You were still producing?*

Yes. It wasn't until the ABC went into FM that I actually went to air.

*What date does that go back to?*

We started on air at the end of January 1976, and I went to air terrified. I had been with the ABC 20 years then. Yesterday was my 25th anniversary. It was nice to spend it recording with Bryce Rohde and Bruce Cale.

*You did the productions, did you?*

No, Cleon Dennis did the sound production, because he is familiar with the sound studio. I guess I was more the entrepreneur. I had the money to spend and set the whole thing up.

*Will that be put to air?*

Yes, one night I'll play several tracks and talk about the session, but they are tracks recorded to play at any time.

We just had the two, Bryce and Bruce. I don't think they ever worked as a duet, but it was interesting because they are such old friends.

I think Bryce was largely responsible for Bruce's career. When Bruce first came down out of the Blue Mountains, Bryce was an enormous help.

There is an attitude about Bryce that is very inspiring, and he has helped a lot of Australian musicians, despite the fact that he hasn't always been in Australia.

For me, Bryce is perhaps the most adventurous jazz musician this country has ever produced. He is a thinking one, even though his output on records has not been great.

*Is there any particular reason he is out here?*

He is out here for his brother's 60th birthday. He was surprised how things have changed here. I think he was quite pleased with the way things are going in Sydney.

*Everybody seems to be impressed.*

I am. It's all been happening since I left and I think it is only happening in Sydney, really. Not much in Melbourne and Adelaide. There was a lot of trad jazz in Adelaide and one place doing modern jazz.

Called the Creole Room, it folded late last year which stirred a few of us into action and we revitalised the Jazz Action Society which hadn't been operating for five years and we have managed to keep that going.

There is not that enormous support for local groups but, we have had a great roll up for imports like Milt Jackson and Woody Shaw. We have Eddie Daniels shortly with Mike Nock.

*Places like Adelaide and Brisbane seem to be doing this now, you really have the basis for a circuit.*

Yes, that's what I think some of the promoters are keen to do. We are a bunch of amateurs with not much money to invest.

Greg Quigley and Peter Noble — I think because they want to build up the circuit — have been very helpful.

When they offered us artists for a certain amount of money and we told them we just couldn't take the risk, they said okay we will take a percentage of the door.

*So they take a punt on your drawing decent crowds.*

Yes, we do all the publicity and pick the musicians up and look after them and transport their instruments, get the tickets printed and sell them.

*To get back to your career, how did you make the jump from production into presentation?*

Well, when ABC FM began we had a theory about broadcasting — that is if people were interested enough and had a love of music it didn't matter that they didn't have a beautiful voice.

That wasn't as important as that the enthusiasm would come out. I don't know that it is 100 per cent true because I have learnt since that even to be yourself is still a bit of a performance.

The thing I work to do is to give people a feeling that we may be in a room, just the two of us listening to records.

*Is there a technique of projecting to one person?*

If there is, I don't know what it is. At first, when I was a bit nervous about being on air, I tried to imagine the audience as one person, sometimes one particular person.

But I don't think it makes any difference. If I do achieve that, I think it is by accident.

People have told me they get the impression that I am talking to them. Well, it must just happen, because I don't have any particular technique.

*Do you think there is anything in that the sort of material you are handling requires concentration anyhow, which might create a one to one situation in the mind of the listener?*

Possibly. It is fairly informal. I try not to educate people. It is very dangerous to sound as though you know everything because there are always a few people out there who know a lot more.

I have had phone calls from people like Julian Lee and Dick Hughes, who have said: "You're wrong."

But, if you haven't been too dogmatic, it is much easier to climb down . . . . .

*Did you come up from Adelaide for this recording session yesterday?*

No. We were coming here on holidays to my parents, and Bryce just happened to be coming over.

I said, "Do you want to do something, because I've kept a little bit of money in my budget?"

He said, "How about we just do some duet things with Bruce?"

*Did they use their own material?*

Except for one tune, they were all Bryce Rohde compositions including my theme. We did a new version of that, which is an old Bryce Rohde thing called "Windows Of Arquez."

It used to be called "Opus 5" because it was the first thing he wrote and he couldn't call it "Opus 1." They were living in some converted boat shed or something, and the man who owned it was called Arquez, and he had all these windows, and so it became "Windows of Arquez." He has sort of marvelous titles, "How Many Thunders Do You Need?" I think is one of the great titles. It just happened when they recorded the piece, that was recorded in San Francisco during the recording they went



outside, somebody must have been doing a production somewhere, a drama production, and somebody called out "How many thunders do you need?" So some of the pieces we recorded yesterday were things he had written in Australia in his time. Because they had titles like "Always Come Back Here" and "Soft Sounds and More Wine." They seem to evolve around things that he had been doing since he had been back in Australia.

*What is he doing in the States?*

Living here, I am not quite sure what Bryce's work is there. I don't know how much he does, he did have a trio with Bruce Cale and he worked often with a drummer called Lee Charlton who is on a few records with a singer from the South, Mose Allison and they have made a record. There are not too many copies around. It is called 'Turn Right at N.S.W.' which is explaining how you get to San Francisco. That was a trio with Bruce Cale and Lee Charlton, so I am not quite sure what Bryce's playing in America. I think it is probably a bit bitsy. But he has a family there so . . . I shouldn't be speaking of this as I haven't spoken of this to him, but I think he would be more inclined to come back if it wasn't for the fact that he had daughters there.

*What is your own taste in music?*

My preference is jazz, but it is pretty broad really. There is another little programme I do for a few months every year for a change and that is the show biz programme. I play a lot of Broadway stuff and I have done a tribute to Richard Rodgers when he died and I was planning programmes on Jerome Kern, Irving Berlin and one on Eubie Blake. I like that sort of thing or a lot of pretty songs.

*What are your jazz preferences?*

The most exciting concert that I have been to in a long time was the Woody Shaw one. I had seen Shaw in New York in 1977 and it wasn't a case of being surprised, because my anticipation was quite high, but he didn't let me down. It was exciting.

*You are not scared of avant garde?*

No. When I first started on FM I had a Saturday midday programme which was pretty straight stuff and then on Monday night we used

to do all the really weird stuff. It was called McLeod Nine and I'd play a whole album of Archie Shepp for 45 minutes and then the Art Ensemble of Chicago — a whole side. A lot of it didn't do much to me, but there is a responsibility in broadcasting and that is that everything you play doesn't have to be something you like. My attitude to that programme was that nobody else was playing those sorts of things in Australia and there should be somewhere it can be heard. I must say I freaked myself out some nights. I'd think, Jesus, I don't know what's going on here. But it was my attitude that it should be heard.

*Did you go through the normal thing of going through phases?*

We did go through that though, stages of going through Big Bands, maybe from Trad to Mainstream all the way through.

I went when I was at school in Parramatta, pretty rough sort of school, but we have a good music teacher who didn't play bad sort of stride piano and he used to let us run a jazz club in the lunch break which kept us away from the hoi polloi in the playground. And one of the kids in that group was Nat Oliver, his name is actually Oliver Hetherington and he got started pretty soon after he left school. And we used to run this thing, just play records and Elwyn Lynn was an English teacher and History teacher. He came in a couple of times to listen to the records we had. That was fun and just the same group of us used to come in and occasionally go into town on a Saturday night to the Ironworkers Hall and hear the Paramount Jazz band. We were all about 14 and 15, but one of the kids looked older than the rest of us and he used to go up and buy the beers and we would stand at the door. It wasn't until I got to the ABC that I started to find out about the new things. Largely through Joe Cromie — he used to play me these records of Eric Dolphy and people like that and it was the first time I had heard Charlie Parker and Dizzy and he'd play me these records of Eric Dolphy and it used to really worry me. I used to . . . I couldn't not listen to it because I was so scared of it. I think I felt an element of the black protest and so on, and I don't know why that scared me because I'd never seen a black man. But it

worried me. But he was very good to me. That was a very important thing — I was very fortunate to have these people around.

*Would you still listen to the occasional mainstream, or pre-bop record?*

Yes, I must say that, no maybe I mustn't, I will anyway. That Trad Jazz doesn't really fascinate me, I find it very predictable. I can listen to it easily, it's fun but it doesn't have the range of emotions.

*How did you feel about being uprooted from Sydney and going to Adelaide?*

I was happy about it at the time, but it is almost too easy to live there. You need that sort of edge, like in New York. It's a lovely life.



*Why is Adelaide the headquarters of ABC FM?*

Well, they had studios there and they had a new building and the studios could be easily used for the network. Decentralisation was a big thing then, but now that petrol prices are up and all the other things that have happened since, it is not such an attractive idea.

If it had been in Sydney there is the accommodation problem. The place is already crowded and the buildings that the ABC have are all over the place. It was just easier to do it there.

I and a few others on ABC FM staff think that it was a mistake. It is very hard to sound as though you are part of a scene when you



are not actually there. No matter how much you read and how much publicity you absorb.

*If the action is up here (Sydney), surely this is where you should be?*

Yes, particularly for jazz. But it is a decision that is very difficult to reverse now as it would be so costly to bring the whole thing back.

*Wouldn't it have been expensive in the first place to set up new record libraries for specialised music like you play?*

Yes. We have a separate record library. On the classical side, which is the main output of the station, they but at least two copies of every record and one is kept for audition purposes and for transmission.

We don't do that with jazz so much. I am the only person who handles that, anyway.

*Are you responsible for collecting records?*

Yes, and for buying the records. We have built up a pretty good library thanks to all the reissues around these days. We have about five pigeonholes of Coltrane, about six of Duke Ellington. It's quite a respectable library.

*Do you have your own record collection for your own enjoyment?*

Well, it is not only for my own enjoyment, it is also for playing. It has taken on a great burst in the past five years.

*Who are your favourite people going around? Or is that too hard?*

It is a bit, because there are so many things for so many different reasons. Woody Shaw I mentioned, and I believe there is a mild chance that VSOP may be out here before the end of the year.

I'd love to have seen Duke here. I liked the Thad Jones-Mel Lewis big band, it is just the Mel Lewis band now.

*You think you will go on with jazz FM broadcasting at the moment?*

Well, I hope so. The only thing I would like to do differently is to do more live stuff and there is a chance that we might be doing more live broadcasting out of Sydney. We might have stereo lines in the one

place to take a lot of live broadcasts.

*Does this mean you will go around to the different venues?*

No, they will be in this one club, because the lines are very costly for Telecom to install, so you have to decide on one place that is going to last for a while because the installation charges are quite high and then there is a yearly rental.

*Do you see any possibility in the future of jazz simulcasts?*



Yes, there is a chance we will be doing some before the end of the year. There has been a problem with equipment, but I think the right equipment is available now. We will be doing them in Adelaide in the television studios.

It looks as if we are going to record 10 programmes. The groups aren't decided yet, but they will be mostly Australian.

It will mean bringing groups from Sydney to Adelaide and from Melbourne and some groups in Adelaide. And perhaps one overseas group.

The programmes will probably be on late at night. It seems the only time people can find to put this type of programme on.

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# THE KOOL JAZZ FESTIVAL

by Eric Myers

Our new Boston correspondent Fred Bouchard (see p. 32) provides a comprehensive run-down of events at New York's recent Kool Jazz Festival, June 26-July 5, which gives an indication of the festival's enormous magnitude.

For an Australian visitor, this jazz glut was sometimes a source of frustration. It is not only that, as a jazz writer, I am paid to be aware of the full jazz spectrum; I also *want* to hear it all.

The opening night at Carnegie Hall had the great drummer Art Blakey playing with present and past members of the Jazz Messengers, including Freddie Hubbard (trumpet), Curtis Fuller (trombone), Donald Byrd (trumpet), Jackie McLean (alto sax) and others. In an excruciating clash, the other seminal bebop drummer Max Roach was playing that night at the Cathedral of St. John the Divine with M'Boom and the World Saxophone Quartet.

Be this as it may, on that evening I was at the Lincoln Center's Avery Fisher Hall for The Art of Jazz Singing concert, which included Carmen McRae, Joe Williams, Johnny Hartman, Bobby McFerrin, Sheila Jordan, Carrie Smith, but not Helen Humes, who was ill. I was just as much attracted by the instrumental players backing the singers, including Ray Bryant (piano), Butch Miles (drums), Joe Newman (trumpet), Buddy Tate (tenor sax), Chico Freeman (tenor sax), Billy Hart (drums), Norman Simmons (piano) and others.

Throughout the festival I invariably found myself enjoying a concert in one venue, but wishing I was somewhere else as well. For example, the Evening With Chick Corea concert was a unique opportunity to hear an all-star quartet, supported by the Red Norvo/Tal Farlow Trio. However, at Carnegie Hall, simultaneously, Mel Torme, George Shearing and the Gerry Mulligan Orchestra were performing and, down at the Town Hall, Dizzy Gillespie, Zoot Sims, Clark Terry, Lee Konitz, Ella Fitzgerald and others were presenting A Portrait of Roy Eldridge, with the much-loved Eldridge himself present — unable to play trumpet, but on hand to sing several numbers.

On other nights the Herbie Hancock Quartet was up against Ella Fitzgerald, Sarah Vaughan clashed with Oscar Peterson, and so on. This festival provided not an embarrassment, but a humiliation, of riches.

One of the most interesting aspects of the festival was the preponderance of theme nights or production concerts which celebrated certain aspects of the jazz legacy — the art of jazz singing, the contribution of Chicago to jazz history, the role of women in jazz, for example — or honoured a particular jazz musician — such as Art Blakey, Roy Eldridge and Art Tatum.

They were usually produced by George Wein in conjunction with a jazz journalist. A script was provided, which served to inform the audience and unify the large number of disparate musicians who trooped on and off the stage at these concerts.

At their best, these programs afforded an invaluable perspective on the music, and brought home the fact that jazz is not only what we hear on the stage at one time; it has a distinguished heritage, and we must not forget its immortal heroes and pioneers who, often unrewarded and unencouraged, made the art form what it is today. The script for The Art Of Jazz Singing, written by Gary Giddins

of The Village Voice, was a model of scholarly jazz commentary.

At other times, these programs may have attempted too much, with musicians coming on for short bursts and, having just warmed up, being compelled to leave the stage short of their best music. But, it must be said, there were enough exquisite moments at these concerts to offset any such disadvantages. At the Women Blow Their Horns concert at Carnegie Hall on July 4, there was some dreary music. But those moments were worth sitting through in order to hear Marian McPartland perform three Mary Lou Williams numbers solo on the piano; to revel in the relaxed, bluesy elegance of the Melba Liston group; and to marvel at the extroverted virtuosity of Dorothy Donegan — surely the most daffy, brazen and insane woman pianist of all time.

In ten days of concentrated jazz there were so many highlights that only a few can be noted here. The Chick Corea concert on June 30 saw one of the leading luminaries of 1970s jazz/rock fusion now in an acoustic phase, in the impressive all-star company of Joe Henderson (saxophones), Gary Peacock (bass) and Roy Haynes (drums).

They played a number of new Chick Corea compositions, at least one older one *Bud Powell*, and surrealist versions of Cole Porter's *So In Love* and the Jolson chestnut *Anniversary Waltz* — showing that *any* tune can be turned into jazz. I was impressed most by the rhythmic sophistication of the quartet, although there was a suggestion that these four amazing principals were still in the process of getting



Miles Davis

Pics: Margaret Sullivan



it together. Corea's brilliance was breathtaking, as it always is, and the rhythm section floated, danced, and mesmerised with such volatility that Joe Henderson, a supremely relaxed and non-assertive player at this concert, seemed languorous in comparison.

The rhythmic feels used by Roy Haynes were gentle, but razor-sharp, and his four and eight-bar breaks were judicious commentaries on the macho histrionics and technical displays which crowd-pleasing drummers perpetrated throughout the festival. His playing was dazzling, but relatively soft, and I was not surprised when Chick Corea told me, in a later interview, that this rhythm section was the lightest he had ever played with.

This group was, the next day, going on to various European countries, and intended to record live at the Montreux Jazz Festival, after which the four virtuosos were returning to their own groups.

After sitting through a bewildering number of musicians at various concerts, there was a relieving simplicity about the Sarah Vaughan concert on July 2, when Sarah and her trio did both halves, spending some two hours on stage. This was a chance for a great jazz artist to warm up, pace herself, and give us her best.

To sum up briefly, it was a wonderful experience to be in the same concert hall with Sarah Vaughan. To appreciate the full richness, power and range of her voice, you have to hear it live. In many great standards — *You're Blase*, *My Funny Valentine*, *Dindi*, Tadd Dameron's *If You Could See Me Now*, *Just Friends*, *Lush Life*, *Misty*, *Send In The Clowns*, and so on — she toyed with the melody, executing breathtaking drops into her sonorous low register, working the outer reaches of her little girl-like soprano voice, often levelling out with magnificent, long held notes which seemed so perfect, it was hard not to choke with emotion.

