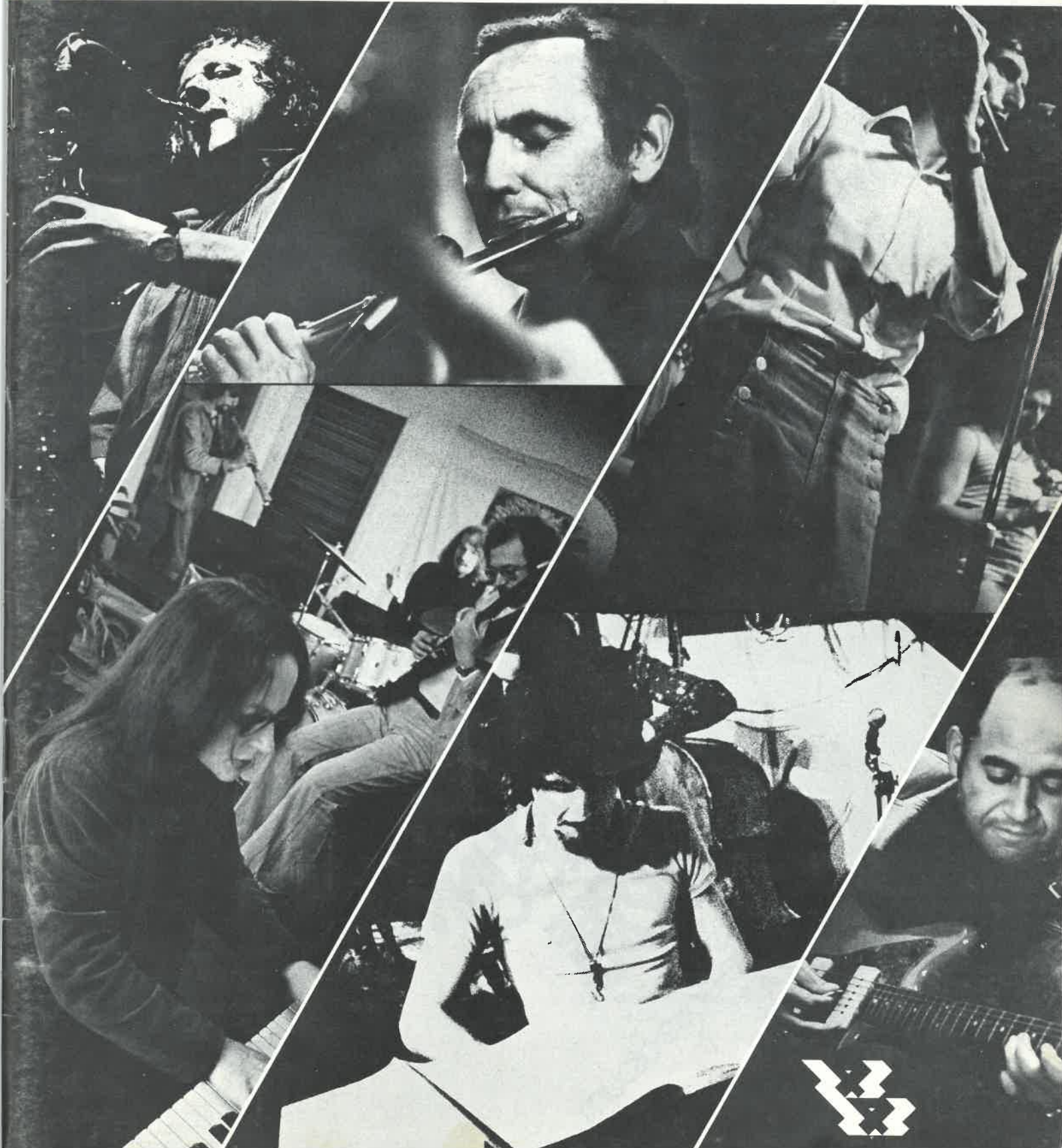


NOVEMBER/DECEMBER 1975.

Jazz Under

60¢

AUSTRALIA'S
JAZZ MAGAZINE Vol. 2 No. 2



a milestone in Australian Jazz

GALAPAGOS
DUCK
JUDY BAILEY
QUARTET
BRIAN BROWN
QUINTET
JAZZ
CO OP
JOHNNY
NICOL
FREE
KATA

all on 44's
premier release album
"Spirit of 44"
9288 001
produced by Horst Liepolt

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MAX COLLIE

Melbourne born Trombonist Max Collie took out First Place in the 'World Championship of Jazz' held in U.S.A. in August. Graeme Bell who recently returned from his States Tour, courtesy of the Arts Council of Australia, was one of the judges. Over the next few issues, Graeme will be writing about his experiences on this tour.

Also next issue: ALAN LEE INTERVIEWED.

29TH AUSTRALIAN JAZZ CONVENTION — MELBOURNE, 1974. AUSTRALIA COUNCIL GRANT 1974/75.

The 29th Australian Jazz Convention held in Melbourne, Christmas 1974, has been assisted by the Australia Council.

The grant was used in areas that the Committee felt would remain common and necessary to the 29th Convention and succeeding ones.

These were:-

1. Original Tunes Competition for Australian Composers.
2. The recording of same together with the whole of the Official Programme.
3. Provision of Child Minding facilities, playground attendants for families attending the Convention.

THE COMMITTEE

THE HORST LIEPOLT COLUMN

JAZZ DOWN UNDER being a bi-monthly publication, means that its not always easy to be reasonably current with jazz news. Nevertheless, it does seem to be doing a good job of keeping up, and ahead, with it. What I'd like to talk about here is the incredible amount of jazz activity which has happened, is happening, and will happen, in the last three months of 1975. Here in Sydney, at The Basement during October, the tribute to the beginnings of modern jazz called "**BE-BOP REVISITED**" started off to great audience response on Monday 6th with '**SEE AND BELIEVE**' and '**BE-BOP INC.**' and on Tuesday 7th with the nine-piece group under the leadership of Alto Saxist, Dick Lowe and called '**ISS**' which stands for the International Sax Section. A full report on "**BE-BOP REVISITED**" will appear in the next issue.

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That's all!

Happy Christmas and a Happy New Year, and keep on keeping jazz alive. — **Horst**.

Just received the personnel for Ken Herron's Trombone Band. It's called "**GROCK**" and the line-up is **KEN HERRON** - Leader/Trombone/Tuba, **RON SPILLET** - Trombone/Tuba, **NORM WYATT** and **DEREK LOWS** - Trombones, **JUDY BAILEY** - Piano, **DAVE ELLIS** - Bass and **DENNIS SUTHERLAND** - Drums.

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1975 has been a mighty good year for the Sydney Jazz Club and it will climax with the 30th Australian Jazz Convention, which we hope will be the best ever. We ask all members to participate and help us make this a great Convention that will be long remembered.

The final Abraham Mott Hall function of the year will be the annual Chicken and Wine Night which will be held this year at the Mott Hall on the 12th December. This year it will be open to only members and their guests and only a limited number of tickets will be available. You may obtain tickets from Ron Gray so don't delay, it will be first come first served.

There are just two picnics left this year at Berry Island Reserve, on the 23rd November and the 14th December. Assistance with the selling of raffle tickets (it only takes 30 minutes) is always required. See Ron Gray and assist in making the picnics self supporting.

Many thanks to all who made the visit of Don Ewell so memorable, maybe this is the first of a series of visits by great overseas artists.

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The postal address of The Sydney Jazz Club is: P.O. Box 893, Parramatta, N.S.W. 2150, and Ron Gray's phone number is 637-1098. — **Geoff Gilbert**.

harbour city jazz band 

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harbour city jazz band



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The Balmain Town Hall has been booked for the Convention activities and additional blowing spots, after hours blowing location and rehearsal locations are being arranged.

Balmain, like most inner city areas, abounds with pubs and it is anticipated that much of the Convention will revolve around the 'locals'.

PROGRAMME:-

This year's Convention will be a semi-closed function with only two public concerts in line with the current trend in Jazz Conventions.

Full details are being finalised now but in order to allow musicians and delegates to plan their Convention week, the following outline programme should serve as a guide for activities other than programmed music at the Town Hall.

Friday, 26th December - Registration, Welcome Night.

Saturday, 27th December - Street Parade.

Sunday, 28th December - Opera House Concert.

Monday, 29th December - Picnic.

Tuesday, 30th December - Final Concert - Seymour Centre.

Wednesday, 31st December - General Meeting.

ACCOMMODATION:-

As is usual with city based Conventions, it is very difficult to arrange on-the-spot accommodation (Kew, Glenelg, etc.,) so we have made bookings at two motels in suburbs adjoining Balmain, as follows:-

Travelodge Motel,
Missendon Rd, CAMPERDOWN

\$18.00 single
\$22.00 double
45 rooms reserved.

University Motel,
Parramatta Rd., GLEBE

\$20.00 double
23 double units
reserved.

Balmain is 4 miles from the G.P.O. by road and is well served by buses, ferries and taxis.

If you plan to be at the "30th" and need accommodation, please let us know IMMEDIATELY to avoid disappointment.

The nearest Caravan Park/Camping area is Sundowner Ryde, Lane Cove Road, North Ryde, 2113, but applications must be made by individual application as block bookings are not possible. Make sure you include \$10 deposit per person with your application otherwise we will be unable to secure any booking.

SPECIAL GUEST - BUD FREEMAN

At the time of going to press, it seems almost certain that the great jazzman Bud Freeman will be our guest at this Convention.

Truly a living legend, Bud Freeman is one of the giants of jazz and we are sure he will help to make this Convention memorable to musicians and jazz lovers alike. Bud's recording career includes sessions with Buck Clayton, Wingy Manone, Mezz Mezzrow, Adrian Rollini, Lee Wiley, Muggsy Spanier, Jess Stacy, Jack Teagarden, Joe Venuti, Teddy Wilson, The World's Greatest Jazz Band and, of course, those historic sessions with his own 'SUMMA CUM LAUDE' band.

THE BASEMENT:-

The Convention has been fortunate to have the use of the Famous Sydney jazz spot 'THE BASEMENT' for an after hours blowing spot; this should ensure some exciting music from the late night pick-up groups.

ALL CORRESPONDENCE TO:-

THE SECRETARY,
3 ANNE MARIE PLACE, CARLINGFORD, N.S.W., 2118.



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Merrylands 2160
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JAZZ AT THE NORTH SYDNEY COMMUNITY FESTIVAL

North Sydney is about to hold its first Community Festival. Starting on November 29th, it will continue for nine days, and encompasses a wide range of Arts and Crafts, Music, Theatre, Sporting and Recreational activities.

'INDEPENDENCE WEEK' was chosen as a title to illustrate the "independence" of North Sydney Municipality, showing the range of cultural, social, artistic, recreational and communal activities available to the community. The Festival is being funded by local Business houses, and has the complete support of North Sydney Council.

What concerns us most, of course, are the jazz activities and they're plentiful.

On Saturday night, November 29th, starting at 11 p.m. and going through until Sunday morning, is the Midnight-to-Dawn dance with champagne and chicken breakfast. The 'GALAPAGOS DUCK' will be appearing after their Basement engagement, and also 'THE HARBOUR CITY JAZZ BAND' plus sittin' in and various jams. The venue is the old North Sydney Club. Monday, December 1st, at the North Sydney Boys' High School, there'll be a concert presenting the duo of DON BURROWS and GEORGE GOLLA, 'THE GALAPAGOS DUCK', 'JAZZ CO-OP' and 'POWER POINT'. On Tuesday the 2nd, at the same venue, a pre-convention concert with about six of our top trad. bands.

On Wednesday the 3rd, it's back to the old North Sydney Club with a concert of today music "MUSIC IS AN OPEN SKY" starring the 'LAST STRAW', 'THE JUDY BAILEY QUARTET', 'FREE KATA' with Poet John Clare, 'OUT TO LUNCH' and 'CURRENTS'. Tickets are \$2-00.

The St. Leonard's Bowl will also present jazz on Sunday night November 30th and Sunday night December 7th with groups not yet finalised.

For further information please ring Horst Liepolt Jazz Productions, 32 0949 Sydney, who is the Producer of all the jazz sessions, or Chris Levy, 908 1808, who is the Festival Director.

WALLY TEMPLE TELLS US

Tuesday is normally a quiet night for music but at the Lord Dudley Hotel in Jersey Road, Woollahra there is always a big crowd. THE ABBEY JAZZ BAND, a seven piece Dixieland group, have been playing there once a week for the past three years. Originally formed of medical and para-medical people, the band has had some well-known local musicians in its ranks and it puts out a happy, crowd pleasing sound.

There are plenty of singers around but very, very few jazz singers. NANCY STUART is one of those rare people and sings a wide range of ballads and standards in a Mildred Bailey-Billie Holiday style. After much experience in club singing, Nancy virtually retired to raise a family and came back to jazz singing with the then Wally Temple Jazzband at the Cricketers' Arms Hotel, about 18 months ago. Local musicians have been knocked-out by her light but swinging vocal style and her musicianship. She can be heard at 'BOURBON STREET' RESTAURANT,

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The Bondi Icebergs' Club, Notts Avenue, Bondi Beach, has had a history of presenting jazz that goes back to the war years and they brought jazz back in again about 9 months ago, featuring 'THE GUT BUCKET FIVE' (thank you, Graham Spedding, for the name!) and NANCY STUART on vocals. The band swings along well in a Dixieland-Mainstream style, the acoustics and atmosphere are good and you can dance. The public and musicians are welcome, and the time — Sundays, 5 p.m. to 9 p.m.

T.V. and RADIO

ABN 2, Tuesday September 9th, two incredible shows:-

BRIAN MAY and the ABC MELBOURNE SHOW BAND — half an hour of Peter Salt screamers, Lyall recorder, space music and flugel horn solos by Bobby Venier. Incredible.

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The ABC Melbourne Show Band are the resident group, and they boast the talents of Peter Salt, Graeme Lyall, Don Locke and Keith McDonald. The latter two are trombonists, the first a trumpet and flugelhorn player mentioned in the last issue of JAZZ DOWN UNDER, and the other is probably one of the world's leading saxophonists, though the blowing space he gets on this TV series is about zero.

Kerrie sang 'God Bless the Child' by Billie Holiday. Blood, Sweat and Tears revived it, but Miss Biddell tore it to pieces. Very well though.

The North Shore is still probably floored, every matron and Channel Two watcher from Turrumurra to St. Ives are probably still thinking about the child whose got his own; whose got his own. As the song says. Yes, that is something worth singing about.

— Tony Peter Mayes.

Footnote:- The 'MIKE WALSH SHOW' on TEN 10 has a gas house band and good guest singers, if pop, ballads and motown are up your alley. Jack Grimsley's Band.

MELBOURNE MUSIC

The Jazz Action Society of Victoria held its annual general meeting at the Musician's Union on 29th September and was able to report (to a rather small gathering of members) on a good year that had just passed. More importantly, plans for the expansion of the activities of the Society were announced and discussed. These plans not only included more concerts and jam sessions (these last are rather inappropriately named as I argued last time), but also the establishment of a regular monthly series of jazz instrumental workshops for students and non-professional musicians and the development of an education policy in primary and secondary schools.

A new executive committee was elected. Under the chairmanship of Jack Varney, the Society will be administered by Alan Lee, Don Jordan, Keith Hounslow, Ken Weatherley, Marlene Lynne-Howlett, Ralph Rickman while Bill Hawtin remains as executive officer.

Given the Society's admirable program and competent committee, it seems appropriate for your columnist to recommend to all Melbourne readers of JAZZ DOWN UNDER that they join. Your support and patronage will help the cause of jazz in Melbourne. \$8 (or \$12 for a family) sent to Jazz Action Society of Victoria, 65 Wellington Street, Windsor, 3181 will do the trick.

Having said all that, your honest and soul searching columnist has to record some questions and doubts, however. During the general discussion at the meeting (and indeed, written into the aims of the Society) there was expression given to the idea that the Society should expand an audience for Australian jazz. During the discussion of how this should be done, it emerged that not everyone was very clear as to what Jazz is. The point was made that many young people when they listen to their music are, in fact, listening to jazz. Presumably the idea behind this claim is that much rock music contains improvised passages and much rock music stems from a blues tradition. However, if this is enough to make the music jazz, then the commercial radio stations are doing much more than the Jazz

Action Society could ever hope to do to promote jazz.

If, on the other hand, jazz is something different from this, should the educational program the Society is planning go into the schools and play the latest Coleman Hawkins re-issue for the kids? What sort of response can be expected to that? Or again, if one was to send a live jazz band into the schools, what sort of band is it to be? A wider audience will only respond to sounds that it finds exciting and it will only find exciting that sound that it can recognise as belonging to the musical culture it has adopted. This musical culture is that of white middle class America rather than black lower class America. Jazz, of course, has its roots in the latter and any attempt to build an Australian audience for it is going to either have to educate that audience to an empathy with that black culture or develop for that audience an authentic Australian jazz.

Insofar as the Society is itself middle class white Australian, it is hardly likely to succeed at the first option, so it must adopt the second. But the difficulty with this is that the dominant musical culture in Australia has very little to do with jazz as we understand it. What then, must be the guide and influence on such a program of expanding an audience? The Society's pre-set conception of what jazz should be? Will an audience listen to that?

A much better bet will be to let the creative musical activity of Australian musicians set the direction. Only they will be able to forge an authentic Australian music drawing on the American Jazz experience but distilling it through our own musical culture so that an Australian audience will be able to respond to it.

What Jazz Action needs, therefore, is not the well-meaning and enthusiastic efforts of fans of American jazz, but the creative involvement of Australian musicians responding musically to our own culture. Active musical involvement with the society is, therefore, essential rather than just the expansion of an audience and an audience attitude. If what emerges from all this happens not to sound like jazz as we would like it to be, then the solution to the problem of expanding an audience for Australian Jazz might have to start with us. — Stan van Hooft.

VICTORIAN JAZZ CLUB

As this issue is being put together it appears that October is a really big month for VJC members with pianist DON EWELL as guest.

A special dinner is planned for Don at the Taiping Restaurant, Kilda Junction on October 9th, followed over the next couple of days by concerts, at Nicholas Hall featuring Don with the Yarra Yarra NOJB, and with Roger Bell and his Pagan Pipers at the Esplanade Hotel.

Also on the Melbourne scene, GRAEME BELL and his ALL STARS together with ADRIAN FORD UNITY JAZZ ENSEMBLE are presenting a tribute to Scott Joplin concert on October 9th at the Robert Blackwood Hall, Monash University. Special guest star is MISS GEORGIA LEE. — Roger Beilby.

STORYVILLE CLUB NEWS

Big Bob Whetstone has now become a permanent part of the regular Storyville Club set-up and is sharing the trumpet chair with Tony Newstead in addition to knocking out-all-and-sundry with his vocals. Blues, scat-singing, tunes from the twenties — Big Bob sings them all! Roger Bell and his Pagan Pipers recently played a Guest Band Night at Storyville while the house band, Storyville All-Stars, were absent on their annual pilgrimage to Sydney and Canberra. The All-Stars will once again be on the road early in November when they travel to Hobart for a concert and some recording for ABC radio. Graham Coyle was a welcome guest on September 19th playing the intermission piano as he passed through Melbourne on his way back to Canberra after several months overseas. The frequent nights with intermission piano have now become quite a feature of The Storyville Club's aim to provide continuity of music. In addition to Graham Coyle, members have been privileged to hear much fine playing during the year in this department from pianists such as Roger Hudson, Geoff Bland and Ken Nelson. — Allan Leake.