She had such an intoxicating effect on her audience that the dotting fans became an irritating part of her performance. They applauded in all the wrong places; whenever she sang a little scat phrase, or modified a line; whenever they recognised the song; whenever she mentioned the name of a composer; and so on. Delighting in such warm acceptance, a bemused Sarah began working the audience playfully and, at times, her virtuosity ran riot, with her vocal gymnastics less measured the more her admirers fell about.

This was the only concert I saw where, in pop concert style, people rushed the stage, so that Sarah Vaughan could clasp hands with her adoring fans. They, indeed we, all loved her to distraction.

One of the most rewarding nights of the festival took place on July 3 at the Town Hall, when a concert entitled CBS Presents enabled various artists signed to that record company to show their wares. The stars of the show were the recent emigre Paquito D'Rivera and the American Arthur Blythe — both being promoted by CBS as brilliant young stars of the alto saxophone. One CBS representative told me that Blythe is the most outstanding alto saxophonist since Charlie Parker.

D'Rivera and Blythe appeared with their own groups and, undoubtedly, they were both stunning players of the instrument, full of fire and abundant technique. I can't say, however, that I cared for their respective groups. D'Rivera's band played frenetic Cuban-type jazz/rock fusion which, I suppose, CBS intends to sell to a new young generation of rock-oriented jazz fans. At times I thoroughly detested the music, and felt put out that a celebrated player, at a blaring volume, could convert the alto saxophone into such a screeching instrument.

Arthur Blythe, being styled to capture the avant-garde market, had, in addition to himself, an unusual group comprised of tuba, electric cello, drums and guitar. The sound



*l.t.r. Phil Woods, Paquito D'Rivera, Arthur Blythe, Art Davis (bass)*

mix gave the tuba player little hope of adequately filling the role of an absent bass, and the cellist warbled aimlessly and endlessly through ensemble and solo choruses, at a volume level which left little space in the music. There was a suggestion of collective free improvisation, and indeed the music erupted from time to time into dissonant and atonal chaos. At the time, I felt much of the music was worthless, but I had to admire the musicians who played with commendable endurance and an air of profundity.

By the first interval I was wondering about the madcap direction of contemporary jazz but, as happens increasingly these days, the concert was saved by a redoubtable old-timer — the alto saxophonist Phil Woods. In an inspired move, CBS had invited this distinguished Parker disciple and self-declared bebopper to appear alongside the two new young lions. Accordingly, the three altoists appeared with an orthodox rhythm section: John Hicks (piano), Art Davis (bass) and Steve McCall (drums).

In some of the best jazz I heard all week, they ripped through Charlie Parker's *Hothouse*, and then each played a ballad. D'Rivera did *Lover Man*, Woods caressed *You Leave Me Breathless*, and Blythe brought the house down with *Lush Life*. Although D'Rivera and Blythe have unusual ideas and say much on the alto, they are both essentially erratic and over-energetic players. I felt that Phil Woods — by far the least demonstrative of the three musicians — had enough elegant jazz feeling, and played such relaxed, supremely in tune, and cleanly articulated solos, that he decisively won the round.

Later this year, we can all judge for ourselves; CBS was recording this concert, and intends to issue a live album.

The last set of the CBS evening, a short one by the Gil Evans Orchestra, was much-criticised as being under-rehearsed which was, to some extent, true. Nevertheless, I enjoyed this set as much as anything else presented at the festival.

Gil Evans was an endearing elderly figure, dressed in desert boots (no socks), cut-away blue jean/shorts, and yellow shirt. To match his appearance, his music, performed by two trumpets, one saxophone, two trombones, two keyboards, drums, guitar and electric bass, was always moving into weird and delightful areas, continually surprising the listener.

One of his tunes was a rich, slow blues which had such dignified momentum and long-developmental trajectory that I felt that each bar had been suspended so that the melodic and harmonic possibilities therein could be fully examined. Hannibal Marvin-Peterson's trumpet solo took the piece to a momentous climax.

Later, Lew Soloff played an unforgettable piccolo trumpet solo over an outrageously eccentric funk piece. When the band finished abruptly after 45 minutes, the audience could have devoured another hour of this beautiful music. But



# THE KOOL JAZZ FESTIVAL

then, Gil Evans was the one artist not being recorded by CBS that night - such are the vagaries of selling music.



Gil Evans

Without doubt, the return of Miles Davis was the most eagerly-awaited jazz event in years. His two concerts on July 5 were sold out weeks before, and good seats were the most expensive of the festival, \$25 each. His new group consisted of Bill Evans (saxophones), Mike Stern (guitar), Marcus Miller (bass), Dominique Cinelo (percussion), and the one survivor from early times, Al Foster (drums).

The quintet played for an hour at the first concert and for 85 minutes at the second. I attended the second performance. Typically cantankerous, Miles refused to allow the support artist Blood Ulmer to perform, which some said, unkindly, was motivated by the great man's desire not to be upstaged by a group playing similar music.

If this was true, there was some reason for Miles's anxiety. Certainly the sound of his trumpet, either open or with the harmon mute, was sweet. With a transistor microphone attached to his horn, he was able to move freely around the stage, hunched over his instrument, playing it always pointed directly at the ground. He presented a surreal version of *My Man's Gone Now*, but otherwise the tunes were unrecognisable. The audience hung to every note, devouring greedily even the most trivial of his warblings. He had great presence, and his delicious sound, which has changed the direction of jazz so often, was entirely intact.

On the other hand, the music around him was undistinguished: long guitar raves from Stern, who was no more than a standard jazz/rocker, boring conga solos by Cinelo, and agreeable funk bass from Miller. Occasionally the saxophonist Evans took off in a style not unlike that of David Liebman, but he is at most a developing player. Foster (drums) was the only musician anywhere near the standard one expects of a Miles Davis group.

Many of us, no doubt wishing to savour as much of Miles himself as possible while he was there live, might have been unduly impatient with the other players. But it was a big occasion and, in my view, the sidemen failed to deliver. The media had excessively built this concert up and, regrettably, it turned out to be a huge show business event rather than an artistic triumph.

However, I feel that we have not heard the best of Miles. At a reception for him given by CBS, I was able to hear a

preview of Miles's forthcoming LP, *The Man With The Horn*, and it sounded very good indeed.

I flew to the United States with Pan American Airways, and would like here to put in a word for the airline. Through the personal interest in jazz of their Regional Managing Director for the South Pacific, John P. McGhee, Pan Am now plays an important part in promoting various Australian jazz activities. So, they are sponsor for the Peter Stuyvesant Sydney International Music Festival, and assist Greg Quigley to run his summer Jazz Clinics.

Moreover, they now fund the Don Banks Memorial Scholarships along with the Music Board of the Australia Council. The first of these enabled the two young musicians Dave Panichi and Brent Stanton to study in the United States.

Proponents of local jazz should be aware of Pan Am's role here, and be grateful that an American company is doing so much to stimulate the art form in Australia.

The June edition of the Pan Am Clipper magazine, available on my flight to the United States, had a stimulating and lengthy article by Steve Bloom on the Kool Jazz Festival, and the artists who were to appear, along with impressive coloured photographs of many of them.

Also, the selection of jazz tapes available on the 747's audio program was unusually comprehensive, ranging through jazz/rock fusion, MOR easy-listening jazz, acoustic swinging jazz, the avant-garde, the big bands, jazz vocalists and so on.

Therefore, when I arrived in the US, I was certainly in the mood for American jazz. I would suggest that any reader of the magazine going overseas would do well to travel with Pan Am, as they offer a number of specific benefits specifically for the lover of jazz.

I understand that the Kool Jazz Festival had a budget of \$1.15 million, and ticket sales amounted to \$1.16 million, enabling the festival promoter George Wein to make a modest profit of \$10,000. This meant that Kool cigarettes did not have to make up any losses, which is part of their sponsorship deal, and Wein's additional profit came from the fee paid by Kool to have their name on the festival.

As an Australian on his first visit to New York, I felt that this massive event was a considerable achievement. Of course, it does not have much of a real festival atmosphere, as the concerts take place in a number of far-flung venues throughout New York and New Jersey, and there was very little avant-garde or new music. Moreover, the large venues like Carnegie Hall and Avery Fisher Hall have highly suspect acoustics for jazz. In many ways the best jazz I heard in New York was being played in supper clubs, bars, restaurants and dives throughout the city. But, that's another story.



Miles Davis

JAZZ





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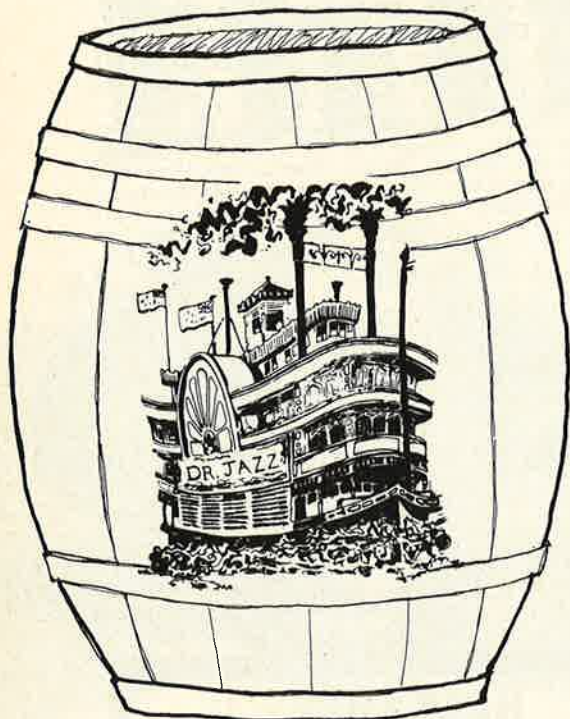




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Since its inception, JAZZ has contributed greatly to the local music industry, as each issue presents so much information for the jazz buff around the country, and as I recently read over my page in each of the previous issues, I felt that I had let off enough steam as far as the local record companies and commercial radio were concerned. I then realised a most important area that I had neglected and with the Editor's blessing, I must hasten to point out that while this complaint deals mainly with jazz, it does also include other forms of music.

For the months of June and July I was fortunate enough to travel overseas to the USA and during this time listened to radio, browsed through many record stores and also caught acts in jazz clubs as well as meeting old friends.

As I was staying with different people throughout the trip, who had a common interest in jazz, I felt it an appropriate enough way of showing gratitude for their hospitality, by giving them some Australian jazz albums. Kerrie Biddell,



Maree Montgomery

Billy Field, Don Burrows and Maree Montgomery were just some of the artists I included in my luggage, and as each friend played through their LP's and showed great enthusiasm, that was when the muck hit the fan! Compliments flowed freely with requests for more albums and more information about our talented Australians — what could I reply?

Just to satisfy my curiosity I visited Tower Records in LA (which incidentally works similarly to some of our own record stores, in as much as the staff policy appears to be 'I am not interested — go and find it yourself') and not one Australian jazz artist did I find. As a matter of fact under the heading "Australia" I located 2 LP's — one on aboriginal music and the other an album of Australian folk songs, sung by Burl Ives. I visited another large store, this time in San Francisco, and made use of the enormous catalogue that most American record stores use. Still there was no listing for Australian jazz artists. I looked in stores from the West Coast to the East Coast and while talking with a guy in a store in Houston, he like many others in the States, was surprised to learn that AC/DC, Air Supply and Joe Dolce, all of whom are very big in America, did in fact come from Australia.

While in Houston, the opportunity arose for me to be a guest on one of the radio stations, so I took a couple of Australian LP's that went over very well. After the programme, the announcer wanted more material — needless to say I could not help him. What the hell is wrong with the Australian record industry? All of them have local artists recording for them — *basically* they do not appear interested in distribution outside Australia.

Many of the stores I visited had enormous jazz departments and the staff were very well informed. It would have been so great to have been able to discuss with them the talents of our Australian jazz artists but again there was just no material available.

For many years I have imported records from one of our local firms, who in turn buys from a one-stop warehouse in the States. They do this as the orders are sometimes not large enough to buy direct from their American counterpart (some American distributors won't ship less than 25 of one title — fortunately not many of them have that attitude).

What is wrong with the local companies sending over a box or two of different titles for one of these warehouses to distribute? I personally will supply the names of a couple of these places. Better still, many of our local executives indulge in at least one trip overseas per year, attending some convention or other — why not take along a selection of records by Australian jazz artists? (Any excess baggage would surely be tax deductible).

Americans not only have an interest in our kangaroos and koalas, they are genuinely interested in our music and when you realise how highly visiting American entertainers think of our musos, it is a pity they are unable to buy any records by our people in their own country.

So again, when it comes to jazz, and in this particular instance, Australian jazz, we seem to have a negative approach to the whole scene. Joan Sutherland, Rolf Harris, Helen Reddy and Peter Allen, all of whom are Australian born, made it overseas on talent of one sort or another and as we are aware, there is a darn lot more talent here, appearing throughout the country in various clubs, winning new fans every day, let alone the numerous records they have made.

Over the years Australian radio and TV audiences have been more than generous with their enthusiasm for overseas artists and so too has the record buying public, but with the attitudes I've just mentioned — I'd hate to think the people that run these industries have the motto:— ADVANCE AUSTRALIA — but — LET'S NOT BE FAIR!

JAZZ



# Jazz Education: a confidence game

by Bobby Shew



This article has been made available by Greg Quigley,  
Director of the Australian Jazz Foundation.

Twenty years ago, the subject of jazz education as a part of our school curriculum was not only rarely heard of, but usually thought of as an unapproachable possibility. In addition, there were probably very few teachers who had sufficient background in jazz to successfully launch a programme for the occasional student that expressed an interest. However, today's music programme is so stage band conscious that it has become, in many cases, the "public relations tool or machine" for the success of the overall music programme as a whole. The last generation of educators have pulled up their bootstraps and jumped head-first into what I consider to be perhaps the most important hope for the future of not only the many aspects of the music industry, including education, but possibly for the continuance of the art form itself. And these educators have done so many times in spite of still lacking a jazz background, but have rather survived and flourished by excellent observation of those who were more experienced and allowing the energies of their students to keep the machine running, and thereby developing into extremely proficient jazz educators themselves.

The primary objective of any form of jazz education should be to produce a student who is able to *PLAY* jazz rather than speak, think, or write historically on the subject, though these can be of some importance. Essentially, the real product of jazz education should be a proficient 'jazz player' or more simply, a kid who can stand up and play not only adequate, but really good, well constructed solos that are *MUSICAL*. Too many times, the subject of improvisation gets overlooked and the band spends most of its time woodshedding ensemble passages in order to win the trophy at their next festival. Don't mistake me by assuming that I feel ensembles have a lesser importance than improvisation. It would be quite foolish of me to think so, but as an aside, I can assure you that a good soloist will more often be an excellent ensemble player whereas a good technician may not

be able to get his feet (or the band) off the ground. Duke Ellington musically stated that "It Don't Mean A Thing If It Ain't Got That Swing" and that, aesthetically speaking, is ground rule number one. The over-emphasis on competition becomes easily understandable when one looks at the current competitive emphasis in our society and then realizes the limited amount of practice time available to both students and teachers.

I'm an advocate of competition only to the degree that it doesn't take the place of what the kids could and should be getting out of the jazz and music experience. In the 20 or 30 annual clinics that I do, I very rarely see kids from the participating bands sitting out front listening to each of the other bands, except when they have already performed and are merely waiting for the final judgement. The available exposure to other bands and other kids' playing can be super-important to the expansion of the students' overall awareness of what's going on, and it can really be a big help to the teachers that observe too! But this, hopefully, would be done in a non-competitive attitude which should consist of a strong *GROUP* determination to do your absolute best and win while at the same time being willing to have someone else win too. When real learning occurs, everyone wins in the long run.

There's probably nothing sadder than to judge a contest where one band goes home cheering and feeling cocky, and 500 other kids feeling cheated, the victims of some injustice, and with long, sad faces and a huge grey emotional cloud hanging over them for perhaps weeks or months or even longer. I think that every student and teacher participating in a festival/contest should go home feeling forty feet high just on the experience of the music itself. Perhaps each band could receive a participation trophy which it can take pride in and eliminate the petty jealousies and hostilities that can arise from competition of this nature. It may seem innocent



at this level but it can be quite instrumental in planting the seeds for bad habits and feelings which can and usually do carry over into later years and will be less than beneficial toward a successful career in music. I see an incredible amount of trivial things like this that have completely wrecked good bands, destroyed friendships, and ended up with the loss of jobs for the musicians involved. *It takes a terrific drive to learn and win to make it in this business, but more importantly, it takes a high sense of ethical and moral obligation. You'll never make it in the long run by cutting your brother's throat to get a job.* Somewhere underneath all of the "games", music is a thing of great beauty and joy and this awareness is the determining factor in the kids future success and happiness through his or her involvement in music.

Personal involvement is a huge but vital subject in itself. I have seen large numbers of kids coming out of high schools & colleges that play well, it has sent me back to "the woodshed" in some cases. But through closer observation I have noticed that most are incredible instrumentalists technically, yet have very rarely enough, if any, roots established not only jazz-wise, but classically as well. The majority of the young trumpet players are struggling like crazy to play a double C, yet never sat down and listened closely to the likes of Clifford Brown, Charlie Parker, Kenny Dorham, and even more distressing, to Louis Armstrong. Sure, it's an asset to be able to play in the high register, but you can't make a decent living doing *ONLY* that and it's for sure that a high note doesn't qualify you as being a good or great musician.

With my private students and those at clinics (time permitting), I spend the majority of time working to make them more aware of the aesthetic or creative values of music. I do this generally by concentrating on how to listen to music through getting your mind "in tune" or interlocked with that of the players on the record and freeing your mind of methodical analysis at first then letting the music take you on a "journey" with the players. By doing this, the kids get involved with the music experience in a more creative rather than analytic sense. It is a very valuable technique to analyze scales and chords, but the prerequisite should logically be the personal involvement. I strongly favour the use of earphones when available for listening as it helps to eliminate outside distractions which interrupt the "trip". Even closed eyes has been extremely successful to heighten sensitivity. Nearly always, I can see and feel a student "come alive" to the emotional feelings of jazz and can sense his degree of understanding rise to great heights in a short span of time.

I jockey back and forth between structural analysis and aesthetics as both are vital. There are currently many improvisation methods available on the market the majority of which have made jazz so technical and scientific that the students of same essentially becomes a mathematical computer with limited or no sensitivity. *The methods that I generally advocate (second to just doing a lot of playing with guys better than you) are the ones that contain a play-along record with a good rhythm section as the practical experience a student gets from actually playing far exceeds that of the written text.* Let it also be said that this involvement does wonders for a good unity in playing ensembles and even more importantly, it lays the foundation for a more secure and confident attitude towards being a good soloist and a good "musician".

This brings me to the real "capper" . . . CONFIDENCE. What is it and how do you get some for yourself and for your students? I'm sure we all have at one time or another felt those "butterflies" dancing just below the rib cage and remember well how adversely it affected our ability to think, play, and communicate. In this business it's commonplace to experience this even for a great many of the seasoned pros. But a real pro will do a good job of hiding the panic from his

fellow musicians and the leader and more often will have developed a "system" of handling or eliminating it. A musician will also do his best when relaxed even though he may be playing with a great deal of energy and excitement. The relaxation must be there. Probably the most common source of this lack of confidence is self-doubt and/or invalidation and next to that is allowing yourself to be overly influenced by other people's evaluations of you and your abilities.

Many students feel they must compare themselves to the old pros and also feel a strong desire to prove themselves or impress their fellow players. Some of these are valuable but all things must have a balance. *The kids ought to compare themselves to the pros for the learning experience and awareness, but the "pro" should never take precedence over the student's own reality and feelings.* He must pursue his own point of view and realize that everyone else is hopefully doing the same thing. Again with my students, I work very hard to help the kids realize if, when, and how they subtly wipe themselves out. It really opens up the doors for them as far as maturing and gaining self-confidence. The key here is to stop finding so many faults with your playing while still realizing your current limits and exactly what you must do to improve.

A little cockiness is far better as a choice than apathy. Given sufficient rein to mature, the obnoxious and destructive qualities of over-confidence as related to the real ability, will dissipate and you'll find yourself with students who are highly able, talented, and enthusiastic about their music. It is through greater understanding of music that confidence comes up. Areas that are, for the most part, a mystery to the youngster will quite obviously hamper his attitude about his ability.

Another important area of attack is one of eliminating the "seriousness" that robs us of the enjoyment of life and music. I do feel that sincerity, devotion, and persistent hard work with eyes and ears wide open will bring about much more success than the laborious "seriousness" that we are often taught in our early years. In its place, we develop confidence not only in ourselves, but I think we all ought to help each other with this. I also feel that real participation in music should bring about lots of happy, smiling faces and when I see the opposite, I begin to wonder whether or not the kids are getting the best we can give. *TALENT IS A LACK OF BARRIERS*; let's help each other knock them down.

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# Overseas Reports

## U.S.A.

### ... East Coast

By Fred Bouchard\*

It seems appropriate to kick things off with a report on the granddaddy of all the American Jazz festivals, the 28th Annual Newport and now Kool Festival, still run, through thick years and thin, by Boston-raised entrepreneur, George Wein.

Wein had himself a fairly thick (or vintage) year in 1981, both financially (the festival grossed \$1.16 M) and aesthetically (marked by several well-produced specials, including the opening Tribute to Art Blakey and Portraits of Roy Eldridge and Art Tatum) and news-wise (with the return, after five years of silence, of Miles Davis).



GEORGE WEIN

The festival spanned its normal ten days, quite an expansion over early years (June 26-July 5) and encompassed forty events, ranging from eight intimate piano solo recitals in the dim and comfy Carnegie Recital Hall, to two blockbuster twoday marathons, each fielding a minimum of four-score musicians, at Saratoga Springs and — new this year — State University of New York at Purchase.

In the bewildering array of events, there was something for practically everyone. You could pat your feet to all manner of dixie at the Waterloo Picnic hosted by the lively New Jersey Jazz Society, and on the Staten Island Ferry jazz cruises. You could jitterbug at good old Roseland Ballroom in midtown Manhattan (where most of the musicians seem to live and most of the action

\* Fred Bouchard, based in Boston, USA, will be reporting every month.

devolves) to the swing of Panama Francis' Savoy Sultans — just back from conquering Scandinavia — and Mercer Ellington's Orchestra, with vocal spots from Gregory Hines and other cast members of the smash hit *Sophisticated Ladies* and sitting in from Ducal clarinetist Jimmy Hamilton, retired comfily in the Virgin Islands these days.

Fusion freaks got a full weekend of it at Avery Fisher Hall in the Lincoln Center complex: The Crusaders, Weather Report, and Miles Davis in a hot electric sextet with a bunch of youngbloods (including Boston-based guitarist Mike Stern and saxophonist Bill Evans), although preceding nights saw Davis disciples, Chick Corea and Herbie Hancock, in quartet contexts that were respectively tepid and exhilarating, renounce their once-vaunted electrification.

Big band enthusiasts, too, could hear the inextinguishable Lionel Hampton and the unflappable Gerry Mulligan leading large orchestras, with Nancy Wilson and Mel Tormé (and the George Shearing Duo) respectively. At Saratoga mixed into the fray, were Woody Herman's Young Thundering Herd, Count Basie Alumni massed, Mel Lewis Orchestra, Frank Foster's Loud Minority, while Herb Pomeroy's and Mel Lewis' Ensemble hit it at S.U.N.Y.

For singers, add Carmen McRae, Joe Williams, Ella Fitzgerald, Sarah Vaughan, Sippie Wallace, Linda Hopkins, Nell Carter, Sheila Jordan, Bobby McFerrin, Cab Calloway, Carol Sloane, Helen Humes, Johnny Hartman, and on and on . . . . .

You get the idea. It was a mega-bash. The only major school of music that has been effectively abandoned by Wein is the avant-garde. It has been left to flourish as it does best in late-night lofts, such as the congenial Soundscape, where — in an alternative effort which at least got mentioned in the programs of Kool — one could repair late (11 pm starts) to hear exciting violinist or drummer Charles Moffett's energetic family, a hot bunch of young Cubans or drummer Ronald Shannon Jackson's perilous pack of groundbreakers.

A couple of the more memorable concerts were, the duet pairings, which found Ira Sullivan and Red Rodney without their young rhythm section (two flaring trumpets, mostly), Lee Konitz and Zoot Sims on snaky sopranos, the electric and rhythm guitars of Wayne Wright and Marty Grosz chugging through oldies, Slam Stewart and disciple Major Holley humming, strumming, and bowing their basses in congenial conversation, Carol Sloane lightly accompanied by Norman Simmons on goodies



Ron Carter

like lyricized *Cottontail*, the front half of the old MJQ (John Lewis and Milt Jackson) paired felicitously in vital resuscitations of their own classics, and the rather limp, unrehearsed meanderings of Herbie Hancock and Ron Carter. Another was the solo recital of Joanne Brackeen, which redefined swing in terms of being contemporary and intellectual, with decisive vigor.

I was unable to attend Miles Davis's Kool Jazz Festival performances, but I had been in on his premiere in Boston just two weeks before. It's not uncommon for Broadway shows to take trial runs in nearby and knowledgeable Boston before attempting to make it in the Big Apple — and that was the case with the theatrical Mr. Davis, as well. But it seemed to work the other way around, as the Boston crowd loved the band's freshness whereas the New York crowd (and critics) thought Miles chops were down and the sidemen ineffectual. Neither seemed to be the case opening night in Boston.

The Creative Music Studio has been moving right along in rural Woodstock, New York for a decade now. The tracks they move on are mostly contemporary and improvisational, under the direction of German vibist/composer Karl Berger. As every summer, there were workshops and Master Class Weekends. This year Charlie Haden and Dewey Redman (half of *Old And New Dreams*) preside August 14-16, and Jack deJohnette and John Abercrombie (collaborators on some ECM records) run things their way September 11-13. For more information about this unique school, write CMS, P.O. Box 671, Woodstock, NY 12498.



Two Italian clarinetists celebrated their sixtieth birthdays in the last couple of months: Jimmy Giuffre and Tony Scott. There is news on both these guys.

Giuffre, for the last several years on the faculty of New England Conservatory, has been quiet on the recording and performing fronts during that tenure. That is about to change. With his continually expanding battery of horns (now including bass flute and soprano sax, but dropping the heavy baritone) Giuffre has put together a youthful quartet, including keyboardist Mike Rossi, bassist Bob Nischke, and his drummer of several years and a few Choice Records — Randy Kaye. The music is more electric, less eclectic, and generally more outgoing. There have been successful dates at Jazzmania in Manhattan and at Dandy's Jazz Revival, in Beverly, Mass. A new recording contract is in the works.

Tony Scott has been living in Rome, and spending as much time being a father to two youngsters as he has been devoting to music. He was on the scene in New York, hitting the clubs and sitting in with Buddy De Franco (they had little to say to each other in the fifties) and Bob Wilber and Jack Maheu. He has been busy in Europe, leading his own quintet around festivals (Nice, North Sea) and producing radio specials in Koln and Zurich with top expatriates like Kenny Clarke and Benny Bailey. He's back in the States to visit his aged Sicilian mother in Queens, he says, and is planning a tour of the US for the late fall.

## ...West Coast

By Lamont Patterson



FRANK SINATRA'S MAESTRO,  
VINCE FALCONE

Back in 1938 when Frank Sinatra was 23 years old and hustling up and down the avenues and cross-streets of New York City trying to sell his voice to radio stations, a lad by the name of Vincent Falcone was born in Syracuse, N.Y.

As Frank and Vincent grew, so did their accomplishments.

Today, with Frank carrying his 65 years rather well, his musical director/conductor is none other than a youthful, handsome "Boy From Syracuse", who will be 43 on July 11.

Comfortably seated in his tastefully decorated home, with several Sinatra mementos carefully displayed, Vince immediately put our interview in focus by saying, "It is every musician's dream to be associated with a known artist, and I happen to be with the world's greatest". It would be difficult to challenge the authenticity of Mr. Falcone's dedicated statement.

As they say in the music business, Vince paid his dues before attaining the ultimate. When he was 16, he became aware that there was a type of music other than Bach and Beethoven. This new sound was jazz and, with a very attentive ear, he would listen to the radio and play records of Stan Kenton, Count Basie and Tommy Dorsey, featuring the crooner, Frank Sinatra. The movie "High Society" with Frank, Bing Crosby and Louis Armstrong also gave him the urge to move into the inner circle of jazz.

It wasn't all that easy trying to get gigs around the eastern seaboard area, so he gave up piano playing and became associated with a local music store and as he put it, "made damn good bread, more than when I was playing in groups".

In 1972, Vince and lovely wife Connie decided to come to Las Vegas for a vacation. The Falcones fell in love with our weather and decided to relocate — leaving the snow drifts back in Syracuse with the owner of the music store — and get back to something he loved — playing the black and white keys.

After his 90-day waiting period with Local Musicians Union, Vince got the nod from Al Ramsey, conductor at Caesars Palace Hotel who needed a person to fill the second keyboard chair for Steve Lawrence and Eydie Gorme. Vince then worked in the Thunderbird Hotel, but finally found a steady 3-year job playing at the Dunes Hotel "Casino de Paris" show. In January 1976, he moved across the street to Caesars Palace as the house pianist and the first artist he played for was Francis Albert Sinatra.

Sinatra was sufficiently impressed with Falcone's musical ability that he subsequently asked him to go out on the road. After one year and the resignation of Bill Miller, who had been with Frank since 1952, Vince became musical director and conductor. His first appearance in this new role was at New York City's Radio City Music Hall in October 1978. There was a steady stream of cars on the freeway from upstate New York to Knickerbocker country on opening night to see the "Boy From Syracuse" appearing with the "Man From Hoboken".

Early in his career Vince decided to go to Paris, but he found that he could hardly live on what he was earning, playing in Left Bank jazz clubs and on US military bases. One day he walked by the Olympia Theatre and saw up on the marquee — "Frank Sinatra In Person". "Even if I had the admission charge, I couldn't have seen him because it was sold out", says Vince. Little did he know that 18 years later he would be giving the downbeat to "My Way".

Sinatra seems to have complete confidence in Falcone, leaving many duties for him to do. In the afternoon of an opening night, a rehearsal is called, but he Caesars Palace Hotel musicians are such pros and know the book so well that



Frank Sinatra Pic: Courtesy Encore Magazine

a lengthy rehearsal is not needed. Frank will drop in for a sound check, make any last minute changes in dynamics or go over new material. "He is a perfectionist when it comes to pacing and is never wrong in selecting the right tunes to follow each other," Vince was eager to point out.

Frank has reorchestrated and is now into more of the Big Band sound, using Billy May, Nelson Riddle, Quincy Jones and Don Costa arrangements. Along with Vince, permanent personnel who travel wherever Sinatra appears are Irv Cottler on drums, Gene Cherico on bass, Charles Turner on lead trumpet and Tony Mottola on guitar. When Frank did his appearances in South Africa and Argentine recently he took with him 16 musicians from New York City.

The Falcones have two young, handsome boys — 13-year-old Jeff, about whom Dad proudly says "He has the potential



of being another Buddy Rich or Gene Krupa," while 10-year-old Danny, who "has great ears, is more interested in becoming a veterinarian than a pianist".

Vince's lovely wife Connie describes Barbara Sinatra as "a very kind and considerate person who makes everybody she meets feel at ease. A charming hostess".

Falcone is sincere when he says, "it's a pleasure going to work each night — even though the responsibility is big, the rewards are immense". It must be indeed gratifying to possess such respect and rapport with the century's Number 1 singer.

Fellow musician Bobby Scann, who plays first trombone with the Caesars Palace Hotel Orchestra, puts it this way: "Vince Falcone is a natural conductor, due in part to his high level of musicianship as a player". . . This Jazz Critic agrees.

## ROYALTY DIGS JAZZ

We all know that the royal wedding of Prince Charles and Lady Diana on July 29 was seen around the world by millions and millions, displaying the ultimate in pomp and circumstance, but how many of you know that the Prince digs jazz?

Last December, Peanuts Hucko, the great swingin' clarinetist, had the honor of playing for the future monarch of Great Britain at a Lord Mountbatten Benefit, paying a tribute to Louis Armstrong, in London's Royal Festival Hall.

The name Peanuts Hucko is not new to the British. It was 37 years ago, on the same date of this glamorous royal wedding, July 29, that Peanuts appeared as soloist with the Glenn Miller, WWII, Army-Air Force Orchestra.