BRISBANE JAZZ CLUB

The **BRISBANE JAZZ CLUB** was formed in February this year and owes its existence to the musicians of the Pacific Jazzmen and the Brisbane Jazz Club Big Band. Apart from promoting jazz in Brisbane, the Club is arranging trips away, one to Sydney for the Convention and another '**JAZZ LOOK AT AMERICA**' which will include visits to San Francisco and New Orleans scheduled for February-March, 1976. Conscious of the lack of communication between the Jazz Clubs in Australia, the committee has established reciprocal membership rights with various Jazz Clubs, at present the Victorian and Storyville Clubs in Melbourne, the Sydney Jazz Club, and in Brisbane, the Vintage Jazz Society. The Brisbane Jazz Club operates from 1 Annie Street, Kangaroo Point, telephone 49 5366.

JAZZ FROM THE CULTURAL DESERT*

On Thursday, 28th August, the **BRISBANE JAZZ CLUB** held its monthly 'Jazz & Swing' Concert with The Brisbane Jazz Club Big Band. In many ways it was the best of the 14 concert series since the Big Band started off last year. Firstly, it was another 'Special', that is, with the 8 brass line up plus saxes and rhythm. Secondly, Allen Collinge and his Goodtime Sounds provided in contrast some very spirited traditional jazz. In retrospect the Big Band covered a greater variety of styles than at previous concerts; featuring 'nostalgia' stuff like Goodman's **LET'S DANCE**, Basie type arrangements, **CERULEAN BLUE**, **MISSISSIPPI MUD**, Kenton slow — **OPUS IN PASTELS** and Dameron's **SWIFT AS THE WIND**. Out front solo spots from Big Band were well up to standard with trumpeter Ray Clifford, tenor saxman Jim MacKenzie and rhythm recalling the small group bop style. Leader clarinetist Tony Ashby invited Barrie Webb from Allen Collinge's band and Allen himself on banjo to join him with the Big Band rhythm section for an informal clarinet duet on Humphrey Lyttelton's **BLUES FOR AN UNKNOWN**

GYPSY. The out front solo credit undoubtedly went to trombonist Errol Clyde for his work out on **PENNIES FROM HEAVEN**. One jazz buff commented on how Errol's performance brought the great Benny Green to mind. With plenty of variety the Big Band continued with a funky **GRAVY WALTZ**, a fairly standard interpretation of **THE STRIPPER** (none of the girls took the hint either!) and a screaming **APPLE HONEY**, rescored from 8 brass by trombonist Allan Robinson. However the highlight of the evening was a performance by the Big Band of Ron Milliner's composition/arrangement of a sort of jazz/rock concerto called **PEACE ON EARTH**. Ron originally scored it for the C.M.F. band and Tony conned him into letting him use it for the concert. The 17 piece **BRISBANE JAZZ CLUB BIG BAND** was augmented with Michael Byrne (oboe) who like Ron, plays in the Queensland Symphony Orchestra, Gerry Foster (flute), Keith MacCullum (electric guitar). Ron happened to turn up at the concert so Tony invited him to conduct as well. Ron complied.

Looking back on the evening a few highlights come to mind. The beautiful clarinet duet between Tony and Barrie. A rather 'happy' Ron Milliner shouting out an earthy 2.19 **BLUES** with Allen's group. Ron then picked up a handy trumpet and blasted out a couple of incredible choruses which left everyone open mouthed. At one of the earlier concerts local radio announcer Bruce Short commented on how good it was to see children at the 'Jazz and Swing' Concerts. The children went one better this time and the cutest sight was the little 8 to 10 year olds twisting away together in front of the Big Band, quite uninhibited and oblivious of their surroundings.

The **BRISBANE JAZZ CLUB'S** monthly 'Jazz and Swing' Concerts, like their regular Sunday sessions, are pretty casual affairs, running from 8 p.m. to 10.30 p.m. with pretty well non-stop music. Members can either dance or sit and listen and enjoy a grog. The latter is possible because earlier this year the **BRISBANE JAZZ CLUB** changed its constitution to comply with the Queensland Liquor Acts. This, in addition to the fact that the Club operates from its own premises and does not have to rely on a pub venue, makes it one of the luckiest jazz clubs in the country. When you consider that it is situated right on the south bank of the Brisbane River (it used to be an old boat house), and just opposite the main city area, it is little wonder that visitors are enthusiastic about the place.

To comply with the Queensland Liquor Acts, admission to the club is only available to **BRISBANE JAZZ CLUB** members and their guests. To assist interstate visitors, the Club has arranged reciprocal membership rights with various interstate jazz clubs. If you are a member of a jazz club with whom the **BRISBANE JAZZ CLUB** has reciprocal membership rights, just present your membership card at the door and you will be admitted to **BRISBANE JAZZ CLUB** functions at the current members rate of \$1-00. The **BRISBANE JAZZ CLUB** has noted that other jazz clubs have expressed interest in the reciprocal arrangement and it could mean the formation of an Australian counterpart to the British 'National Federation of Jazz Organisations'. What a great way to spread the word throughout the country!

For the records (and archives), the following were responsible for the 7th for '75 Jazz and Swing Concert.

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Big Bob Whetstone has now become a permanent part of the regular Storyville Club set-up and is sharing the trumpet chair with Tony Newstead in addition to knocking out-all-and-sundry with his vocals. Blues, scat-singing, tunes from the twenties — Big Bob sings them all! Roger Bell and his Pagan Pipers recently played a Guest Band Night at Storyville while the house band, Storyville All-Stars, were absent on their annual pilgrimage to Sydney and Canberra. The All-Stars will once again be on the road early in November when they travel to Hobart for a concert and some recording for ABC radio. Graham Coyle was a welcome guest on September 19th playing the intermission piano as he passed through Melbourne on his way back to Canberra after several months overseas. The frequent nights with intermission piano have now become quite a feature of The Storyville Club's aim to provide continuity of music. In addition to Graham Coyle, members have been privileged to hear much fine playing during the year in this department from pianists such as Roger Hudson, Geoff Bland and Ken Nelson. — Allan Leake.

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For the records (and archives), the following were responsible for the 7th for '75 Jazz and Swing Concert.

BRISBANE JAZZ CLUB BIG BAND:

John Noble, Ray Clifford, Gene St Ledger, Vince Hardiker (trumpets), Errol Clyde, Allan Robinson, Brian Turner, Joe Mills (trombones), Mel Bongers, Rod Taylor (altos), Jim MacKenzie, Art Loxton (tenors), Ces Shaw (baritone), Graham Tate (piano), Bill Smith (bass), Pat Roche (guitar), John Harrison (drums), Tony Ashby (clarinet-leader).

ALLEN COLLINGE AND HIS GOODTIME SOUNDS:

Graham Duffin (trumpet), Barrie Webb (clarinet, soprano), Col Powell (trombone), Allen Collinge (banjo-leader), Ron Hawkins (bass), Brian Turner (drums).

The final concert for the year will be held on Thursday 27th November and will re-commence in February, 1976. — Fiona Drake.

*Graeme Bell's description of Brisbane as a jazz centre, **JAZZ DOWN UNDER** - March/April, 1975.



BIG BAND: left to right; Trumpets: Gene St. Ledger; Vince Hardiker; Ray Clifford; Trombones: Errol Clyde, Allan Robinson; Saxes: Cec Shaw; Jim MacKenzie; Mel Bongers; Rod Taylor; Art Loxton; Rhythm, drums: John Harrison; Guitar: Pat Roche. Not in picture, Bass, Bill Smith and Graham Tate. Tony Ashby at far right. [Photo: Wayne Moore]



THE TWO BROTHERS: Tenor Saxists Jim MacKenzie (left) and Tony Ashby (right) blowing a chase chorus on "Take the 'A' Train". Bass player, Bill Smith, in background. [Photo: Wayne Moore]

Incredibly bad and unseasonable weather resulted in a smaller turn-out for the **BRISBANE JAZZ CLUB'S** September Jazz & Swing Concert. It was rather a shame because the **BIG BAND** produced three very well played brackets. Tony Ashby fielded the standard 'Nostalgia' line-up of 5 brass, 5 reeds and 4 rhythm. A pick-up group led by trumpeter Bruce Haley provided some Condon-type Dixie. Newcomer to the local scene, trombonist Wayne Moore soloed well with the Dixie group and drew much enthusiastic applause.

From the golden sands just this side of Brisbane, June Ferris reports that the Tara Lodge 'STING FIVE' are still swinging better than ever and at the moment on Mondays as well as Thursdays.

Visitors can contact June now at 18 Sandpiper Drive, Burleigh Waters, 4220, telephone 35 5143.

PERTH

Jazz excitement in the past few weeks in Perth has been centred on visits by Stephane Grappelli and Acker Bilk, although I've yet to actually come across any jazz purist who went to Acker's show.

Anyway, the Grappelli crew certainly enjoyed themselves apart from providing some magical music. Stephane had the time of his life jamming at the Parmelia with Jose Feliciano and Manitas Le Plata at a surprise birthday party for Jose, while Diz Disley was popping up everywhere, and more particularly at Lindy's, the Storyville Jazz Band's gig at the Blue Note



THE CLIMAX JAZZ BAND
Sun City Festival, Geraldton — August.
[Photo: Doug Russell]

Tavern and at the Jazz Club. I don't know whether Ike Isaacs is really the raving type but your correspondent certainly enjoyed a pleasant luncheon with him.

Ed Gaston (bass) featured in a splendid late night set at a most successful Jazz Club workshop night along with Barry Bruce (piano), Tony Ashford (reeds) and Bruno Pizzata (drums). Other prominent musicians on this night included Barry Cox (drums), Robbie Bryce (guitar), Eddie Martin (trumpet), Jim Cook (tenor sax and flute), and Rusty Brooks (trombone) plus several others. (CONTINUED ON PAGE 17)

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THE OLD PUSH: George Street North, Monday to Saturday: "Bob Barnard's Jazz Band" (MAINSTREAM), Col Nolan/Errol Buddle (MODERN).
RED NED'S: Wine Bar Bistro, 25 Spring Street, Chatswood (412-1559). Every Friday and Saturday from 7-00 p.m. "Noel Crow's Jazzmen".
ROSE SHAMROCK & THISTLE HOTEL: Evan Street, Rozelle. Tuesdays and Wednesdays 7-10 p.m. and Saturday afternoons 3-6 p.m. "The Sydney Stompers" featuring The Hird Family. (NEW ORLEANS JAZZ).
UNITY HALL HOTEL: Darling Street, Balmain. Friday and Saturday nights. (NEW ORLEANS JAZZ).

CONCERTS

Saturday, November 29th at 11-00 p.m. Jazz Until Dawn with "THE GALAPAGOS DUCK", "HARBOUR CITY JAZZ BAND" and Jams, at Old North Sydney Club.
Monday, December 1st at 8-00 p.m. DON BURROWS/GEORGE GOLLA DUO-GALAPAGOS DUCK-JAZZ CO-OP-POWER POINT-Compere Geoff Gilbert. Tickets \$3-00. North Sydney Boys' High School.
Tuesday, December 2nd at 8-00 p.m. Pre-Convention Concert with top trad. bands. Tickets \$2-00. North Sydney Boys' High School.
Wednesday, December 3rd at 8-00 p.m. "Music is an Open Sky" with THE JUDY BAILEY QUARTET-THE LAST STRAW-FREE KATA WITH POET JOHN CLARE-OUT TO LUNCH-CURRENTS. Tickets \$2-00. Old North Sydney Club.

MELBOURNE

ALBION HOTEL: 356 Lygon Street, Carlton. Saturday 2-30-5-30 p.m. "John Lee & His Jolly Beans" (MODERN).
ATHOL'S ABBEY: 367A St. Kilda Road, Melbourne. Thursday 8-00-12-00 p.m. "Yarra Yarra Jazz Band" (NEW ORLEANS). Friday 8-00-12-00 p.m. "Frank Traynor's Jazz Preachers". Saturday 8-00-12-00 p.m. Various Trad.
BEAUMARIS HOTEL: Beach Road, Beaumaris. Wednesday 7-10-00 p.m. "Frank Traynor's Jazz Preachers" (TRAD).
CANADA HOTEL: Cnr Swanston & Pelham Streets, Carlton. Thursday 6-10-00 p.m. "Maple Leaf Jazz Band" (TRAD). Saturday 2-6-00 p.m. "Jubilee Jazz Band" (TRAD).
DICK WHITTINGTON'S TAVERN: Chapel Street, East St. Kilda. Thursday 7-10-00 p.m. "The Rankin File" (JAZZ/ROCK).
DUTCH VILLAGE RESTAURANT: 397 Swanston Street, City. Friday 7-30-10-30 p.m. "Allan Browne's Jazzmen" (MAINSTREAM/BOP).
LEMON TREE HOTEL: Cnr Rathdowne & Gratton Streets, Carlton. Saturday 3-6-00 p.m. "The Rankin File" (JAZZ/ROCK).
MUSICIANS' CLUB: 65 Wellington Street, Windsor. First Wednesday from 8-00 p.m. "Jazz Action Society Jam Session".

OUT POST INN: 52 Collins Street, City. Sunday 9-12-00 p.m. "Brian Brown Quartet" (MODERN).
ROYAL HOTEL: 67 Bendigo Street, Prahran. 6-30-10-00 p.m. Friday. "Yarra Yarra Jazz Band" (NEW ORLEANS). Wednesday 6-30-10-00 p.m. "Yarra Yarra Jazz Band" (NEW ORLEANS).
RESTAURANTS: Smacka's Place, La Brochette & Potter's Cottage are restaurants that feature jazz groups on some nights but it is advisable to check first.
THE STORYVILLE CLUB: Manor House Hotel, Cnr Swanston & Lonsdale Streets, City. Friday 8-12-00 p.m. "The Storyville All Stars" and guests (MAINSTREAM).
THE VICTORIAN JAZZ CLUB: Manor House Hotel, Cnr Swanston & Lonsdale Streets, City. Saturday 8-12-00 p.m. Various groups (MAINLY TRAD).
THE VICTORIAN JAZZ CLUB: Esplanade Hotel, 11 The Esplanade, St. Kilda. Saturday 2-30-5-30 p.m. Various groups. (MAINLY TRAD).

CANBERRA

A.N.U. UNION: University Avenue, Tuesday 8-30-12-00 p.m. "Antiquity Jazz Band" (TRAD).
BELCONNEN WAY HOTEL: Belconnen Way, Hawker. Friday 8-00-12-00 p.m. "Clean Living Clive's Goodtime Palace Orchestra" (TRAD).
CANBERRA JAZZ CLUB: Canberra Tradesmen's Union Club, Badham Street, Dickson. Every third Sunday 8-00-12-00 p.m. (ALL STYLES).
COTTER TAVERN: Sunday 3-00-6-00 p.m. "Antiquity Jazz Band" (TRAD).
DICKSON HOTEL: Antill Street, Dickson, Saturday 3-00-6-00 p.m. "The Fortified Few" (TRAD).

BRISBANE

BRISBANE JAZZ CLUB*: Adventures Club premises, 1 Annie Street, Kangaroo Point, 8-00-10-30 p.m. Every Sunday "The Pacific Jazzmen" (DIXIE/MAINSTREAM) alternate with Allen Collinge's "Goodtime Sounds" (TRAD). Last Thursday in each month "Brisbane Jazz Club Big Band". Phone Organiser, Tony Ashby, 49 5366 (h).
 *The Brisbane Jazz Club has reciprocal membership rights with certain interstate jazz clubs-check with your local Club Secretary.
DUTCH CLUB: Annerley Road, Dutton Park. Saturday 7-00-11-00 p.m. Allen Collinge's "Goodtime Sounds" (TRAD). Phone Allen Collinge 86 5336 (h).
PARK ROYAL HOTEL: Alice Street, City. Every night. "John Campbell Trio". 7-00-10-30 p.m.
VINTAGE JAZZ SOCIETY: Wilson's 1870 Restaurant, Queen Street, City. Monday 8-00-12-00 p.m. "The Vintage Jazzmen" (VINTAGE). Phone Andy Jenner 98 7684 (h).

PERTH

ALBERT'S TAVERN: Murray Street, Perth. Tuesdays and Thursdays "I Don't Love You Harry" (BLUES/JAZZ/ROCK)
BLUE NOTE TAVERN: Colin Street, West Perth. Wednesday 8-00-11-00 p.m. "Helen Matthews with Billy Clowes Trio". (JAZZ/ROCK). Friday and Saturday 8-00-12-00 p.m. "The Storyville Jazz Band" (TRAD) and sometimes other jazz groups on other nights but it is advisable to check first.
CONCERT HALL TAVERN: Rear Concert Hall, St. Georges Terrace, Perth. 8-00-12-00 p.m. "Climax Jazz Band" (TRAD).
LINDY'S: James Street, North Perth. Nightly "Silver Platters"-Special Trad. Jazz Night each Wednesday with Guest Artists and sit-ins.
PAGODA BALL ROOM: 110 Melville Parade, Como. Saturday 8-00-12-00 p.m. "J.T. and The Jazzmen" (TRAD/POP).
PERTH JAZZ SOCIETY: Hernando's Hideaway, Bennett Street, East Perth (rear East Side Autos). Monday 9-00-12-00 p.m. (VARIOUS).
VICTORIA HOTEL: 226 Hay Street, Subiaco. Thursday 8-00-11-00 p.m. "J.T. and The Jazzmen" (TRAD).
 Note: It is advisable to check the entertainment section of the Perth Daily News each day for the very latest information.

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RED NED'S: Wine Bar Bistro, 25 Spring Street, Chatswood (412-1559). Every Friday and Saturday from 7-00 p.m. "Noel Crow's Jazzmen".
ROSE SHAMROCK & THISTLE HOTEL: Evan Street, Rozelle. Tuesdays and Wednesdays 7-10 p.m. and Saturday afternoons 3-6 p.m. "The Sydney Stompers" featuring The Hird Family. (NEW ORLEANS JAZZ).
UNITY HALL HOTEL: Darling Street, Balmain. Friday and Saturday nights. (NEW ORLEANS JAZZ).

CONCERTS

Saturday, November 29th at 11-00 p.m. Jazz Until Dawn with "THE GALAPAGOS DUCK", "HARBOUR CITY JAZZ BAND" and Jams, at Old North Sydney Club.

Monday, December 1st at 8-00 p.m. DON BURROWS/GEORGE GOLLA DUO-GALAPAGOS DUCK-JAZZ CO-OP-POWER POINT-Compere Geoff Gilbert. Tickets \$3-00. North Sydney Boys' High School.

Tuesday, December 2nd at 8-00 p.m. Pre-Convention Concert with top trad. bands. Tickets \$2-00. North Sydney Boys' High School.

Wednesday, December 3rd at 8-00 p.m. "Music is an Open Sky" with THE JUDY BAILEY QUARTET-THE LAST STRAW-FREE KATA WITH POET JOHN CLARE-OUT TO LUNCH-CURRENTS. Tickets \$2-00. Old North Sydney Club.