There is another jazz related story coming out of Buckingham Palace history

## "WAY DOWN YONDER IN NEW ORLEANS"

When this columnist's good friend Louis Alter wrote, *Do You Know What It Means To Miss New Orleans?* he must have had in mind two legendary jazz giants, Louis Armstrong and Pete Fountain. These two natives of the Crescent City were self-taught and became experts on their respective instruments, the trumpet and clarinet. Pete celebrated his 51st birthday on July 3 and "Ol' Satchmo" would have been 81 on July 4.

Clarinetist Peanuts Hucko stated in a recent conversation that one of the finest compliments Lawrence Welk gave him during the two years he was on his TV Show was that he was sounding more and more like Pete Fountain. A musician couldn't ask for a better introduction with 40 million people across the nation watching and listening.

book. Edward, the Duke of Windsor who married Wally Simpson in 1936 and great uncle of Charles, loved the Big Bands and collected all the recordings of Ray Noble, another noble Englishman. In 1935 Ray opened in the swank Rainbow Room atop Rockefeller Center in New York City with these heavies: Glenn Miller, Claude Thornhill, Charlie Spivak, Pee Wee Erwin (who passed away last June), Johnny Mince and Milt Yaner, now residing in Las Vegas.

It would seem that some Royalty digs jazz . . . . Let's hope that the future King and his lovely Lady will have the same happiness in life as that which Ray Noble and Peanuts Hucko, and many others, have brought to music lovers around the world . . . Long live the King and Jazz. L. P.

Pete, too, was with Lawrence and owes at least some of his gold-plated clarinets, three Mercedes and palatial estates to his years with the man who sells a lot of Geritol. Fountain left Welk at the peak of his popularity, but since then he has had a lucrative recording career and is currently playing at the Hilton Hotel in New Orleans. Pete has had an agreement with Sinatra for years. Frank heard his vocal recording of "Sunday In The Country" and promised that if Pete would swear off singing, Frank wouldn't take up the clarinet.

When one thinks of "Pops", as he was affectionately called in his later years, the tune *When It's Sleepy Time Down South*, comes to mind. This was Louis' theme and we used to sit up front in Downtown Connie's Inn, off Broadway, in New York City, in the 1940's waiting for him to hit that first note on network-radio.

In 1950, after returning to Washington, D.C. from living 5 years in Rio De Janeiro and having sufficient samba music to last a long time, my evenings were spent in the Blue Mirror on 14th St. listening to Mr. Armstrong and his quintet.

Louis left us in 1971, but will always be remembered as an astonishing musician because he played with such authority, firmness, power and sureness. He invented the fusion of poignancy and strength. The last time this columnist heard him was in the Empire Room of the Waldorf-Astoria Hotel in New York City when he had to be helped on and off the stage.

The jazz world will always remember Louis and Pete as having come from "Way Down Yonder In New Orleans", which isn't a bad place to be from.

## PATTERSON PATER

For the benefit of Australians who might be coming here on holiday, I'll pass on to you these recommendations. . . At the Tropicana Hotel is a fast moving revue called *Let Me Off Uptown*, taken from the great recording trumpeter Roy Eldridge and singer Anita O'Day made with Gene Krupa in May 1941. This musical salutes some of the jazz giants like Duke Ellington, Errol Garner, Fats Waller, Dinah Washington, Nat (King) Cole and Lionel Hampton. The tariff is a two-drink minimum, \$5.75 . . . The Speakeasy Club has jazz from 8pm to 8am . . . Kirk Stuart and his trio, and an excellent one, is at the Desert Inn. Kirk sings and plays piano like Nat (King) Cole. In August he played a tribute to Count Basie on his 77th birthday . . . Page Cavanaugh, a perfect pianist and well-known in jazz circles plays nightly at the Union Plaza Hotel. Page recently honored Duke Ellington on his natal day . . . Tenorman Sam Butera who used to be with Louis Prima makes the stage at the Frontier Hotel his home when he isn't in Atlantic City.

Lots of jazz in and around Los Angeles. At the Hollywood Bowl on Sept. 9 is a *Salute to Dizzy Gillespie* with Quincy Jones as the master of ceremonies. Features will be Toshiko Akiyoshi, Willie Bobo, Al McKibbon, James Moody, Luis Peralta. Lew Tabackin and Toots Thielemans. On September 16 is an evening with Cleo Laine and John Dankworth with special guest Clark Terry on trumpet. . . . Next issue we'll give you the San Francisco jazz scene.

As you know, this is my debut in your Jazz Magazine and I'm looking forward to serving you Australian fans with news that will be informative and entertaining. I'm delighted to be with you . . . . . Cheerio . . . . . Lamont.



THE PRINCE DIGS JAZZ. . . . CHARLES CHATS WITH INTERNATIONALLY-KNOWN CLARINETIST, PEANUTS HUCKO, (center) BACKSTAGE OF LONDON'S ROYAL FESTIVAL HALL, AFTER APPEARING AT THE LORD MOUNTBATTEN BENEFIT, 'A TRIBUTE TO LOUIS ARMSTRONG'.



# ...out to lunch in New York

By Peter Smetana\*

First stop New York City. What a wonderful town! It definitely is the centre of the cultural world in that anything important that needs previewing for critical acceptance will be seen in New York first.

Let me describe a number of magical musical experiences which remain clear enough to recapture that New York feeling.

Cecil Taylor presented his new unit of Jimmy Lyons, William Parker and Rashid Bakr — a new rhythm section which on the night didn't entirely transmit to Cecil that energy level or sensitivity on which he needs to build his tonal and heavily percussive patterns. Nevertheless, individually they were first-rate, Jimmy Lyons putting in a workmanlike and entirely compatible performance, obviously showing that he has been with Cecil since the earliest days. William Parker on bass has incredible technique, demonstrating in his solos a lyrical feel not unlike that of Jimmy Garrison.

Rashid Bakr was, I felt, entirely too light and mainly used splashes of colour to accentuate or play around Cecil. I guess the thing that Cecil misses is the explosive and dynamic Shamon Jackson, who was in Cecil's last group and continually pushed, prodded and generally challenged him to come up with something. Nevertheless it was entertaining.

On one night I went down to Sweet Basil's, a popular jazz venue in Greenwich Village, and heard Frank Foster's band with Micky Tucker (piano), Earl May (bass), Roy Haynes (drums), with Charles Brackeen sitting in for a few songs. It was essentially the same groove as when he was in Australia: very relaxed and laid-back, and for the two hours I was there, they didn't get into much. But then these men have nothing to prove. They just have a good time, and their consummate professionalism will not allow them to play anything less than good.

Next night I saw Tito Puente's septet with the incredible Patato Valdez on congas at Fat Tuesday's. They played very hot South American music with Tito on vibes. I couldn't stay still in my seat.

Also I saw a trio of Jemeel Moondoc (tenor saxophone), Khan Jamal (vibes), and Ellen Christi (voice). This was a little esoteric for me but Jamal was hot! I would love to hear him in another setting, as the records on which I've heard him don't really give him much space.

After this I walked down the street and met Rashid Ali, whom I met last year in Europe. He invited me in to hear a jam session with a new saxophone player he is currently working with. As I was on my way to another Cecil Taylor concert I wasn't sure I could spare the time, but I'm glad I did. This turned out to be one of the unforgettable musical experiences of my life. There were only two of them for the whole night, but nothing was missing. This young guy, aged 23, got on the stand after Rashid had softened up the small audience of about 15 for a few minutes, and proceeded to take the saxophone apart.

To say that he plays like John Coltrane is at once true and also misleadingly cruel. He purposely did a Trane bracket and every inflection, slur, run, sheet and intonation was there, but he is the first Trane copy I've heard that also has Trane's edge. He then got into his own music. It had today's feeling, but also he had the whole history of music in his playing. I have not heard such a powerful, rational and emotional voice in music for years, and I believe that after the "out" playing settles down, which it is doing, this man will be a force to be reckoned with.

If this wasn't enough, he then sat down and played the piano in the same way with a technique that was definitely classical in approach, but modern in feel, and very "out". He later told me that he studied classical piano for 14 years. After a short break he then picked up his electric guitar, which is his main instrument, and accompanied his own singing. He writes beautifully tender songs. His solos were a mixture of the post-Hendrix generation with a liberal peppering of the guitar's greatest innovators. The man's name is Arthur Rhames.

Rashid Ali was also brilliant and his technique, energy and invention have not diminished since the years when he was John Coltrane's drummer and if anything he has developed his ideas so that he plays equally well in today's music with its boogaloo beats and generally free-er concepts. On a visit to his place later, he played me some tapes of three or four totally unrelated groups he has formed, and the only thread between them is his growing strength as a writer and arranger.

One of the tragedies of the music scene in the USA is that Rashid very rarely gets work because he is regarded as "Trane's drummer" and few care to see that, like most trail-blazers, he is still as inventive as ever. Only the Moers Festival seems to realise his work and continually books him with various groups.

The following evening I went to Bradley's, a great little bar where Hank and Sam Jones were playing. I was completely knocked out with how these two old pros played, with such ease, grace and solid, no monkey-business attack. More than anything else, when one hears these artists play, one can tell the difference between New York City and the rest of the world's jazz scene. There are thousands of musicians who can play the same lines in the same style, but very few can play with such conviction.

Before I left I also got to hear the 64-year-old Tiny Grimes on guitar with his quartet. He is a veteran of groups in the 1930s, 40s and 50s, most notably those of Art Tatum, Charlie Parker, Coleman Hawkins and Slam Stewart. It was simply the blues, laid-back, relaxed and swinging, with a sort of honesty that is seldom heard today anywhere.

I saw many other groups, both established and experimental, and chatted to as many again. But to continue would be out of the scope of this article. Soon, I was on a plane to Moers, West Germany.

\*Peter Smetana visited New York in late May, 1981.

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# reporting from...

## ...Adelaide

By Don Porter

Over the last two months visits by overseas jazz artists slackened off somewhat although the Tex Beneke Orchestra packed the Festival Theatre for its two performances. No doubt the major feature was the feeling of nostalgia that the occasion stirred.

But that aside, and despite the fact that I have never considered that the Miller band contained the jazz elements of other bands of the late '30s and early '40s, two factors impressed me.

Consisting, as it did, of several former members of the Miller bands, Beneke and his boys succeeded in capturing some of the atmosphere, excitement and sounds of the classic swing period. Secondly I thought the Australian contingent in this US/Australian outfit performed extremely well — particularly the reed section.

A couple of weeks ago I went down to the Southern Jazz Club and heard a quintet which truly lived up to its name — "The Entertainers". Frank Mulders (bass), Bill Clarke (reeds and flute), his wife Fay Clarke (alto and vocal), Graham Schrader (piano), and Ian Bradley (drums) dispensed a brand of jazz reminiscent of the tight, swinging little "Cafe Society" outfits that one could hear in New York some years back.

Bill recently returned from a visit to Canada where he did three gigs with the Vancouver Jazz Club. And a lively organisation it sounds. Bill told me the club has 14,000 members, own their own premises, pay their manager \$20,000 per annum, and present live jazz (mainly in the traditional/mainstream idiom) six nights a week. This is quite an achievement.

Harking back to those figures coming out of the Tavistock Research survey that I quoted in the last issue of "Jazz". They showed that while 37.9% of respondents indicated that they like to listen to jazz, only 13.5% of them attended live performances.

It would seem there is a potential untapped audience for jazz although the reason for their non-attendance is not clear. Admission prices, proximity of other tours, venue, or style of jazz? Probably a combination of these elements, but insufficient data is available. Certainly the Tavistock survey made no attempt to define "jazz" — and here lies the rub.

Maybe "Jazz" and/or some of the promoters, media writers and radio jazz broadcasters, together with jazz clubs, could conduct a survey to try to ascertain those overseas (and local) artists with the largest audience potential. With the important proviso that "quality" and "quantity" are not synonymous terms.

While the Australian Broadcasting Commission plays its part in presenting jazz music over the airwaves — in S.A. Eric Child and Ian Neil can be heard on AM and Jim McLeod on FM — one shouldn't overlook the work done by public radio.

If Eric Child is the elder-statesman

of ABC jazz then Trevor Wilson, the "Jazz Collector" of 5UV in this State, is the doyen of public radio. Trevor has been conducting his hour-long session for several years now and never fails to present an entertaining and informative program. No doubt his training as a historian (he occupies the Chair of History at the University of Adelaide) helps him to dredge up those interesting little facts on all the artists he presents.

Trevor is supported in the following two hours by a band of volunteers operating under the generic name of the Jazz Co-op. The three hour program goes to air every Sunday 12 noon to 3 p.m.

Also on Sunday 5 MMM-FM features jazz from 9 a.m. to 11 a.m. with Adelaide's most enthusiastic big band expert Tony Bretherick spearheading the team.

Finally ethnic radio 5 EBI FM has Angelo Amato presenting "Eurojazz" each Tuesday night from 11.30 p.m.

From commercial radio — silence! As far as the ABC is concerned — one debit and one credit. Jim McLeod's "Jazztrack" has been cut down from five nights a week to four. Protests may be forwarded to the appropriate address.

On the credit side, but still in the early planning stages, is a series of ten TV and FM simulcasts to hit screen and air early next year. The programs will feature both visiting and Australian jazz artists.

Following a successful seven months debut the Jazz Action Society is looking ahead to its next year optimistically. At the recent Annual General Meeting Dave Rigby was re-elected as President, with Patricia Field retaining the post of Secretary.

By the time these jottings go to press Joe Henderson, followed by Art Pepper

will have visited the Sunny (sic) South, while September 27 will see the return of Dave Liebman.

On June 25 Paul Furniss and his San Francisco Jazz Band fulfilled a successful engagement at the Southern Jazz Club which was also the venue for Melbourne's Storyville All Stars on August 27.

For me the biggest news is the visit of Ruby Braff and Ralph Sutton to the Brisbane Jazz Expo — October 9 to 11. Ever since I heard Ruby Braff and Hank Jones at Tony's Place, New York, in 1972 I've been trying to get promoters interested in an Australian tour for the great cornet player. Braff and Sutton will be appearing in Adelaide on October 16.

With kind regards to Ruby Braff, I remain, yours in jazz.

### P.S. ADELAIDE JAZZ VENUES:—

- TUESDAY** Walkers Arms — Dick Frankel's Jazz Disciples  
**WEDNESDAY** Oriental — Capt. Sturt's Old Colonial Jazz Band. Britannia — The Adelaide Stompers.  
**THURSDAY** Highway Inn — Southern Jazz Club. Waymouth Tavern — Small Hours (The only regular weekly modern jazz venue)  
**FRIDAY** Sussex Hotel — Dick Frankel's Jazz Disciples. Union Hotel — Adelaide Stompers.  
**SATURDAY** Walkers Arms — Afternoon — Dick Frankel's Jazz Disciples. Family Hotel — Evening — Adelaide Stompers.  
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## ...Brisbane

By Mileham Hayes

### *Pandemonium and chaos reigns!*

We are in the midst of organising our fifth festival to be presented by Peter Stuyvesant in October. No, it's now more than a festival; it has expanded into an "Expo" for want of a better name. This is in preparation for the big event with the Commonwealth Games next year. We are not sure how many parts we will get completed this year but the separate divisions are: 1. Conference, 2. Workshops/clinics, 3. Concerts & performances, 4. Informal sessions/discussions, 5. Lectures, 6. Film Festival, 7. Trade Exhibition.

Of them all the Conference is potentially the most exciting but more of that later.

The whole thing is only made possible by sponsorship and we are most grateful to Carlton United Breweries, The World Record Club, M.I.M. Holdings, Schweppes and Qantas.

As to international guest artists we have our old friend Ralph Sutton on piano with Ruby Braff on trumpet. At the same time the Perth Jazz Society is bringing out Bob Wilber with his singer wife Pug Horton and fortuitously their visit combines with Ralph and Ruby's.

As readers know Ralph and Bob played for many years together, lately in the World's Greatest Jazz Band. Also in Australia at that time, and we are desperately trying to find the funds to get them, Dave Liebman and Richie Beirach and, as well, Mal Waldron. It may come as a surprise to remember that Mal Waldron was Billie Holiday's last accompanist.

As to Interstate bands, they include the Graeme Bell All Stars, the Bob Barnard Jazz Band, the Mike Hallam Hot 6, the Keith Stirling Quintet (all from Sydney), the Fortified Few from the A.C.T. and the New Harlem from Melbourne.

There are so many Queensland bands that it will be quite difficult programming them.

The Expo starts on Thursday, October 8 with a Press Lunch and then a private party on Thursday night. On Friday, "Lunch" begins around midday and continues on till about 3 a.m. Friday night the Cellar is always packed but on this night there will be rotating bands. However this is also the night for a public concert at Brisbane City Hall which is just up the road from the Cellar and usually the crowd comes down afterwards.