MELBOURNE

ALBION HOTEL: 356 Lygon Street, Carlton. Saturday 2-30-5-30 p.m. "John Lee & His Jolly Beans" (MODERN).
ATHOL'S ABBEY: 367A St. Kilda Road, Melbourne. Thursday 8-00-12-00 p.m. "Yarra Yarra Jazz Band" (NEW ORLEANS). Friday 8-00-12-00 p.m. "Frank Traynor's Jazz Preachers". Saturday 8-00-12-00 p.m. Various Trad.
BEAUMARIS HOTEL: Beach Road, Beaumaris. Wednesday 7-10-00 p.m. "Frank Traynor's Jazz Preachers" (TRAD).
CANADA HOTEL: Cnr Swanston & Pelham Streets, Carlton. Thursday 6-10-00 p.m. "Maple Leaf Jazz Band" (TRAD). Saturday 2-6-00 p.m. "Jubilee Jazz Band" (TRAD).
DICK WHITTINGTON'S TAVERN: Chapel Street, East St. Kilda. Thursday 7-10-00 p.m. "The Rankin File" (JAZZ/ROCK).
DUTCH VILLAGE RESTAURANT: 397 Swanston Street, City. Friday 7-30-10-30 p.m. "Allan Browne's Jazzmen" (MAINSTREAM/BOP).
LEMON TREE HOTEL: Cnr Rathdowne & Gratton Streets, Carlton. Saturday 3-6-00 p.m. "The Rankin File" (JAZZ/ROCK).
MUSICIANS' CLUB: 65 Wellington Street, Windsor. First Wednesday from 8-00 p.m. "Jazz Action Society Jam Session".

OUT POST INN: 52 Collins Street, City. Sunday 9-12-00 p.m. "Brian Brown Quartet" (MODERN).
ROYAL HOTEL: 67 Bendigo Street, Prahran. 6-30-10-00 p.m. Friday. "Yarra Yarra Jazz Band" (NEW ORLEANS). Wednesday 6-30-10-00 p.m. "Yarra Yarra Jazz Band" (NEW ORLEANS).
RESTAURANTS: Smacka's Place, La Brochette & Potter's Cottage are restaurants that feature jazz groups on some nights but it is advisable to check first.
THE STORYVILLE CLUB: Manor House Hotel, Cnr Swanston & Lonsdale Streets, City. Friday 8-12-00 p.m. "The Storyville All Stars" and guests (MAINSTREAM).
THE VICTORIAN JAZZ CLUB: Manor House Hotel, Cnr. Swanston & Lonsdale Streets, City. Saturday 8-12-00 p.m. Various groups (MAINLY TRAD).
THE VICTORIAN JAZZ CLUB: Esplanade Hotel, 11 The Esplanade, St. Kilda. Saturday 2-30-5-30 p.m. Various groups. (MAINLY TRAD).

CANBERRA

A.N.U. UNION: University Avenue, Tuesday 8-30-12-00 p.m. "Antiquity Jazz Band" (TRAD).
BELCONNEN WAY HOTEL: Belconnen Way, Hawker. Friday 8-00-12-00 p.m. "Clean Living Clive's Goodtime Palace Orchestra" (TRAD).
CANBERRA JAZZ CLUB: Canberra Tradesmen's Union Club, Badham Street, Dickson. Every third Sunday 8-00-12-00 p.m. (ALL STYLES).
COTTER TAVERN: Sunday 3-00-6-00 p.m. "Antiquity Jazz Band" (TRAD).
DICKSON HOTEL: Antill Street, Dickson, Saturday 3-00-6-00 p.m. "The Fortified Few" (TRAD).

BRISBANE

BRISBANE JAZZ CLUB*: Adventures Club premises, 1 Annie Street, Kangaroo Point, 8-00-10-30 p.m. Every Sunday "The Pacific Jazzmen" (DIXIE/MAINSTREAM) alternate with Allen Collinge's "Goodtime Sounds" (TRAD). Last Thursday in each month "Brisbane Jazz Club Big Band". Phone Organiser, Tony Ashby, 49 5366 (h).

*The Brisbane Jazz Club has reciprocal membership rights with certain interstate jazz clubs-check with your local Club Secretary.

DUTCH CLUB: Annerley Road, Dutton Park. Saturday 7-00-11-00 p.m. Allen Collinge's "Goodtime Sounds" (TRAD). Phone Allen Collinge 86 5336 (h).

PARK ROYAL HOTEL: Alice Street, City. Every night. "John Campbell Trio". 7-00-10-30 p.m.

VINTAGE JAZZ SOCIETY: Wilson's 1870 Restaurant, Queen Street, City. Monday 8-00-12-00 p.m. "The Vintage Jazzmen" (VINTAGE). Phone Andy Jenner 98 7684 (h).

PERTH

ALBERT'S TAVERN: Murray Street, Perth. Tuesdays and Thursdays "I Don't Love You Harry" (BLUES/JAZZ/ROCK)
BLUE NOTE TAVERN: Colin Street, West Perth. Wednesday 8-00-11-00 p.m. "Helen Matthews with Billy Clowes Trio". (JAZZ/ROCK). Friday and Saturday 8-00-12-00 p.m.

"The Storyville Jazz Band" (TRAD) and sometimes other jazz groups on other nights but it is advisable to check first.
CONCERT HALL TAVERN: Rear Concert Hall, St. Georges Terrace, Perth. 8-00-12-00 p.m. "Climax Jazz Band" (TRAD).
LINDY'S: James Street, North Perth. Nightly "Silver Platters"-Special Trad. Jazz Night each Wednesday with Guest Artists and sit-ins.

PAGODA BALL ROOM: 110 Melville Parade, Como. Saturday 8-00-12-00 p.m. "J.T. and The Jazzmen" (TRAD/POP).

PERTH JAZZ SOCIETY: Hernando's Hideaway, Bennett Street, East Perth (rear East Side Autos). Monday 9-00-12-00 p.m. (VARIOUS).

VICTORIA HOTEL: 226 Hay Street, Subiaco. Thursday 8-00-11-00 p.m. "J.T. and The Jazzmen" (TRAD).

Note: It is advisable to check the entertainment section of the Perth Daily News each day for the very latest information.



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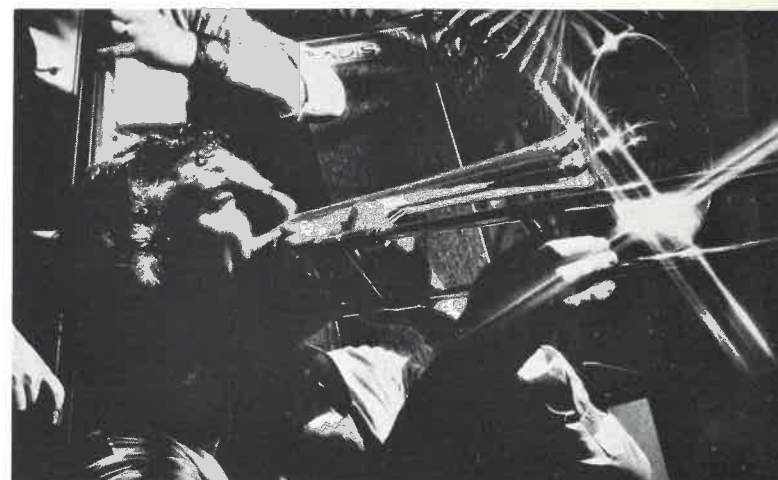
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JAZZ DOWN UNDER INTERVIEWS HORST LIEPOLT



When Horst Liepolt, our Associate Editor, announced to us the birth of a new record label, 44 RECORDS, with himself as Executive Producer, we were not only delighted, but very curious, as we're sure our readers are, as to how it all came about. So we asked him —

JDU: First of all, when and how did you get into record production?

HL: Quite by accident. I was working with Sun, and in 1972 RCA agreed to make a record. But when the date came up they said they knew very little about that type of music and as I'd been working with the band, they thought I might just as well produce the record. So that was my first LP and it was reasonably successful. A year later, I produced an album with the Col. Nolan Soul Syndicate which was sponsored by Jasons Restaurant where the band played every Sunday night at that time. We leased that to Avan Guard music and that did okay too.

JDU: And then you did an LP with the Galapagos Duck which sold well I believe!

HL: Yeah — a bit later though. When the Basement opened a couple of years ago — 1973, and I started doing stuff there, I also was handling the Galapagos Duck, and the natural thing, of course, was to put out a record. By that time I was pretty aware that if you let people know about it — consistently — then you can maybe pick up some sales, which is the point anyhow. No point in keeping it a secret. In the past, jazz records have not sold an enormous amount, and so, this time I approached Phonogram. They were terrific. Two weeks later, we were in the studio and a couple of months later the album was on the market, and it took off. We all thought it would sell reasonably well, but right from the start it sold very, very well. At that time the Jazz Co-Op started to happen and I felt that the music was of such a high standard that it should be preserved on record. And we did it. And then things started to happen pretty quickly. Judy Bailey cut a record which she leased to Phonogram and, without being officially appointed, I sort of became Phonogram's jazz man. Then I did the Free

Kata album, then the second Galapagos Duck album, then Johnny Nicol's. And everything was sort of falling into place. It was so smooth — the Phonogram people were unbelievably sympathetic to the whole idea and the support the records were getting from them was very, very good.

JDU: Maybe a turning point?

HL: I think so. In the past — always — I've been interested in — really wanted to — preserve Australian jazz on records, not to become some big shot producer, but to preserve the music. But that's just about impossible to do. There's independent companies who are sort of making it overseas, but they've got the sort of population that can support it — but here, whichever way I looked at it, I couldn't see an independent company here making it, not on a non-commercial type of thing anyway. By that I mean picking up sales, giving promotion to the artists and the records and all the things which should happen to a record. So instead of doing something half-baked I never really took the independent company thing any further. But then by seeing how a big company like Phonogram worked and having a lot of people on my side and having so much encouragement from some of the executives there, I took it a step further. I approached them about having a specialised label — a special Australian jazz label where the only stuff on it would be Australian talent, with Australian compositions. And that was it

JDU: Sounds so simple.

HL: That was it. It was great — just great that it was accepted. A couple of days and it was settled.

JDU: So how do you arrive at the name "44"?