A feature this year will be to stage jazz in the streets outside the Cellar. A marquis is being erected in the grounds next door,



and we will provide free jazz to whomever comes to listen.

We had hoped to shift the Expo then down to Surfers Paradise. But last minute hassles with the Landlord have prevented the Gold Coast committee from going on with their new Cellar. At this moment it is not ruled out that the Conference won't be there, but it is unlikely.

As to the Conference, there has been an amazingly positive response. The Queensland Minister for Culture has agreed to open it, Don Burrows is flying back from a tour of Victoria, Kym Bonython is flying up from Adelaide for the day, so to is Frank Johnson from Melbourne, whilst Graeme Bell is delaying his departure for Cairns to attend.

The Conference is an attempt to get all parties interested in jazz into a mutually constructive dialogue. On one hand, there is the disorganised rabble of jazz, whilst on the other, there are the superior but uninformed Government funding bodies - or so it appears to a perplexed media, trade and interested public, who will also be invited.

There seems to be an opinion by our classical overlords at both Federal and State level, that they know better than we poor jazz folk. I was told at one meeting that the institutional teaching of jazz was to be backed. When I enquired as to whether one graduate could be named who had contributed in a major fashion to jazz I was informed that "that's not my field"!

On further enquiry they stated they had jazz advisers. But I asked Australia's most famous musicians if they had been so asked to "advise" and they all said "No". So I went back to the Font of Funds and they then admitted that indeed they had never asked any of these people.

Yet, these musicians had spent some 30 years in thinking about jazz in Australia and putting their theories into practise. It seemed to me to be quite stupid that these great musicians had never been approached, and asked how they thought jazz should be taught or funded in Australia. In case you are wondering, I am talking about Don Burrows, George Golla, Ade Monsborough, Frank Johnson, Graeme Bell, John Sangster, Bob and Len Barnard. Not one of these has been approached by the organisations whose responsibility it is to fund jazz in Australia.

Similarly, here in Queensland I notice that we are to get a "jazz teacher" in the schools. I am at a loss to know who will appoint this teacher or what his qualifications are. No one in the jazz world in Queensland knows anything about it.

That is not to say it is not a good move or the teacher may not be great; or that jazz should not be taught in institutions. But I do think representatives of the jazz clubs, out of mere courtesy, should have been consulted.

Now this is a very ticklish and vexed question. The public servant cannot afford to chance his arm, but has to creep cautiously doing things that will not attract the attention and potential displeasure of his Minister. As such, it is good and correct to fund the arts which may bring MBE's or OBE's but it is obvious there is no birthday honours in

jazz. Therefore he has to make it respectable and fund only those things which in the view of our society should be funded.

This is not being facetious; it is an awful problem for the public servant in which to find himself. However, he must be encouraged by responsible people that there are other ways and that it is time jazz took its rightful place in the arts.

At present, with the current adulation of youth going on in Australia, we are going to get a surfeit of overindulged adolescents able to play flyspecks at forty feet with instruments that most of us would have given our eye teeth for, and yet very few, if any, will be able to swing or 'say something'.

The various funding bodies rationalise this with predictable excuses, but the fact remains that they are in danger of funding the cosmetic face but not the heart or brain of Australian jazz.

However, they are making an attempt as best they know. Now jazz itself should get off its backside and help these Government departments formulate the best approach from both points of view.

It is these views from both sides of the fence that should be heard at such a conference so that we can all get together and formulate some national platform for the betterment of jazz.

At present, jazz is so factionalised that it is a true case of divide and rule. Jazz is so busy fighting for the crumbs that it misses the whole immoral crime that is being unconsciously perpetuated by the



Ralph Surton

classical art forms which take the majority of the funds allotted for music in Australia.

Anyone interested in further information on the Expo can write to the Australian Jazz Expo, 170 Gaskell Street, Eight Mile Plains, Q 4123.

Any band wishing to venture north please let us know.



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Bruce Cale

## ...Canberra

By Carl Witty

Canberra's modern jazz aficionados will be delighted to welcome the band *Double Identity* to the local scene. It is unique in Canberra in that each of the four members are professional musicians of long standing with a wealth of diverse experience.

Colin Hoorweg (drums) and Dave Kain (guitar) need little introduction to Canberra audiences.

The band's pianist, Vince Genova is a recent arrival from the United States and John Twigg, (acoustic bass) returns after seven years in Adelaide. It has been some time since a Canberra-based band has featured the acoustic instrument played in the modern style.

*Double Identity* is thoroughly entertaining, yet uncompromising in repertoire. One would be unlikely to hear a hackneyed standard tune or "cocktail jazz" interpretations from this ensemble.

Original compositions account for an increasing proportion of their repertoire. Their sound is tight and has a pleasing lack of the superfluity evident in many less rehearsed local combos.

The Canberra jazz audience would be well advised to catch *Double Identity* in action before this committed quartet is lost to greener pastures.

### THE CANBERRA JAZZ CLUB

The Canberra Jazz Club enters its second decade with a committee composed of some new faces and the inevitable hardworking stalwarts.

After a year's venue-hopping the CJC has settled upon the popular Southern Cross Club as its home base.

In recent months the Cross has featured its own jazz program with name bands imported from interstate. The Jazz Club's move will tend to centralise jazz activity in Canberra.

The CJC's first meeting at the new venue proved successful with a capacity crowd that seemed to appreciate the intimate, but at times cramped, atmosphere. Information regarding the club's activities is best gained by paying the modest membership fee and receiving the regular club newsletter.

The flurry of jazz activity that included visits by Oscar Peterson, Eberhard Weber and innumerable Sydney bands has ground to a halt, and the national capital now appears to have gone into winter recess. . . . This is a time to blow the dust off our record collections.

### WHAT'S ON IN CANBERRA:

Hotel Dickson - Federation Lounge - Dickson. Saturday afternoons 4-8PM "The Fortified Few"

The Boot and Flogger - Kingston - Tuesday nights - jazz from time to time (see local press)

Friday nights - 9-10PM "Double Identity" (see article this issue)

The Contented Soul - Phillip Thursday and Friday nights - 8-11.30PM "Pierre's Hot Four" or "Fat Cat City Five"

The Finnish-Australian Club - Macquarie Thursday - 7-10PM "Fat Cat City Five"

The National Press Club - Barton Saturday nights - Graham Coyle on piano

The Pot Belly - Belconnen Saturday - 3-6.30 Marilyn Mendez and Mainstream

The Labor Club - Belconnen Second Sunday of the month - 1.30-4.30 PM - Various bands

Bogart's - Civic Friday and Saturday nights - Sallie Sallis with Charlie Russell Trio

Canberra Jazz Club Southern Cross Club, Phillip, or as advertised. Periodical meetings (see local press or contact Margaret Moriarty on 81 6258).

## ...Illawarra

By Geoff Reedy

Jim Denley, Nick Dooley and Peter Reedy are three local musicians whose foresight and enterprise have helped brighten the jazz scene here in Wollongong.

Their approach to Community Arts Officer Geoff Doyle resulted in grants from the Music Board of the Australia Council and the Division of Cultural Activities, Premiers Department, to promote jazz in the district.

An excellent venue, courtesy of the Wollongong City Council, was found in the Wollongong City Gallery and Gallery Co-ordinator Barbara Tuckerman recently expressed her delight at the success of the two concerts held to date. She also

indicated that another grant may soon be available, ensuring a continuance of this program.

As mentioned in the last issue, Mike Nock and Eddie Daniels gave the first concert in May. July saw Bruce Cale (bass) and his quartet playing to a small but enthusiastic audience. With Bruce was Dale Barlow, (reeds), Roger Frampton (piano) and Alan Turnbull (drums). They presented an interesting blend of standard and original tunes with Dale establishing himself as a popular favourite.

Jim Denley, Michael Price and Steve Igoe opened the evening and the flute/two guitar voicing was refreshing in concept and execution.

Cale and the group also took part in a workshop for local musicians on the following Sunday. Hopefully, the next attraction at the Gallery will be David Liebman and Richie Beirach, although, the date has not yet been confirmed.

Trumpet player Maurie Easton is another musician who has made many contributions to jazz in the district. I first met Maurie back in the fifties and he is still as devoted to big bands today as he was at that time.

About four years ago he formed YROS - Young Rockers, Old Swingers - out of a need for young musicians to experience the discipline and precision of section playing and a fondness for the swing era.

Consequently, the band consists of experienced professionals alongside semi-professionals playing big band standards from the swing era as well as contemporary music. As the personnel and size vary, the logistics of organising a rehearsal at least once a fortnight for fifteen to twenty members is daunting.

Obviously the group is not an economic proposition. Most gigs are for charity, with the musicians playing for personal satisfaction. Recently they played two successful concerts to aid physically handicapped children as well as doing the Law Society Ball at the AJC Reception Room at Randwick.

The mainstays of the band, apart from Maurie who conducts and co-ordinates, are Billy King, (trumpet), Jeff Bayliss, (alto), Rick Berry, (tenor), Dick Crampton and Wal Gregory, (trombones), Lance Martin (piano) and John Dent, (drums). The younger musicians include Bob Netting, Ken Milner and Mike Woltsohenko.

Further south at Kiama, dynamo Dennis Koks and the Kiama Jazz Committee are busy promoting their next attraction, Don Burrows with James Morrison, Tony Ansell and Willy Qua. Local fans are hoping for fireworks from this group.

The pub scene is still fairly static with most of the action at the Grand Hotel despite a change in management.

Grandstand is still in residence on Saturdays and Graham Lockwood's Jazz Intersection has gone in on alternate Tuesday nights. With Graham (keyboards and vibes) is Michael Fix, (guitar), Chris Bell, (bass) and Mark Bartley, (drums). This group is in the jazz-fusion bag, using material from Chick Corea and Herbie Hancock as well as a number of Graham's originals.

In conjunction with the Festival of Wollongong, the Illawarra Jazz Society organised a big jam session at the Grand on August 30th. They issued an open invitation to all musicians and fans to drop in on this session, which started at noon.

Until next time . . . . good listening!



# ...Melbourne

By Adrian Jackson

The AJF scored a dud with their concert by the Don Rader Quintet at the 3PBS-FM Theatre on June 5. Rader proved himself a fine player of trumpet and flugelhorn and Lanny Morgan was a comparably proficient player of alto or soprano saxophone, but they had nothing truly personal to offer in tired versions of the same old standard. Ed Gaston and Alan Turnbull gave fair enough accompaniment, pianist Jeff Haskell failed to impress. Perhaps it is an unfair assessment, but I felt the only memorable jazz of the night came when Bob Sedergreen gave one of his too-rare solo piano performances. He ransacked *God Rest Ye Merry Gentlemen* and *Misty* in schizophrenic, wide-ranging improvisations that showed an abundance of talent, wit and cunning.

Sedergreen also starred in the Ted Vining Trio's Montsalvat concert on June 11, where he, Vining and the marvellous bassist Barry Buckley once more showed their telepathic unity. Special guest Brian Brown played a good set of eccentric soprano saxophone solos, self-deprecating asides and musical witticisms making the often harsh substance of the music irresistible to the audience. He was joined by the Trio for a fine nostalgic *Wildflowers*.

Another excellent concert was at the 3PBS-FM Theatre on June 20, when John Sangster delighted a large audience with his radiant style of jazz. He had the advantage of a strong rhythm section in Tony Gould, Allan Browne and Gary Costello, and an impressive younger player filling in for Graeme Lyall, John Barrett, who played soprano, alto and tenor saxophones, flute, alto flute, clarinet and bass clarinet with a lot of technique and promising touches of personality. Sangster himself was the key reason for the music's quality, as he created an air of adventurous spontaneity on stage, and led the way with every vibes solo, swinging superbly, chortling away at his successful gambles, audibly debating each phrase as he came to it ("That won't work, yes it will, ha, ha have to practise that one"). It was a night of fruitful jamming, and thoroughly enjoyable at that.

The most recent concerts at PBS were from July 22-25, when David Tolley performed spontaneous improvisations with, in turn, Brian Brown, Jon Rose and Dure Dara. Tolley's music has invariably, since he turned to synthesizers as his means of expression, tended to intimidate most listeners, due to the unashamedly intellectual and self-indulgent nature of his music and performances, as much to common prejudices against electronic instruments and improvised music.

I have often heard obviously impressive, challenging and satisfying elements in his music, but nonetheless found his performance with Brian Brown unexpectedly enjoyable. Brown himself was in unusually good form, playing tenor and soprano and electrified flute with an abundance of knowledge, intuition and feeling, but Tolley was responsible for the music's communicability, as he underpinned the improvisations with a series of inventive and irresistible polyrhythms, and co-operated brilliantly with Brown in investing the music with structure and dynamics, logic and understated power, that belied the spontaneous nature of the performance. On the other nights, violinist

Jon Rose (who produced a wide array of sounds from a 19-string cello) and percussionist Dure Dara performed with admirable individuality and a fine balance between abandon and care. Both obviously provided stimulation and challenge for Tolley. His music, especially with Rose on stage, was a good deal more introspective than on the night with Brown, but the series still showed Tolley making the human element in his music more accessible than it often has been in the past. Perhaps his music will attract the audience its brilliance and originality deserve; in any case, the numbers at these concerts, like their response to the music, was most encouraging.



Bob Sedergreen. (Adrian Jackson's interview with Bob will appear in our next issue.)

Another noteworthy band is Alan Lee's Hot Club Quintet, a new edition of a band that drew crowds to the Tek H before Lee went to Sydney a year or so back. He has now returned and installed the band at the Middle Park Hotel on Wednesday nights. The lineup is Lee on rhythm guitar and the occasional sunny vibes solo, John Scurry and Ken White (guitars), Conrad Joyce (bass) and Gavin Gow (clarinet). They play music long on syncopation and the style of jazz you would associate with the era that produced the original Hot Club.

Onaje's new LP *Straight As A Briefcase* should be out by the time you read this. Despite small attendances, they are still playing, with increasing togetherness, on Wednesday nights at the Prince of Wales Hotel; theirs is one gig I most strongly urge modern fans to support.

Some irony is involved in the fact that the same musicians (saxman Dick Miller, pianist Bob Sedergreen, bassist Gary Costello and drummer Allan Browne), joined by trumpeter Ian Orr and trombonist Steve Miller, are drawing very good crowds every Tuesday night by playing music of less originality. The venue is Woody's Jazzland at the Star and Garter Hotel in South Melbourne, and the story behind the gig is that Orr, sick of hearing complaints about the absence of good venues for modern jazz in Melbourne, got to work and organised a venue, band and audiences. The strongest drawing points are the low admission fee of \$2, the quality of the house band — they play mostly Blue Note school hard bop with appropriate solidity — and the policy of inviting sit-ins for two sets each night,

which provides some new sounds on the stand (nothing of legendary status as yet) and, more important, gives a lot of musicians the otherwise unavailable chance to have a blow. The venue opened in June, and it is already safe to say that it will do a lot of good for modern jazz fans and musicians in this city.

# ...Newcastle

By John Armstrong

Many of Kerrie Biddell's fans in the Newcastle Region proved their loyalty by going to the Contemporary Jazz Society's most recent jazz fling. Kerrie drew a near-sellout house, and her presentation was different from her previous whistle stops in Newcastle. She worked on the jazz side of the fence, with a mainstream combo: John Hoffman (trumpet), Julian Lee (piano), Willy Qua (drums) and Clive Harrison (bass) rather than with her old jazz-rock band, *Compared To What*.

Pre-concert publicity noted the fact that Julian Lee had worked in the United States several years back and played with Gerry Mulligan, Chet Baker, Harry Edison, to name a few. Julian is highly regarded by those who heard him with Johnny Nicol at a Port Stephens Jazz Club show last year. Also of interest to CJS supporters was John Hoffman's background, including his association with Buddy Rich and Woody Herman.

I thought that Kerrie, having decided to perform in a relaxed straight-ahead musical context, enhanced her high reputation. We were in favour of her use of standards and less frenetic material than she had used previously. Sure, she possesses an incredible range, but she also handles ballads brilliantly.

Kerrie and her friends appeared at Waratah/Mayfield R.S.L. Club where the consensus of listeners' views was that she kept most understanding and good company. John Hoffman's and Julian Lee's accompaniments were the kind that best suits a jazz vocalist — those that are long, fruitful conversations between them and Kerrie. She has an army of dedicated fans in Newcastle and on the night in question they had to brave a very cold night.

The quintet's programme was satisfying, with swinging, extended versions of *Time After Time*, *You Took Advantage of Me* and *I'm Shadowing You* especially welcome. The tasteful phrasing and immaculate presentation which permeate Kerrie's ballad singing were evident on *Spring Can Really Hang You Up The Most* and *Poor Butterfly*. Hoffman used *It Might As Well Be Spring* as a showcase for his flugelhorn.

The concert marked an anniversary for the CJS. It is now five years since the society was unleashed on jazz supporters in the north and membership has been steadily augmented, demonstrating that despite the non-jazz policies of commercial radio stations there are a great many people in the Hunter Valley interested in hearing live jazz.

Through Sydney entrepreneur Greg Quigley, Joe Henderson, the saxophonist heard on many Blue Note and Milestone albums, presented a concert at Waratah/Mayfield RSL Club on August 17. Henderson was accompanied by Paul McNamara (piano), Craig Scott (bass) and Alan Turnbull (drums). More about that in the next issue of JAZZ.





Of course, the CJS feels it has a responsibility to promote lesser-known overseas stars as well as the established ones. The criteria it is using have been mentioned in this column before, i.e. jazz stars like Kerrie and Don Burrows can be relied upon to restore losses, while jazz lovers find, more and more, that they respect the society's choices. To explain why the appearances by the lesser-knowns should be noteworthy, the various branches of the media usually provide space.

However, the CJS Committee sees a slightly different role for themselves when Art Pepper plays his date in Newcastle on August 31. Pepper is not a lesser-known, but an established jazz giant and, arguably, the greatest living white modern jazz altoist. Greatness is expensive in the jazz entrepreneurial world and the society will be forced to increase door charges. Whether Art Pepper can in a non-metropolitan centre attract a crowd big enough to cover all the CJS's costs will be interesting. However, committee members are still numb because they have the opportunity to present such a celebrated jazz man.

Turning now to what's on in the pub jazz scene, I am pleased to report that the Clarendon Hotel in Newcastle's main street, Hunter Street, radiates hot, free and easy jazz on Saturday afternoons as a result of the work of Bruce McIntyre's Roaring Horns Dixieland Band. Playing from 3 pm until 5 pm, the Roaring Horns reflect McIntyre's interest in Louis Armstrong, Kenny Ball and The World's Greatest Jazz Band. The groove is fiery trad, as was the work of the now defunct Harbour Side Six, with which some of the musicians in the Roaring Horns played in the early Seventies. It's breezy and unacademic jazz at The Clarendon, but it's warming up Saturday afternoons for many beer-drinkers.

In the other jazz joints in the town these groups are appearing:  
 Saturdays . Newcastle Rugby Union Club  
 - The Newcastle New Orleans Jazz Band, 5 to 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  
 Tuesdays. . the Oriental Hotel, Cooks Hill  
 - The Silver Bell Quartet, 7 to 10 pm  
 Fridays . . the Exchange Hotel, Hamilton  
 - The Silver Bell Quartet, 7 to 10 pm

Bob Smith is one of 2NUR-FM's jazz presenters. At present jazz can be heard on four days of the Hunter Region's stereo radio station's week. The other jazz presenters are Hank de Jong, Les Field, Ralph Gulliver, Iris Smith, Bill Jones and Neville Graham.

## ...New Zealand

By Terence O'Neill-Joyce

Concert Review: Dick Hopp, Millie Bradfield, Keri Edley Jazz Ballet; July 26th Trillos.

A small but enthusiastic audience turned out on Sunday night, to hear the dynamic Dick Hopp, (flute and violin).

Hopp played with his usual verve and for once didn't ruin the more subtle fiddle sounds, by playing too loud. He generates enough energy on stage to keep the rhythm section really moving. On flute, he was at times, aggressive and then in contrast, poignant. Night Flower, penned by Hopp, was the highlight of the show.

New bass player, Alan Wade, came across as a sensitive performer. He took his solos as a professional and played



Dick Hopp

throughout the Concert faultlessly. Veteran percussionists Don Branch and John Berryman, showed their usual ability. They weren't without the odd touch of good humour.

I felt, that too often Allan Quennell, who is a beautiful guitar player, was far too muted. When we did hear him, he was great, but his music was intimidated, rather than clear. On the contrary, Larry Martinez, (electric piano) almost ruined some of the numbers by being overstated. I really couldn't understand why he didn't use the acoustic concert grand for some of the quieter numbers. Larry however, still came up trumps, especially during the visual jazz ballet numbers.

A tentative singer Millie Bradfield, thrilled the audience. Her ballads were sweet, bluesy and rich. An encore brought her back on stage for the standard Route 66. A more efficient microphone, to capture her voice fully, is needed next time round.

A surprisingly professional performance came from the Keri Edley Jazz Ballet. The young litesome ladies had obviously rehearsed a lot, and their performance paid the appropriate dividend. The audience were delighted. I would like to see more cooperative efforts like this blending of jazz and dance.

As though to underline the evening's good vibes, the final set had a good portion of the audience bouncing around on the dance floor.

Auckland's Jazz Action Group gives diligent support to the local scene. On Sunday the 12th of July, Peggy McQuinn and her Onehunga Entourage went to Mandrill's number two recording studio, to lay on a mid-session feast for Hattie and The Havana Hot Shots. This devotion reflects a small part that JAG play in and around Auckland. JAG have already turned the Naval and Family Hotel into a well patronised mid-week night spot for jazz, and are now extending to His Father's Mustache for Sunday sessions.

More on Hattie and her Hot Shots. Somehow Hattie (really Pauline Roberts) has managed to infuse a blend of what can only be termed "Pacific Reggae" into a rocky sort of jazz, bouncy and happy. Her cut Angel Eyes throws all the bounce and verve away and you realise that here is a young vocalist with all the feel of Ella and Sarah Vaughan. She has had a tough life, which makes her sincerity all the more valid. I have a sneaking suspicion that she is now on the way.

Alongside Hattie in the studio were Walter Bianca and Keith Ballantyne. Bianca on alto saxophone is a superb and feeling musician. He was gruff where needed, then sweet and lyrical on call. Ballantyne, complete with mini-trumpet, did all that I normally hear from larger instruments. I now wonder why did they make them so large in the first place?

Parallel 37, an ambitious LP record project, is the first of its kind in New Zealand. The brain child of drummer Frank Gibson Jr., Parallel 37 features the following artists, who all visited New Zealand through 1980/1: Brian Smith, Bobby Shew, Dave MacRae, Mike Nock, John Scofield, Milt Jackson and Steve Erquiaga. The notables are backed by locals Frank Gibson Jr., Bruce Lynch, Andrew Brown, Crombie Murdoch and an enterprising local record company, Neshui Ertegun, veteran head of Atlantic Records and President of the IFPI, was impressed with the drummer Gibson, but not with the rest of the line-up.



# ... Perth

By Ron Morey

**WHO'S WHO IN PERTH JAZZ: LAZY RIVER JAZZ BAND.** Dixieland jazz, for want of a better blanket term, has always enjoyed a certain amount of popularity in this country. Ever since the middle 1940's it has seen three or four peak periods, and even when at the lowest ebb of public acceptance, there has been enough of it around to keep the flag flying. In this respect Perth has been no exception to its sister capitals in the east.

At the present time there is perhaps not quite as much dixie activity as there has been in recent years, culminating in the W.A. convention in '79. But one of the better bands of this persuasion came into existence *after* the convention. The L.R.J.B. was formed early last year, especially for the opening of the large Matilda Room at the Nookanburra Hotel in Innaloo. The justly celebrated Bob Barnard was star attraction on opening night, and the Lazy River crew backed him with enthusiasm, if not polish.

After an eight-month stint at the Windsor Hotel in South Perth on Saturday afternoons, they've gained polish aplenty. Several personnel changes have occurred over the past twelve months, so that the line up now reads: Vince Holmes (leader, guitar, banjo and main vocalist), Jim Cook (clarinet and tenor sax), John Housing (piano), John Healy (bass), and Tom Bone (drums). Most of these troops sing on occasion, as well, which is rather a pity — this is the main fault I can find with the group. I guess that's the trouble with being a purist — one tends to cringe a bit when bands go overly commercial.

This is hair-splitting really, though, because they're a damn fine band whose main base of operations lies somewhere between look-ma-no-hands kind of dixieland and the purer, rip-snorting Chicago style of thing. At this latter they are eclipsed only by Barry Bruce's Chicago Jazz Band at its best.

In leader Holmes and drummer Bone we find two of Perth's most seasoned jazz veterans. Both were members of the Alvan Street Stompers in 1948/49 (as, I fancy, was their better known contemporary, Keith Hounslow). The group went on to become the West Coast Dixielanders, one of Perth's most popular bands during the '50's and early '60's.

Regarding the individual players, versatility is the keynote. Don Bancroft has had a long association with both jazz and military bands. He plays punching, incisive lead, has a good ear for dynamics and also for out-of-the-ordinary tunes — it's nice, now and again, to get away from the old dixie warhorses.

Bob Robinson is a skilled, thoughtful trombonist, who listens just as much to Bill Watrous as he does to, say, Jack Teagarden. The smoothness exhibited by both these paragons is a hallmark to his work. When the occasion demands,

however, he can bluster with the best of them.

Essentially a modernist, Jim Cook is more often found in bebop, contemporary or big bands (where I suspect he's happier) but he's such a versatile muso that he performs good, solid dixie as to the manner born.

Tom Bone is a skilled exponent of the Wettling/Leeman persuasion, whose preference actually extends to modernists like Elvin Jones and Steve Gadd. His apparent lack of animation (unlike most drummers of this genre) disguises a rock solid beat that must be a pleasure to work with. I'm sure Dave Tough would be proud of his breaks and fills too.

The remainder of the rhythm section is happiest in a dixie to mainstream vein, Vince, like Condon, is felt more than heard; John (State) Housing is a vastly experienced Dutchman, adept in more commercial music as well as in jazz (stopping short of Bud Powell and beyond); while in John (Bob Casey Lives!) Healy we have one of the few acoustic bassists I've heard who doesn't need an amplifier — and in a dixie band, to boot!

The Lazy River Jazz Band has none of the ragged edges to be found in some of the more "trad" oriented bands around Perth. Their combination of polish and guts only comes with years of experience (and rehearsal). It is disgusting to think, as of this writing, that they no longer have a regular gig, although a splinter group from within the band *does* have a once-a-week spot playing mainstream.

They are hopeful, however, of another Saturday arvo gig coming up soon, perhaps in the suburban, beach-front hotel that is a mere whoop and holler away from the venue currently enjoyed by a similar band.

If the L.R.J.B. are successful in this new venture, then said similar band would do well to look to its laurels.

By the time this reaches print the long-awaited Art Pepper Quartet visit should have just taken place at the Perth Jazz Society (not Club) headquarters at the Hyde Park Hotel. While on the subject of the P.J.S., let me correct an error in the last issue: normal admission prices are \$1 members and \$2 non-members — higher charges only apply when there are visiting artists. And even then, a non-member would only have to pay something like \$10 to see the Pepper Quartet, for example. Let's see a concert hall or theatre try to beat that!

## ALTO EGO

by Ron Morey

First came the Word,  
And the Word was Bird,  
Then Sonny made a Stitt in time;  
Cannon blew a heady brew  
And passed it to  
The Woods, who drank his Phil.  
Now Ritchie has heaped on the Cole  
— The Potion's cooking, 'pon my soul;  
Who needs to call the Coleman?  
But there's no ending to this Art  
— To take us back to near the start,  
Let's add a dash of Pepper!

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## ... Sydney

By Ken Pitkin

An Australian airline invites you to fly with them to listen to the sounds of New Orleans, for those who cannot afford the time or airfare, the places to hear the closest sounds are, Saturday afternoon between 3 and 6 pm at the Grand National Hotel, Paddington, here the Don Da Silva band play some good Traditional style jazz. Recently the band had in the front line Pam, Llew and Karl Hird, who

have played and recorded with such great New Orleans musicians as Louis Barbarin, Chester Zardis, and Emmanuel "Manny" Sayles. Unfortunately, these days Pam and Llew stay in Sydney for too short a period, and will again be off overseas soon, before returning to Perth, which is their home base.

Saturday evening from 7.45 pm until 10.45 pm New Orleans style Jazz can be heard at the Star Hotel, Goulburn St. City, where Nick Boston's Colonial Jazz Band give out, as always, some of the best Traditional Jazz in Sydney. The new publican Michael Fournaris has in a short time created a nice atmosphere, and it is a good place to be on a Saturday evening.

Balmain, scene of the 30th Australian Jazz Convention in 1975: On the occasions I have been to the Cat and Fiddle Hotel Darling St., Sunday evenings to listen to the Geoff Bull Olympia Jazz Band, it seems as if convention time is here again. Geoff Bull, as jazz followers know, is a leading authority on New Orleans jazz music, and has travelled frequently to the Crescent City, as well as other Cities in the U.S.A., Japan and Europe. His music is probably the closest to New Orleans Jazz in Sydney. The Hotel also has a very nice snack bar.

Throughout the rest of the week, other places to listen to some very fine jazz music take in such places as The Hilton — Marble Bar — City where on a Monday evening the distinctive style of the Abbey Jazz Band can be heard, led by Bass player Alex Watson and Cornet player/arranger Eric Holroyd. The Marble Bar has an interesting decor, but the columns tend to obscure the view of the bands, so it is advisable to get there early. Built on the site of the old Adams Hotel, it retains the name with the "Adams" bar. Other bands to be heard there are Graeme Bell Allstars, Mike Hallam Hot 6 and Bob Barnard Jazz Band.

Alternatively, those living in the Western Suburbs, and wanting a more warm atmosphere, The Purple Grape, Crescent St. opposite Homebush station, Monday evening is the place. Peter and his wife are a charming Host and Hostess, and everyone is welcome, although it is advisable to book a table. Food and drinks

are very good value, with the Paul Furniss Quartet playing lively jazz or soft dreamy music.

Northside, the Noel Crow Jazzmen were firmly established in the Friday and Saturday evening spot at Red Ned's Spring St. Chatswood, when the current owners Ross Higgins and Bill Barnard took over the Winebar, and much of the continued success of the place as a Jazz Venue is due to them.

Noel Crow and his Jazzmen have been playing there for nearly nine years now, and whether by coincidence or intent, they will be releasing a new record later this year, called appropriately "Something to Crow about". I wish them every success with it. Those intending to visit Red Ned's are advised to book a table beforehand, both food and drinks are very reasonably priced. Other Bands to be heard at Red Ned's are Graeme Bell Allstars, Mike Hallam Hot 6, and The Abbey Jazz Band, who incidentally will also be making another record later this year.

News extra, Jazz report from Merimbula. Tourist resort on the South Coast.

Over the June long weekend, Merimbula held its 1st Jazz Festival, and from the reports that have been coming in, it was a tremendous success both musically and financially, therefore it will be held again next year over the same time, that is the Queen's Birthday weekend. There were three main venues, Friday evening and Saturday, Twyford Hall, Sunday The Eastern Jade Restaurant, and on Monday for the BBQ South Haven Caravan Park was the place to be. Apart from the local bands/musicians, there were bands from Canberra, Melbourne, Gippsland, and Bombala. Notable amongst these were Ron Lucas Sextet, Jim Hiltons Jazzers, Gipps Jazzband, and The Max Causon Big Band playing music from the swing era, mostly in the Glenn Miller style. Also featured at the BBQ were John Roberts from Sydney and Neville Stribling with rhythm section. For more information on next year's Merimbula Jazz Festival write to Barry Pascoe, or John Cursley, C/o Merimbula Jazz Festival P.O. Box 115 Merimbula, N.S.W. 2548.

Meanwhile, back in Sydney, in September it is hoped that the New Harlem Jazz Band will be here doing a number of appearances at Hotels and/or Clubs. Watch for press announcements, and listen for radio messages about when and where.

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

6TH SEPTEMBER:  
3-5 pm

Nick Boston's Colonial Jazz Band  
13TH SEPTEMBER:  
Noel Crow's Jazzmen  
20TH SEPTEMBER:  
Tony Gardner Orchestra



**27TH SEPTEMBER:**  
The Original Freshie Jazz Band  
**4TH OCTOBER:**  
The Riverside Jazz Band  
**11TH OCTOBER:**  
San Francisco Jazz Band  
**18TH OCTOBER:**  
Mike Hallam's Hot 6  
**25TH OCTOBER:**  
3.30-5.30 pm  
Southern Hemisphere Big Band  
**1ST NOVEMBER:**  
San Francisco 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

#### DRY DOCK HOTEL

90 College Street, Balmain (82 1375)  
Saturday/Sunday 3-6pm  
Ken Morrow Quartet, Georgina De Leon 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.