HL: That happened in May this year during the festival "Music is an Open Sky". The Brian Brown Quintet was up from Melbourne, and it was Roger Frampton's birthday. So there were the Jazz Co/Op and the Brian Brown Quintet and myself at Roger's place celebrating his birthday with a big Indian Curry lunch and everybody digging the idea of having a jazz label, except that I didn't have a name for it. And then Dave Tolley popped up with "why not 44?" — relating to Jazz Centre 44 which I was running in the fifties in Melbourne. And everybody said, "yeah, why not?", and it hadn't entered my mind before, but I thought to myself, "yeah, why not?" So the name was accepted by Phonogram.

JDU: But where did the name "Jazz Centre 44" come from?

HL: When I was starting the club in Melbourne, it was very common to have club names modelled on American club names and I didn't like that at all. First of all, jazz being very spontaneous, the name should definitely not be a copy of something else. And I also thought it should have the word "jazz" in it, and, as my aim was to make it a real centre for jazz, I made it "jazz centre....". But I needed something else to give it a bit of a personal touch, and one day it hit me when I was talking about my earliest exposure to jazz and that was in 1944. So I thought, "that's it" — "Jazz Centre 44".

JDU: I'm still not clear on how a specialised label — let's say an independent label — as part of a major company works?

HL: Well, first of all, like anything specialised, there's not all that many people around who've got a good knowledge of that subject and secondly, it would be impossible for a company to employ somebody like

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Jazz Down Under - November, 1975.



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Distributed by Phonogram Pty. Limited

that, because financially it just wouldn't add up. So how "44" is operating, to me, is an ideal situation. Firstly, I've got complete freedom on how and what gets recorded. I've got an advertising budget where I can spend so much money on advertising per record. I've got the services of an excellent art department to design the covers and the ads. If you check up on the stuff Phonogram has been producing you'll see that their stuff has got a lot of class and a lot of style. And then there is the distribution and then there is the overseas contact which the big company has, and all that is there for me to utilise. So what it is, is a tiny little section which is personally handled, but which works within the framework of a big company.

JDU: So what's happened so far?

HL: Well, in October we have an album coming out which is sort of an introduction to the label and it has tracks from albums recorded over the last 18 months, including the Brian Brown Quintet, Jazz Co-Op, The Galapagos Duck, the Judy Bailey Quartet, Free Kata and Johnny Nicol. Its sort of a sampler and I think it gives a reasonable picture of our standard today, and the idea behind it also is to create an overseas interest. If you send half a dozen albums off to guys overseas, I believe it can become very costly, with results maybe being nil. Mainly because not too many people are aware of what's happening down here and they can't afford the time to listen to half a dozen albums from somewhere which is not expected to produce the goods. So I really do believe that the sampler will do the trick and I'm sure we're going to get enquiries for it. The other album to be released in October is by the Brian Brown Quintet called "Carlton Streets". That's his first album, and let me tell you that it is 20 years overdue. And I'm sure happy that he is with 44 RECORDS. He was a main force during the fifties at Jazz Centre 44. Then I've got two singles coming out by the Galapagos Duck and one by the Harbour City Jazz Band. Singles in general don't sell much any more and a jazz single is just about impossible to get off the deck. But if they should take off that'd be terrific, but the idea behind that exercise is mainly to get air play, which means exposure for jazz, in general, and for those two bands in particular. Apart from the ABC, which is doing an excellent job, there is no feedback at all from any of the commercial stations. Then, in November there's two trad. albums coming out. One by a New Orleans type band, the Sydney Stompers, and one by the more mainstream group, the Harbour City Jazz Band. And that just about finishes this year.

JDU: Any plans worked out for next year — and come to that how do you see the future of 44?

HL: For next year I've already mapped out a large number of releases. Some of the groups and musicians are working on material now. It's just a matter of being ready and putting it down next year and subsequently putting them on the market. And there's some very, very exciting stuff amongst it, some very original stuff, and then, I believe it's definitely good enough to get something happening overseas. First of all with the records, and secondly with the groups themselves appearing overseas at festivals. I've got no doubt in my mind that it'll be able to make it — and there it comes again! A big company definitely can only be of help in a project like this. And I've got a lot of faith, like I've had faith for a long time, in the whole Australian scene. To me it looks good.

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MIKE MURPHY RECALLS MELBOURNE JAZZ CENTRE 44

"I got hip to jazz in 1944. I heard Louis, Jelly, Bechet, Benny Goodman and Duke. I really dug the Cotton Club Orchestra; great stuff!"

Talking to Horst Liepolt is, for me, a trip with a hip time machine. Suddenly I was sixteen years old and digging Graeme Morgan and Keith Hounslow on Sunday afternoons at a St. Kilda coffee lounge named "Jazz Centre '44". My first real exposure to Australian Jazz came about through meeting Horst, so I'd like to go back a few years and put together the musicians and the groups that he brought to the fore.

Horst Liepolt arrived in Melbourne from Europe in 1951. He'd seen Bird, Lester, Miles Davis, Tadd Dameron, James Moody and Rex Stewart. He'd been blasted out of his seat by the ferocious Dizzy Gillespie Big Band and he'd been an avid collector of jazz on record. Melbourne in the early '50's was a lean place for Jazz. There were "Downbeat" concerts with the drum battles, the dixieland rave-ups and the odd, cute, "West Coast" type modern groups, but very little of the style of music that Horst loved, the music of Charlie Parker!

From 1951 to 1956, Horst, like everybody else in Melbourne, hung on, buying what records were available, attending the odd concert or coffee lounge jam and generally "Not digging it too much, nothing was happening!" In 1957 Horst decided to start up a Sunday afternoon session featuring musicians who were generally unknown to the average modern jazz fan. The first group to officially open Jazz Centre 44, was led by Graeme Morgan with Ron Terry, Brian Rangot, Keith Hounslow, Ronnie Rosenberg and Peter Martin. This was a good, tight little band, bop oriented with a good, tough rhythm section, something that I thought didn't exist in Melbourne. A year later, after running every Sunday and constantly drawing enthusiastic audiences, Horst brought in a band which was to be the most influential group of the decade, Brian Brown's Quintet. This hard cooking group had Keith Hounslow, Dave Martin, Barry Buckley and everybody's favourite Jazz musician, Stewart Speer. For a year, this group constantly knocked everybody over and Jazz Centre 44 became increasingly popular with both musicians and Jazz lovers.

As Jazz Centre 44 grew, so did the musicians who started coming in to play. I remember Alan Turnbull, Keith Stirling, Tony Johnston, John Allen, John Pochee, Alan Lee, Joe 'Bop' Lane (yeah, he was there!!) a young Bob Bertles coming in to carve everybody with his fine, Jackie McLean influenced alto. There are faced without names, names without faces; but I saw some great players and I heard some great music. The music I was exposed to was very sincere, very real, and I often wonder what happened to that feeling, where did it go? Why did Jazz finish and the pompous, audience baiting sterility start? That's not up for discussion here; but by 1960 Horst had departed for Sydney.

Like anybody else who decides to make the break and come to Sydney, things can be hard in the beginning. Horst took a few years to get it all happening, but by 1966, he had racked up a rather impressive

that, because financially it just wouldn't add up. So how "44" is operating, to me, is an ideal situation. Firstly, I've got complete freedom on how and what gets recorded. I've got an advertising budget where I can spend so much money on advertising per record. I've got the services of an excellent art department to design the covers and the ads. If you check up on the stuff Phonogram has been producing you'll see that their stuff has got a lot of class and a lot of style. And then there is the distribution and then there is the overseas contact which the big company has, and all that is there for me to utilise. So what it is, is a tiny little section which is personally handled, but which works within the framework of a big company.

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Horst Liepolt arrived in Melbourne from Europe in 1951. He'd seen Bird, Lester, Miles Davis, Tadd Dameron, James Moody and Rex Stewart. He'd been blasted out of his seat by the ferocious Dizzy Gillespie Big Band and he'd been an avid collector of jazz on record. Melbourne in the early '50's was a lean place for Jazz. There were "Downbeat" concerts with the drum battles, the dixieland rave-ups and the odd, cute, "West Coast" type modern groups, but very little of the style of music that Horst loved, the music of Charlie Parker!

From 1951 to 1956, Horst, like everybody else in Melbourne, hung on, buying what records were available, attending the odd concert or coffee lounge jam and generally "Not digging it too much, nothing was happening!" In 1957 Horst decided to start up a Sunday afternoon session featuring musicians who were generally unknown to the average modern jazz fan. The first group to officially open Jazz Centre 44, was led by Graeme Morgan with Ron Terry, Brian Rangot, Keith Hounslow, Ronnie Rosenberg and Peter Martin. This was a good, tight little band, bop oriented with a good, tough rhythm section, something that I thought didn't exist in Melbourne. A year later, after running every Sunday and constantly drawing enthusiastic audiences, Horst brought in a band which was to be the most influential group of the decade, Brian Brown's Quintet. This hard cooking group had Keith Hounslow, Dave Martin, Barry Buckley and everybody's favourite Jazz musician, Stewart Speer. For a year, this group constantly knocked everybody over and Jazz Centre 44 became increasingly popular with both musicians and Jazz lovers.

As Jazz Centre 44 grew, so did the musicians who started coming in to play. I remember Alan Turnbull, Keith Stirling, Tony Johnston, John Allen, John Pochee, Alan Lee, Joe 'Bop' Lane (yeah, he was there!!) a young Bob Bertles coming in to carve everybody with his fine, Jackie McLean influenced alto. There are faced without names, names without faces; but I saw some great players and I heard some great music. The music I was exposed to was very sincere, very real, and I often wonder what happened to that feeling, where did it go? Why did Jazz finish and the pompous, audience baiting sterility start? That's not up for discussion here; but by 1960 Horst had departed for Sydney.