#### 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

27 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.

(For comprehensive information see Dick Scott's jazz column in Thursday's Daily Mirror!)

#### 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 Jenson - 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; 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.

#### SUNDAY AT THE MUSEUM (2.30 - 4.30 pm)

13TH SEPTEMBER:  
The Judy Bailey Quintet featuring John Sangster

11TH OCTOBER:  
Special Concert of the Guitar featuring the young talent from Brazil, Dagoberto Linhares. Also featured in this concert will be Mr. Gregory Pickler - Head of the Classical Guitar School at the Sydney Conservatorium of Music.

#### OCTOBER:

Look out for Dave Liebman, Ricky May, Ruby Braff, Bob Wilber and Ralph Sutton !!

## ...Tasmania

By Allan Brown

The Jazz Action Society of Tasmania held their annual general meeting recently for election of office-bearers and other business. Ian Pearce was re-elected President, with new committee members elected including Marion Pearce (Secretary), Willis McCulloch (Treasurer) and Lurlene McGuinness, Max Absolom, Gertie Bridger and Allan Park. The first effort from the new committee has been the sponsorship in conjunction with Jazz Action (Northern Tasmania) of a visit from Sydney reed man Paul Furniss and vocalist Nancy Stuart. There have been changes in management of Northern Tasmania's Jazz Action Society as well. Robyn Duncan has been appointed Secretary to replace Jim Filmore, who is moving to a warmer climate, Queensland.

The Burnie Jazz Club is continuing a successful run at the Club Hotel each Friday night. This regular evening now features a traditional jazz theme with the resident seven-piece group drawn from various groups along the North-West coast of Tasmania, such as the Emu Strutters Jazz Band. Burnie also has another jazz venue in the Martini restaurant. Viktor Zappner (piano) leads a quartet each Saturday night with a

repertoire drawn from both the modern and mainstream areas of jazz. Viktor also appears at the Martini on solo piano each Friday night.



Col Nolan

The venues for jazz in Hobart have altered with Alf Properjohn's Jazz-Line having finished their long engagement at Tattersalls Hotel. A new group has since commenced at Tattersalls - the Southern City Jazz Ensemble, playing traditional jazz. The group, which appears each Wednesday night, has been formed by ex-Melbourne musicians Nonie Sadler (piano) and Mike Bellette (brass bass), who moved to Hobart last December. Mike and Nonie, of course, were well known in the Melbourne traditional jazz circles because of their long association with the Crazy Kats Jazz Band. Other members of the quintet are the Pearce-Pickering regular trumpet player, Col Wells (for mid-week performances of the ensemble), John Broadby on clarinet, and Fred Newman on banjo, all of whom are well known local jazz identities. Ex-Pearce-Pickering trumpeter Bruce Dodgson replaces Col Wells for weekend gigs. The Pearce-Pickering Barrelhouse Jazz Band is still appearing each Friday and Saturday night at the St. Ives Hotel, Sandy Bay.

The Contemporary Jazz Society has commenced activities with a three-day tour of Tasmania planned for the Johnny Nicol quartet. The quartet comprising Johnny Nicol (guitar and vocals), Col Nolan (keyboards), Chris Qua (bass) and Harry Rivers (drums) will be appearing in Launceston on Sunday, 6th September and in Hobart on Monday, 7th and Tuesday, 8th September. At the time of writing, the venues had not been chosen, so watch local press for more details.

The Jazz Action Society is planning a session on Sunday, 27th September at the Tamar Yacht Club with guests from Sydney, Mike Hallam and Doc Willis. A further session will probably be held in Hobart as well.



# ...and we've also heard

Mark Murphy, one of the great jazz singers, will be touring Australia and New Zealand in November. "I consider him my equal" . . . quoted Ella Fitzgerald and "Mark Murphy is unique as a vocalist because his style is his own", remarked Andy Williams recently.

Some years ago, members of the Frank Sinatra Appreciation Society voted Mark Murphy as the best male jazz singer, at a time when he also won the Downbeat Magazine New Star of the Year award.

His latest album *Satisfaction Guaranteed* (reviewed in Jazz No. 3) earned him his first Grammy nomination alongside Mel Torme, George Benson and Bill Henderson.

Murphy has accumulated several sets of fans. An older generation remembers his early pop-jazz albums and his appearances on the Steve Allen and Dusty Springfield Shows. Younger fans, however, have been attracted by his club appearances and a string of uncompromising jazz albums. "I'm categorized as a cult singer and my music is vocal jazz", says Murphy. "Jazz is the best it's ever been; there's a real prestige about jazz now, especially vocal jazz".

Australia and New Zealand audiences are in for a real treat following successful appearances at clubs like Ronnie Scott's in London, Le Crescendo in Hollywood and the Village Vanguard in New York.



Mark Murphy

A fund raising ball for the 36th Australian Jazz Convention is to be held on Friday 13th November at the Corio Centenary Hall, Geelong. Two bands will be featured - Neville Stribling's Jazz Players and Des Camm's Jazz Band. For further information or bookings for this function, contact Mary Bould, (052) 43-7208. General enquiries about the Convention should be addressed to the Secretary at P.O. Box 991, Geelong 3220.

The latest branch of the Jazz Action Society was set up on Queensland's Gold Coast at a meeting on July 14th with the support from the Brisbane organisation. President is Doug Lloyd, Vice-president John Price, Secretary John McGibbon, Treasurer Beth Decker, Executive Bruce Ash, Mungo Coates and Promotions officer Jennifer Morcom. We wish them every success and, as with all other jazz organisations, will be delighted to run information on future activities, but, please, at least eight weeks in advance.

Sydney JAS member, Val Taylor, has moved to Orange with her family, and has thrown herself into bringing the good music to that area. She has organised the Apple City Jazz Club and the Apple City Jazz Band. Just another venue for jazz buffs in the Central West as is the Central West Jazz Club at Parkes. According to the Sydney JAS newsletter, the Apple City group is looking for a drummer. Any takers?

Sunraysia's capital, Mildura, is turning on a Jazz Jamboree in late October. Word is that Graeme Bell's band will be the main attraction.

Jazz Journal's Musician of the Year, Bob Wilbur, looks set to be the Perth Jazz Society's featured artist in October.

Wilbur studied with Sidney Bechet and Lennie Tristano in his youth and will be accompanied by his wife, singer Pug Horton. Arrangements are under way to feature Bob in Melbourne, Sydney and Brisbane as well as two possible concerts in Perth. An eye on your local Press should give you details.

We've copped our share of criticism for including a wine column in this magazine. Still, we feel that a glass of wine goes down very well to the sounds of good music. The Sydney Jazz Action Society appears to agree. They have organised a day out at the Gledwood Winery, Camden for Sunday 20th September, leaving from the Musicians Club, Chalmers Street at 9.30 a.m. All up cost, including lunch, is a modest \$12.50.

A line-up of top Australian jazz talent will entertain Minghua passengers as they cruise the South Pacific in September.

Representing both trad and modern jazz styles, the musicians include Noel Crow's Jazzmen, the Tony Ansell Quartet, the Jenny Sheard Trio and 'scat' jazz singer Alan Haig.

The jazz cruise, the second held this year aboard the Minghua, will leave Sydney on September 23 visiting Noumea and Vila returning on October 2.

As well, the Minghua have arranged special screenings of jazz films including 'Southern Crossing' and 'Jazz on a Summer's Day'.

Ricky May fans missing the big man can take some consolation from the fact that he is wowing them in London. We have to hand a couple of reviews of Ricky's twelve week season at the prestigious London Room in the city of the same name. Let's lay a few quotes on you: 'no run-of-the-mill vocalist'. . . . 'paunchily robust and melodious voice'. . . . 'clever pacing'. . . . 'diamond sharp'. . . . 'set for stardom'. . . . 'no better cabaret performer is likely to turn up in London this year'. . . . 'phrasing and intonation are a dream'. . . . 'makes the musically-minded sit up'. . . . 'few artists could handle the international clientele of the London Room better'. One reviewer says he has a voice crying out to be recorded, and let us hope someone over there does just that. His one and only record, released last year, did him less than justice.

Ricky's manager, Barry Ward, reports that Ricky has also had three weeks in Kuala Lumpur, two weeks in Djakarta then it's Houston, Portugal, India, Bahrein with the



Barry Ward



Thrillseekers and a further week in London in October. Ricky looks to be back in Australia early in the New Year. Ward has also Georgie Fame arriving on the 1st November for a month long series throughout the country. And make an early note: Ernestine Anderson here in December and Kenny Ball in early 1982.



Ernestine Anderson

Anteater Records is a small Melbourne company specialising in custom cassettes. To date, three have been issued:

- 001 The Golden City 7
- 002 The Red Onion Jazz Band
- 003 La Vida Jazz Band

Why cassettes? Well, during a visit to England in 1979, Roger Beilby saw many bands offering their own recently recorded cassettes for sale. This, together with the fact that many Australian Jazz records are taking up to 3 years to issue, encouraged him to issue cassettes, with the emphasis on live recording, which can be released within weeks of the session. Both Anteater 001 and 003 were available within one month of the recording session being completed.

Historically interesting Australian jazz will also be handled. Anteater 002 includes material recorded in Poland in 1967 which until now has been unavailable in Australia.

Over a period of time Anteater has purchased its own equipment for recording live sessions. It is relatively portable, high quality equipment and includes a 12 track mixing console, TEAC 4 channel high speed tape decks, a graphic equalizer and a TEAC mastering deck.

Anteater cassettes are priced at \$7.50 each, which includes postage and packing, and are available from Anteater Records, P.O. Box 342, Elsternwick, Victoria, 3185.

On Sunday 13 September, 1981, the Victorian Jazz Club is holding a special jazz promotion. The event is being held at the Kew Civic Centre between 1 and 6 pm. Bands will be playing continuously in both halls.

The foyer area has been set aside for stalls, displays, etc. relevant to jazz and jazz music.

Sydney's latest recording studio, Musicconcept Studios, will, no doubt, attract a slice of our local and interstate jazz talent.

Although the studio itself is new, resident engineer and founder, Steve Penning, has been involved in the local scene for some years.

Formerly of Tin Pan Alley Music, Steve has a solid "track record," having worked with such names as Graeme Bell, Noel Crow, Kenny Ball and Bob Barnard, not to mention the engineering and production on Galapagos Duck's successful LP "In Flight" and Col Nolan's album "Arrangements" with it's top ten hit Picnic at Hanging Rock.

With its 16 track facilities and latest equipment, professionalism is assured.

For enquiries ring (02) 212 4801 or call at 396-398 Elizabeth Street, Surry Hills, Sydney.

The Daly-Wilson Big Band, flush from its recent successful season with the American singer Jack Jones at St. George's Leagues Club, is going into registered club entertainment in a big way. The band's new manager Arthur Ross reports that the band commences on September 26 at Penrith Leagues Club, and has over 40 club engagements stretching into April next year. Jack Jones was knocked out by the band, and will be returning to Australia in October to record an album with them. It may be done live in concert at the Twin Towns Services Club in Tweed Heads, if present plans come to fruition. Also the Band will be opening the Macquarie Shopping Centre at Ryde - the largest such shopping complex in the Southern Hemisphere - in September, and has been booked to appear at the Hong Kong Hilton. It looks as if the Daly-Wilson Big Band, which has been in limbo since the end of its sponsorship deal with Benson & Hedges, is about to have a real resurgence as a top attraction on the club circuit.

MUSICA VIVA AUSTRALIA  
PRESENTS

BOB BARNARD'S JAZZ BAND

- THURSDAY 3RD SEPTEMBER:  
Maryborough
- FRIDAY 4TH SEPTEMBER:  
Cairns
- SATURDAY 5TH SEPTEMBER:  
Innisfail
- MONDAY 7TH SEPTEMBER:  
Townsville
- TUESDAY 8TH SEPTEMBER:  
Rockhampton
- WEDNESDAY 9TH SEPTEMBER:  
Southport
- THURSDAY 8TH OCTOBER:  
Taree
- FRIDAY 9TH OCTOBER:  
Tamworth

GALAPAGOS DUCK

- MONDAY 19TH OCTOBER:  
Mornington
- TUESDAY 20TH OCTOBER:  
Mornington
- WEDNESDAY 21ST OCTOBER:  
Mornington
- THURSDAY 22ND OCTOBER:  
Mornington
- FRIDAY 23RD OCTOBER:  
Wodonga
- SATURDAY 24TH OCTOBER:  
Wodonga
- SUNDAY 25TH OCTOBER:  
Wodonga
- MONDAY 26TH OCTOBER:  
Geelong (Performing Arts Centre)
- TUESDAY 27TH OCTOBER:  
Burnie
- WEDNESDAY 28TH OCTOBER:  
Burnie
- THURSDAY 29TH OCTOBER:  
Burnie
- FRIDAY 30TH OCTOBER:  
Mt. Gambier

DON BURROWS / GEORGE GOLLA

- SATURDAY 19TH SEPTEMBER  
Hills District
- FRIDAY 2ND OCTOBER:  
Lismore
- SATURDAY 3RD OCTOBER:  
Grafton
- FRIDAY 9TH OCTOBER:  
Hamilton (+ Quintet)
- FRIDAY 23RD OCTOBER:  
Coffs Harbour
- SATURDAY 24TH OCTOBER:  
Bellingen



# Record Reviews



## ROSEMARY CLOONEY "Sings The Lyrics of Ira Gershwin" (Concord Jazz 112) Festival Records

Take an ex-band singer who became an international pop star, add a bunch of masterly mainstreamers, music by George Gershwin with a dash of Harold Arlen and Jerome Kern thrown in, blend with the lyrics of brother Ira Gershwin, and you have the extremely tasty concoction, from Rosemary Clooney.

The "Come On-A My House" girl from the fifties was lured out of retirement in the Seventies by Concord Chief Carl Jefferson, and, like her preceding three, this LP has all the ingredients that go towards a first class product.

Rosie is a *good* singer, with a fresh, natural approach, spot-on intonation and a wonderful feel for a lyric. The lady has class with a capital C, and is right at home with the material and the musical interplay. Whatever the tempo, Rosie takes it in her stride. *But Not For Me* shows her beautifully controlled style as she slowly, warmly works her way through the verse as well as the chorus. There's the easy, loping *Nice Work If You Can Get It* that the Gershwins wrote for a Fred Astaire movie, a Dixieland-flavoured *Strike Up The Band*, *Fascinating Rhythm* at a fast clip, and a splendidly torchy *The Man That Got Away*.

The Rose is ably assisted by a fine supporting cast, including Roger Glenn (flute), Cal Collins (guitar) and pianist Nat Pierce. The young stablemates, Warren Vache (cornet and flugelhorn) and tenorman Scott Hamilton are compelling, especially the swinging Scotty whose fills and soloing are particularly impressive.

Joya Jenson

## STAN KENTON "Cuban Fire" (Capitol SM 11794/EMI)

If the late Johnny Richards had never written or charted anything else, this LP would surely have secured his place in the annals of jazz. It is his piece de resistance, brilliantly showcased by another late great, the dynamic Stan Kenton, fronting a large orchestra embracing Latin American instruments and instrumentalists.

The album, *Cuban Fire* (Capitol SM 11794) is available as an import from the U.S. through EMI. Richards took six ritual Latin American dances, with their authentic Afro-Cuban rhythms, and added his lush North American harmonic and melodic flavours. When you get Lennie Niehaus, Bill

Perkins and Lucky Thompson in the reed section, powerful lead man and high-note trumpet specialist Sam Noto, with Vinnie Tanno's flugel and Carl Fontana and Kent Larsen on trombone, then you have a grand chop house blazing.

The soloists also take turns to gently swing, dance and reminisce. And just try to keep still during *El Congo Vallente* when the pulsating, throbbing rhythmic patterns burn and explode!

It excites and delights – you'll want to dance – *Cuban Fire* will warm the cockles of your heart.

Joya Jenson

## MARK ISAACS "Originals" (Battymann Records BAT 2071)

Mark Isaacs may have made a name for himself in the jazz world, chiefly through his work with Kerrie Biddell's group *Compared To What*, but this LP is not a jazz record. It features avant-garde contemporary music, which is as much classical music as it is jazz. It includes six original solo piano works by the composer, and three in which he is accompanied by another musician.

Isaacs places himself in the company of pianists like Keith Jarrett and Cecil Taylor who, though free improvisers, utilise many classical conventions, blurring the traditional divisions between the idioms. Thus, there is a point where avant-garde jazz coalesces with contemporary classical music. The difference between the two is that the jazz player, usually the performer of his own music, reaches that point through improvisation, while the classical composer has to fully notate his music so that it can be performed by others.

The first of the three accompanied pieces is *Fantasy*, in which Mark Isaacs is joined by the celebrated violinist John Harding. This is a brilliant performance which would grace any classical concert hall. The second is *Lamente*, where a beautiful notated melody is stated by Roxanne Kimmorley on oboe. The composition *Once In A Dream*, probably the highlight of the disc for the jazz fan, is a ballad that shimmers with beauty. The lyrics were written by Robin Stein and are the vehicle for a lovely performance by Kerrie Biddell.

The talent and musicality shown by Mark Isaacs on this album are breathtaking. The music is unquestionably abstract and, on first hearing, I found it inaccessible. On further hearings I connected up increasingly with the nature of the music, and the more I heard it, the more I was convinced of its utter beauty.

Eric Myers





**BILLIE HOLIDAY**  
 "Giants of Jazz" — Time-Life  
 (See also pages 26 & 27) !

Lester Young gave Billie Holiday the title of Lady Day, and she in turn dubbed the late, great tenorman Pres (for President), figuring that none could come higher in the land than that. By all accounts, theirs was one of the great platonic loves, fused with admiration for each other's style and delivery. They met on January 25th 1937 when the Teddy Wilson Orchestra with Billie as vocalist was recording at the Brunswick studios in New York.

Three of the tracks from that historic session are included in this superb three-record set. The Orchestra, mostly from the Count Basie band, included Buck Clayton (trumpet), Benny Goodman (clarinet), Lester Young (tenor), Wilson (piano), Freddie Greene (guitar), Walter Page (bass), and Jo Jones (drums). The three tracks put down that day, *This Year's Kisses*, *Why Was I Born?* and *I Must Have That Man* have become classics. The Mutual Admiration Society of three (Lady, Pres and Buck) show how well they mixed and matched and how one sparked off another's performance. Clayton, of the beautiful green eyes, Basie's chief trumpet soloist during the band's classic period, had a style that was at times subtle, at times brittle. He was "the prettiest man I ever saw", said Billie.

The set covers the singer's best recording years, 1933 to 1946, and her recording debut with Goodman, singing *Your Mother's Son-In-Law*, which apparently unnerved the young Billie, who later recalled, "I saw this big old microphone, and it scared me half to death". Nevertheless, it's an interesting introduction to the Holiday style, with Goodman's bluesy clarinet, and a boisterous Jack Teagarden trombone chorus. Also included are the fine Teddy Wilson small band sessions that produced *I Wished On The Moon*, *Miss Brown To You* and *What A Little Moonlight Can Do*.

Billie's one and only recording with the swinging Artie Shaw Orchestra, *Any Old Time* in July 1938, and the June 1942 stint with the Paul Whiteman Orchestra, singing *Trav'lin' Light* are here. Also included is the highly controversial *Strange Fruit*. This stark, minor theme to a poem by Lewis Allen, dealing with lynching, created a furor, telling of "black bodies swinging in the Southern breeze".

Although she wasn't really a blues singer, and rarely sang the blues, two of her famous blues recordings are included: *Billie's Blues* with some exuberant soloing from Artie Shaw (clarinet), Bunny Berigan (trumpet), and pianist Joe Bushkin; and *Fine And Mellow*, featuring a savage-sweet muted trumpet obligato from Frankie Newton, who, like Buck Clayton, was a perfect foil for her.

The booklet accompanying the set is full of fascinating biographical and musical information, including the story

**UTTERED NONSENSE**

(The Owl and the Pussycat.)



of how Billie came to adopt a gardenia in the hair as her trade mark. She wore it to the very end, even at her funeral.

It's ironic, perhaps, that the greatest jazz singer of them all didn't have a great voice or a wide vocal range. What she did have, however, was an excellent harmonic sense, impressive glides, intervals and inflections, horn-like phrasing and deep feeling that could send chills down the spine. Whether behind or in front of the beat, she was never lost. She lost, though, in the personal stakes; her life, it seems, was mainly a merry-go-round of booze, drugs and men who "done her wrong". Biographers seem to agree that Lady Day was self-destructive. While destroying herself, however, she was unwittingly creating a legacy for others. Even now, twenty-two years after her death, you can hear a little of Billie in every good jazz singer.

Joya Jenson

**JOHN SANGSTER**

"Uttered Nonsense (The Owl and the Pussycat)"  
 Rain-Forest Records RFLP-001 (EMI).

I once knew an actor who had a landlady the spitting image of a boiled owl, a bird not to be confused with Edward Lear's elegant, uncooked hooter, who went to sea in a beautiful pea-green boat, with an ever-loving Pussycat. Australia's most prolific jazz composer has created some utterly delightful uttered nonsense, inspired by the enchanting verses of that same Lear. John Sangster's puckish humour and musicality, Ivan Smith's felicitous reading of eight of the verses, in company with sixteen of our fine and fun-loving jazzmen make this two-record set on John's own label a very special LP.

Here's your chance to meet the lovers (Owl and Pussycat), by way of Ivan Smith's words and Jim Kelly's singing guitar, taste *Gosky Patties* (delicious with Graeme Lyall's tenor), take a trip on *The Otion Blue* — buoyant sailing from Tony Gould on piano, and Bob Barnard's cornet, with seagulls by courtesy of Martin Bengé and his bass clarinet (Martin is also partner in the new label, co-producer and sound engineer extraordinaire). Like *Propter's Nicodemus Pills* (featuring spirited blowing from John McCarthy on clarinet, Bob McIvor on trombone, plus Bob Barnard's cornet) John Sangster's Learizing is good for what ails you.

Chief Hobbit Sangster writes, among the cover notes (which are a gem): "Nonsense-Music I guess should be at the same time provocative, silly, amusing, curious, thought-provoking, complex and direct, full of quotes and misquotes, puns, malapropisms, musical spoonerisms and, above all, entertaining and jolly. I think we made it".

I'll pay — and play — that one!

Joya Jenson



# RECORD DIGEST

BY JOYA JENSON

## MAREE MONTGOMERY

- "In Good Company"
- Astor ALPS-1066

This is the debut album of a Sydney singer who has what it takes - an original sound, an individual approach to a lyric, and a personality that comes right out and says hello. Maree Montgomery handles the contemporary tunes (Stevie Wonder's *I Wish*) and the standards (*I Want To Be Happy*) equally well, and her treatment of *Close To You* - her favourite track, she tells me - is one of the highlights of the album. Whether in a laid-back, funky groove or wordless vocal flight, Maree mesmerises. And she really is in good company: the Serge Ermoll Quartet provide excellent backing, with Peter Dilosa's beautiful trumpet fills a joy.

## JULIAN LEE

- "Julian Lee"
- Batjazz BAT 2072 (EMI)

When you see the name Julian Lee on a record cover, you don't need a nudge, nudge, wink, wink to know you're in for quality and musicianship of the highest order. And when you add the name of the brilliant ABC Producer Peter Wall, two first-class engineers, and a line-up of top-rate Sydney-based musicians, the outcome is bound to please. For jazz purists it is *not*, but from the waltzing *Mr. Bojangles* to Jim Croce's *I'll Have To Say I Love You In A Song* the music's melodically mellow and marvellous. Big Julie conducts, arranges, plays keyboards, flugel and alto, and has written the lilting *Porto Allegre*. Apart from that, he doesn't do a thing.



## THE RODGER FOX BIG BAND

- "The New York Tapes"
- Ode SODE-137

Fresh from their triumph at the Montreux Jazz Festival, the Band stopped by the Big Apple and put this down. All I can say is that Montreux - or was it the bite of the Apple? - surely agreed with them. This is their most firing album to date, with the ensemble sparking and soloists inspired. And there's an extra bonus in the guesting of U.S. heavies Tom Harrell, John Scofield and Ron McClure. Rodger Fox's warm, sensuous trombone (*My Funny Valentine*), Martin Winch's rocky-roaring guitar (*Go Down Gambling*) and tenorman Craig Walters stoking the fire (*The Heat's On*) are some of the highlights. As Bobby Shew wrote, "a really fine album by these dedicated New Zealanders".

## BOBBY SHEW QUINTET

- "Class Reunion"
- Buddah SUS-1002 (RCA)

Those who were fortunate enough to catch Bobby Shew in action during his Australian and New Zealand visits will know what a masterful trumpet/flugelman he is. He's teamed here with Gordon Brisker, Bob Magnusson (bass), Bill Mays (keyboards) and Steve Schaeffer (drums). Tenorman Brisker's harmonic know-how shines, and three of his compositions, including the title track, are showcased. His ballad *She's Gone Again* is so powerfully beautiful it will linger long, spell-binding with Bobby's superb flugel work, capturing every poignant nuance - dig the backdrop provided by Monsters Magnusson and Mays. Shew's original *Navarro Flats* is good to the last bop, and this is one reunion that's in a class of its own.

## BETTY CARTER

- "Social Call"
- CBS - SBP-237605

Six of the cuts are from a 1955 session with pianist/leader Ray Bryant, drummer Philly Joe Jones, bassist Wendell Marshall and flautist Jerome Richardson. The girl once known as Betty Bebop doesn't take as many liberties with the melody line as in later years, but she wends her highly individual way through seldom-heard standards like *Moonlight In Vermont* and *Gone With The Wind*. Side Two features a 13-piece backing from wailers under the leadership of Gigi Gryce (1956) with the singer's bopping technique to the fore on a racy *Frenesi*. No doubt about it, Betty Carter's unique.

NOEL CROW about!  
Something to CROW about!  
CROW JAZZMEN

## NOEL CROW'S JAZZMEN

- "Something To Crow About!"
- Larrikin LRB-081 (EMI)

The joyful, romping opener, *The Joint is Jumpin'*, is a good indication of what is to follow. After a happy vocal from trombonist Jeff Hawes, the ensemble rip into it like nobody's business. Trumpetman Kevin Keough admirably handles the lip buster *Bel Mir Bist Du Schoen* - by no means a carbon copy of the famous Ziggy Elman performance with Goodman. Drummer Geoff Allen isn't exactly sitting on his hands either. The other members of the group are swinging electric bassist Col Best and Verdon Morcom whose piano puts the body into *I Ain't Got Nobody*. *Ole Man Mose* is brought back to life, and *Battle Hymn of the Republic* given new life. Noel's clarinet isn't heard enough, but the LP is infectious, spirited and, stone the crows, worth the price for Len Barnard's cover notes alone.







Al Cohn

**AL COHN**

- "No Problem"
- Xanadu - 179 (ARD)

The underrated tenorman from Brooklyn is in excellent blowing form, as are pianist Barry Harris, bassist Steve Gilmore and drummer Walter Bolden. Well chosen, the material includes two Cohn originals - *Danielle* and *Zoot Case* written for Other Brother Sims. The Astaire dedication, *Fred*, has some fancy dancing from the guys - and harken to Steve Gilmore's *Love In Bloom* quote! Cohn and Harris duet inspiringly on Ellington's *Sophisticated Lady*, but what a shame that Harris doesn't get to finish his solo chorus - it is a pianistic pearl! *Three Little Words* (shades of Lester here), a 12-choruser, adds up to a powerfully swinging closer. No problem, for sure.

**PHIL WOODS**

- "I Remember"
- Gryphon G-907 (Carinia)

All the cuts are dedications to musicians who played an important role in the life of the composer, the alto saxophonist, Phil Woods. The musical memories are as varied in style and concept as were the personalities involved: the outcome, poignant and very moving. The Phil Woods Quartet (Phil, Mike Melillo, Steve Gilmore and Bill Goodwin) along with an 18-piece orchestra conducted by Harry Rabinowitz, recall Cannonball, Paul Desmond, Oscar Pettiford, Oliver Nelson, Charlie Parker, Willie Rodriguez, Willie Dennis and Gary McFarland. On *Flatjacks* Willie Woodsy shines on soprano, on the other tracks his alto downright dazzles. Remembering with Phil Woods is a profoundly beautiful experience.

**TANIA MARIA**

- "Piquant"
- Picante CJP-151 (Festival)

One of the highlights of the film on Bombay's Jazz Yatra I saw recently was a lady pianist/singer from Brazil called Tania Maria. A strong chordal player and scat singer, she fuses a potent blend of authentic Brazilian rhythms with jazz forms, and her debut U.S. recording is true to style. From Track One, *Yatra Ta*, the exciting, pulsating pace is on, with jabbing, pounding chords, driving figures and an inescapably happy beat that's guaranteed to be a prime mover. Her wordless vocalising adds another colourful instrument to the quintet, and the Brazilian Bombshell of the Eighties sings in Portuguese as well as English. Tania Maria sounds like a liqueur, but actually she's dynamite.

**JESSICA WILLIAMS**

- "Rivers Of Memory"
- Clean Cuts CC-701 (Larrikin)

This lady from Baltimore plays piano, organ, keyboard bass, synthesisers, vibraphone and drums, and has composed all 8 tracks. Drums, bass and percussion accompany her on some of the cuts, but the star undoubtedly is the lady herself. Technically brilliant, she is a chameleon - into free, experimental flights, jazz/rock, neo-classical and straight-ahead blowing. Her piano/organ foray on *Rain Forest* is absolutely stunning, her organ work demanding to be heard more. Likened to McCoy Tyner, Chick Corea, Keith Jarrett and Bill Evans, she's eclectic but strikingly individual. Jessica was quoted as saying she wants to sound like everything she's heard. She's well on her way.

**MUDDY WATERS**

- "King Bee"
- Epic ELPS-4200 (CBS)

Muddy (McKinley Morgenfield) Waters from Mississippi has been laying it down in Chicago since his arrival there in the fifties. Internationally acclaimed during the sixties, his inspiration to others travelled far and wide. In the eighties, Muddy Waters still keeps rolling along; his voice may have lost a little of the gutty harshness, but he's still far from mellow. The back-up band includes long-time associates Johnny Winter, Bob Margolin and "Pine Top" Perkins. There are seven Morgenfield originals on the album and, when Muddy Waters sings the title track, you'd better believe it. At 66 years of age he's still King of the Delta Blues.

**THE DICK HOPP SEXTET**

- "A Labour of Love"
- Ode SODE 136

High-Flying Dutchman Hopp (on violin) and his crew from across the Tasman take off with the toe-tapping *Taking Off*, which is a really swinging affair. There are four Hopp originals, including the delicate Jobim-tinged *Night Flower* and *A Song for Julian* (Lee, Cannonball? No matter, he sounds a real funky soul and right in the groove). A mannish flautist, the leader plays stunning violin on Hoagy Carmichael's *Georgia*. This evergreen also features a powerful chorus from pianist Larry Martinez. Allan Quennell's guitar pickings ignite and there's some effective work from percussionists Don Branch and John Berryman, and bass guitarist Chuck Morgan. No matter what Shakespeare wrote, I can tell you that Love's Labour is NOT lost.



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**JAZZ**

November/December, 1981



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# Jazz Yatra 82

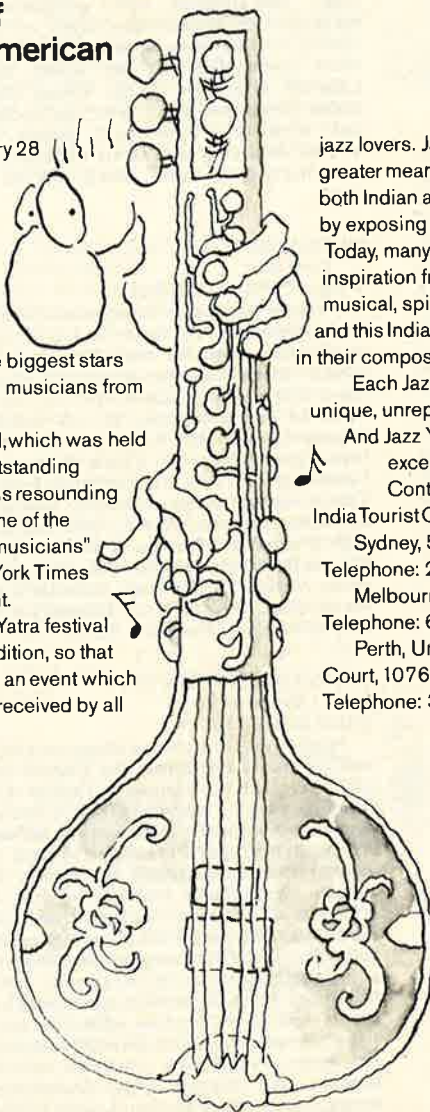
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