Like anybody else who decides to make the break and come to Sydney, things can be hard in the beginning. Horst took a few years to get it all happening, but by 1966, he had racked up a rather impressive

score. He'd started sessions at a coffee lounge called the "Bird and Bottle", featuring Judy Bailey, Len Young, Keith Barr, Bob Bertles, and again, Stewart Speer who had also decided to live in Sydney. After this venture came other coffee lounge scenes, recitals in art galleries with Bernie McGann and Kim Patterson, plus soundtracks for some documentaries on Australian painters. Then came the ABC TV series "Solitary", which featured the music of John Sangster accompanied by such luminaries as Bob Bertles and Stewart Speer.

In the late '60's, Horst gradually drifted into the Jazz/Rock scene. He managed discoteques, the group "Sun", and also became manager, friend and confidant of the phenomenally successful Max Merritt and the Meteors. His talents also ran to the written word, and he was for a time the Sydney Editor of the "Daily Planet", as well as writing newspaper columns and doing record reviews for "Soundblast", "Music Maker" and "Disc and Tape". Record production and public relations work for the Rocks Push were also added to his bag. His first production was the Col. Nolan album "Live at Jasons" which featured another old Jazz Centre 44 stalwart, Roger Sellars.

Accelerating into the '70's, Horst teamed up with Bruce Viles and became publicity man and musical director for The Basement, Australia's finest Jazz venue. He also started releasing "More Jazz", a bi-monthly guide to what's happening at The Basement, new record releases, new bands, etc.

Horst's record producing has become an increasingly important part of his life. To date he has produced two releases by the Galapagos Duck, "Ebony Quill" and "The Removalist". His double album of Howie Smith's Jazz Co-Op has been a steady seller, and "Spontaneous Improvisations", by Serge Ermol's Free Kata is also a big one to get. Horst has also had Judy Bailey's Phonogram LP re-released on Phillips and his latest production, Johnny Nicols' excellent album, "Touch of Blue", has just been released.

This brings us up to Horst Liepolt, 1975. Record producer, PR man, manager, Jazz fan, record collector, writer and man on the scene. "I'm still a sounds-man, I dig 'em all. I never give the past the arse and I never jump on bandwagons. I leave myself open." Open to what? You may ask! Well, for openers, Horst has reached an agreement with Phonogram Records to have an Australian Jazz label, aptly named "44 RECORDS", releasing all future Horst Liepolt produced records. This label can be released overseas, and the English reviews of the Galapagos Duck and Jazz Co-Op LP's should make headway for such a venture. The name "44 RECORDS" was suggested by Dave Folley, art teacher and bassist with the Brian Brown Quintet. Horst thought the idea was great and subsequently Phonogram Records accepted the label.

Horst has some old sounds and some new sounds for release in the near future. There are two Traditional Jazz LP's by the Sydney Stompers and the Harbour City Jazz Band. A middle priced sampler featuring the Duck, Jazz Co-Op, Brian Brown, Free Kata, Johnny Nicol, the Judy Bailey Quartet and Don Burrows. He hopes that this LP will create an interest in areas so far not open to local Jazz; but he says the Jazz scene is getting healthy with four albums already released for 1975.

The "44" label also has on it's plate albums by "The Two", Paul McNamara and Alan Turnbull,

featuring all Paul's compositions. The Last Straw and the Jazz Co-Op live. A solo piano album by Roger Frampton. "Out to Lunch" (Barry Woods, Craig Benjamin and John Conley) playing their own compositions and an album of originals by Peter Boothman. Also, by the time this article reaches the printer, Brian Brown's "Carlton Streets" will have been released, and a reissue of Charlie Monroe's 1967 Phillips album, "Eastern Horizons" will be available. There are also plans to release another Brian Brown album and there is a possibility of this group recording exclusively for "44 RECORDS", which isn't bad for an architect, an arts teacher and a couple of salesmen!

Horst's willingness to co-operate with the musicians has payed off over the years. He has never told anybody how to play. His bands are booked on musical values, projection, enthusiasm, and he encourages a rapport with the audience, for, as he says, "There's no music without no audience!" He doesn't make records and then forget them. He exposes them to everybody, not just a collection of Jazz freaks! He says advertising is important and should be handled tastefully, without jive!

Horst Liepolt doesn't worry about anything else. "I've no gripes about nuthin'. If people dig me, that's beautiful. If they don't, well, you know..... There's always going to be knockers, but I'm a great believer in Australian Jazz, always have been! I just want to dig sounds, get my end of it done seriously. Then, when the works over, have some fun, baby! I try to present what I consider to be good music, played by the best players!" More Jazz, Horst baby!

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WILLIE QUA'S MUSIC

by MIKE MURPHY



Willie Qua was six years old when he attempted to play "Tiger Rag" on a tuba! Adventurous beginnings for a little boy who had driven his mother, Pat, crazy by constantly trying to play the piano.

Although he hasn't touched the tuba since his childhood, his sense of musical adventure hasn't diminished in the slightest, for, apart from his major instrument, the drums, his arsenal of instruments includes tenor, flute, latin percussion and occasional forays into the piano.

Born in Orange, NSW, twenty two years ago, Willie has been a professional musician all his working life, playing his first gig at the "Tabu" restaurant in Kings Cross, whilst still at school! From there he's played in every kind of scene imaginable, from four months in the snow country, to his present long-running gig at The Basement with the "Galapagos Duck".

His first instrument was the clarinet and his first influence, Traditional Jazz. His breakaway from the Dixieland format was prompted by an early exposure to Clark Terry, who he cites as an early influence. At fourteen he took up tenor saxophone; but still concentrated heavily on the varied aspects of jazz drumming.

"I listened to Kenny Clarke, I love his cymbal beat,

Charlie Persip and Roy Haynes. Then I got into Grady Tate, Elvin, Jack de Johnette, and my man, Tony Williams. Jose "Chepito" Areas, Santana's timbales player was a heavy influence on me. I love his time AND his rhythms. Michael Walden with the Mahavishnu Orchestra is really great, I relate to him more than I do to someone like Billy Cobham, mainly because I heard him live!"

Recently Willie has learnt a lot from Gaylord Birch, who was in Sydney with singer Freddie Paris; but who's name appears on a lot of studio recordings and live dates with the Pointer Sisters. Willie credits Gaylord for making him aware of the importance of looking after his health and staying in good shape.

Willie's other musical influences have been such strong and varied players as Harold Land and Clifford Brown.

"Clifford's a real heavy favourite, a great player. I could relate to him more than I could to Bird in the early stages of my listening."

Willie's man for all music is the late John Coltrane — "I couldn't get onto 'Trane at first, then I heard a track called 'The Late, Late Blues' on 'Bags and Trane'. Now I dig everything he does. I've worked back through Wayne Shorter with Miles, 'Trane with Cannonball, Clifford of course, all great players. Early Miles I really like. Miles is my favourite trumpet player. I really dig Freddie Hubbard too, he has that giant sound!"

Willie has been to the States, staying two weeks in San Francisco, "Hamp Hawes knocked me right out!" And to London, where he saw the Elvin Jones Quartet with Steve Grossman, Dave Leibman and Gene Perla.

"I was captivated by the saxophones. The whole band amazed me. I dug Elvin like I dug an old friend."

One of the genuine gentlemen of Australian Jazz, Willie is a very sincere guy, and the following comments are straight from the hip. No bullshit, just straight talk.

ROCK BANDS:

"There are plenty of good rock bands in the world, but certainly not in Australia! The problem seems to be one of sincerity. A lot of Australian rock bands are full of young kids infatuated by the image rather than the music! If something good happens under these circumstances, it's usually an accident.

I think if the influence came more from the States rather than England, things would be different. Instead of raving about David Bowies and Rod Stewarts, people should be a little more into Sly Stone and Ray Charles. Even once obscure jazz musicians such as Herbie Hancock are now available for mass listening."

FOLK SINGERS:

"I've always been interested in Ethnic-type folk music. Stuff like Blue-Grass banjo playing knocks me out! So I guess that's folk music, but as far as what the term means to most people today, I can't really listen to it. It seems to have less to do with music and more to do with telling a story or exposing world problems, etc! What particularly irks me, is how so many folk singers and so-called blues singers can instantly turn on an hour or so of 'soulful' suffering and bemoaning their woes, and end up getting four or five grand for a concert!"

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DRUMS:

"If I go and hear a drummer do something I can't do, I go home and try to do it. I dunno what to do about that Michael Walden guy."

MUSICIANS:

"Musicians should be up there to enjoy the music, and not to feel intimidated by the music or the musicians. I guess this comes with a lot of practise listening and playing. Too many Australian musicians don't do enough of these things. (Unfortunately, I'm not the exception, either!)"

THE "GALAPAGOS DUCK":

"If the success of the 'Duck' irks some people, just remember that the 'Duck' provided Sydney with the only two centres for Jazz, namely the 'Rocks Push' and the 'Basement'. If any musicians or bands think they can do better, I sincerely hope that they do it, and open up the scene a bit wider. The people have made the 'Duck' survive, for, as much as we take from our own thing, we give to the people, and as much as we take from the people, we give to our own thing!"

Personally, the 'Duck' gig has had its ups and downs. It has been a little too much of a security thing over the past two years; but it's also taught me that to progress individually, a musician can't really rely on one band or one gig — something I've done a little too much of. I'm now trying to broaden my whole musical output. More practise on all my horns for a start! More jamming with other bands, and definitely

Former top piano player Bob Anderson is starting to get itchy feet and recently was lured into a sit-in by leader David Way (trombone) with JT and the Jazzmen at their successful Thursday evening gig at the Victoria Hotel, Subiaco. Bob is now organising a pleasant Sunday afternoon blow at H.M.A.S. Lewin Freemantle on November 2nd at which the master Ross Nicholson (clarinet) will be present.

Apart from being an active Musicians Union Committee member and a mainstay in the jazz influenced Will Upson Big Band, reed player Lew Smith is also fronting a fine quartet together with vocalist June Smith and is proving very popular at the Jazz Club.

The rather clinically named 5th Military District Band, formerly the much nicer sounding Western Command Band, apart from being a very fine military band also harbours some of the state's best jazzmen in its ranks, such as Don Bancroft (trumpet JT and the Jazzmen), Ron Keggie (reeds ex the now defunct Premier Jazz Band), and Andy Ross (trombone) and Tommy Cairns (trumpet), both of the Climax Jazz Band. The rest of the line up in the Climax Band is leader Brian Copping (clarinet and flute), Len Watterson (banjo and guitar), Doug Lawford (drums) and myself on double bass. — John Healy.

THE CANBERRA SCENE

The Canberra Jazz Club continues to thrive with a very capable and enthusiastic committee introducing new innovations. One of these innovations is a junior workshop for aspiring jazz musicians. Future functions planned by the Club include a pre-Convention Concert on 19th November, the traditional club Christmas picnic on 14th December, the annual Jazz Band Ball



forming other bands for blowing and individual gigs. I guess it's all progress, ultimately it must help my role with the 'Duck'.

and a steam train trip to the metropolis of Bungendore. A club T-shirt has also been designed by the committee and is on sale at the club.

Interstate bands who have recently appeared at the CJC have been the 'ADRIAN FORD/BILL HAESLER WASHBOARD ENSEMBLE' from Sydney, and the new revamped 'STORYVILLE ALL STARS' from Melbourne. Both were very successful nights. The next interstate band scheduled to appear at the Club is the Sydney modern group 'OUT TO LUNCH' led by ex-Canberra reed player Craig Benjamin. 'OUT TO LUNCH' will be appearing at the Club on 30th November.

It was great to see Graham Coyle and family at the jazz picnic organised by Lachie Thomson in the grounds of the Joint Services Staff College. Graham has recently returned from 5 months of travels in Europe. Rumour has it that a new group led by Graham will soon be under way.

Another welcome new addition to the Canberra scene is Scottish trombonist Jim Hilson who has joined the local Antiquity Jazz Band. — John Sharpe.

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OUT AND ABOUT



JACK MITCHELL

AUSTRALIAN DISCOGRAPHER

by ROGER BEILBY

Although my interest in jazz had begun some years earlier, it was not until the 18th Australian Jazz Convention in 1963 that I was first introduced to recorded Australian Jazz, the specialist labels and jazz discography. Neville Sherburn of Swaggie Records had a stand in the foyer during the Convention and from him I purchased a 7" 33-1/3 rpm record of Frank Johnson and His Fabulous Dixielanders. Next day I met Bill Haesler, a name I had come across the previous evening while reading the Johnson cover notes on my train trip home. I asked Bill where I could hear and learn more Australian Jazz. I was told there was very little reading matter although Jack Mitchell had published a discography of Australian Jazz in 1960, and Bill would bring me in a copy the next day. Indeed he did, and a whole new world opened to me.

I poured over this discography for weeks and finally, armed with a list of records I had decided I wanted, I attacked the local record shop in my old home town of Geelong. How disillusioned I was, this was a specialist's art; the girl had never even heard of the bands let alone have any of their records. I continued my search and eventually became the proud owner of the Bell Regal Zonophones, the Parlophones and a few records from the Ampersand Jazz Art and Memphis labels. I was also able to keep abreast with new releases from frequent trips to stores like Clements and Thomas' in Melbourne, constantly referring to and quoting from Mitchell's discography.

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Soon after I was appointed administrator of the Australian Jazz Archives, by the Australian Jazz Convention Movement in Hobart in 1971, I suggested to Jack that one of the first projects that I would like to undertake to print an updated version of his Jazz Discography. Printing has just commenced and with the book's publishing date drawing closer (probably October or November), I decided it was time to collate all the information gathered about Jack over the years.

Jack's interest in Jazz began in 1944 while at Randwick School where his friends introduced him to the hot records of Muggsy Spanier, Bob Crosby and similar on local labels. During that year he attended a meeting of the Sydney Swing Music Club at the Blue Tea Rooms in Rowe Street, Sydney, where he first met Eric Dunn, Ron Wills and Ross Fusedale (all well known Sydney record collectors. The first two are still involved with production, etc. of records and Ross known for his time spent managing the Barnard Band and his production of Zenith Records. Ron Wills

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Jack, although very busy with a thriving dentistry practice and family of three, has found time to prepare a third edition of his discography. The format has been revised into strict chronological order. It is generally accepted by discographers that this chronological listing is far superior to an alphabetical one. It means that future editions simply follow on from the last date instead of requiring a complete re-hash of the book, which eventually becomes impossible as witness the demise of the once definitive Delauney.

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Jazz Down Under - November, 1975.

MEET KEN HARRISON

with

HORST LIEPOLT



In our last issue we had an article by Llew Hird on his beginnings in jazz and on his band, **The Sydney Stompers**. Somehow, in getting down to the details of the current **Sydney Stompers** band, we left out the drummer. When he brought this omission to our attention, we thought it only fair to him, and to our readers, to tell them a little about Ken Harrison, the **Sydney Stompers'** drummer.

Ken's recent association with the **Sydney Stompers** and their New Orleans style of jazz, is something of a switch on the usual pattern of a musician's career, since Ken started out as a modern jazz player, and says that he still is, having been "weaned on Charlie Parker". His early musical years were spent playing in jazz clubs and pubs in the south of England, one of which had star guest artists and enabled him to play alongside such British giants as Tubby Hayes, Ronnie Scott, Joe Harriot, Kathy Stobart and Bill Le Sage.

His introduction into traditional jazz came with his first professional gig, with Nat Gonella's **Georgians**. Then followed a period with the **Doug Rickford Band**, and from there he joined Dave Kier's **Elizabethans**. This latter group led him "by some mysterious route" into making a recording with the **Gabriellie Brass**, a

classical brass chorale. After this he joined a heavy R & B group, the "Voomins", and subsequently spent four years touring the American bases in Germany with various rock groups. Tired of the grind of constant touring, he bought an air ticket to Sydney, but on the eve of his departure couldn't resist an offer to do one more tour of Germany, but this time with a jazz group. For two months, with the **Ray Pellet Band**, he played to German jazz bands in all the major cities, and for a third month with the band at the Casa Bar in Zurich. Ray Pellet wanted him to stay on with the band, but Ken wanted to buy another air ticket. He did, and used it this time, and finally arrived in Sydney in April, 1973. He joined the **Doc Willis Band** and is the drummer on his second album "Jazz at the Pubs. Volume 2". Then, after a year playing restaurants, which included with a band of his own, "The Magic Word", he joined the **East Coast Jazz Band**. This was his first experience with New Orleans jazz, the feeling for which, he says, he found very difficult to catch at first. His presence amongst the **Sydney Stompers** attests to the fact that he met the challenge and caught the feeling.

Ken has also done some acting here, and if you miss his performances in the ABC series "Ben Hall" or in a play called "I'm Here Darling", you can hear him playing with the **Sydney Stompers** at the Rose, Shamrock and Thistle Hotel, Evans Street, Rozelle every Tuesday and Wednesday night and Saturday afternoons, and you can also check him out on the **Sydney Stompers** album on 44 Records "Shake It and Break It".

JACK MITCHELL Australian Discographer.

Jack, when asked recently how he determined whether a record was worthy of inclusion in his Australian discography, said "I have attempted to include all records generally accepted as Jazz or which I feel were regarded as Jazz by the people who made them, or which had a bearing on the history of Jazz in Australia".

This third edition, it could be said, has been virtually ready for publication for some years and an abortive attempt was made at serial presentation in the Sydney based magazine "Music Maker", which failed when "Music Maker" was taken over by "Sound Blast" early in 1970, when only seven instalments had been published.

Norm Linehan, in a foreword to the discography, sums up the whole work thus, "Perhaps the most important aspect of a work of reference such as this is its accuracy, and I can personally attest to the time and effort Jack has put into ensuring that the facts as stated are correct. Many hundreds of hours have been spent in correspondence with others, and in listening to records in order to identify personnel and verify recording dates."

Further information regarding the discography including price and exact publishing date, can be made available by dropping a line to GPO Box 2421V, Melbourne.

Jazz Down Under - November, 1975.

A CONTRAST OF AIMS

AND GEORGE RUSSELL
CHARLES MINGUS

BARRY McRAE



CHARLES MINGUS

[Photo: Valerie Wilmer]

In the first two articles in this series we noted that there had been a change in musical climate ushered in by hard bop, and that individualists like Sonny Rollins and John Coltrane had offered vital but alternative sign posts. What we had not examined was the organisational side of the new order, in that we cannot do better than observe the contrast between George Russell and Charles Mingus.

Before making an impact as a band leader, Mingus had had an incredibly varied career, working with Louis Armstrong, Kid Ory, Lionel Hampton, Art Tatum, Red Norvo and Duke Ellington as well as a large number of the bop pioneers. He had studied under Rheinshagen, from the New York Philharmonic, and demonstrated a wide and mature interest in all forms of music. All of this conspired to make him a brilliant sideman. What concerns us, however, is the tremendous contribution he made to jazz in the fifties as a leader.

The first of his groups to bear the "Jazz Workshop" banner was formed in 1954 and it was a far cry from the kind of units he was later to lead. Unlike many jazz performers, the bassist has not refined his work over the years and the wildness that epitomizes his best work is absent from the earliest Workshops. On these he selected sidemen whose approach was essentially one of reserve. John La Porta, Teo Macero and George Barrow are typical examples and he wrote in a way that accommodated their musical personalities.

The important point is that the arrangements were prepared down to the minutest detail. Members regarded unwritten solo space as laziness on the part of the arranger and the very formal nature of the charts reflected the influence of the Gerry Mulligan Quartet that had made such an impact only shortly before. Yet there are moments of real musical worth in this period. La Porta's clean-lined clarinet and alto are used cleverly above the prepared counterpoint of the front line on several titles and on *Body and Soul* (1), in particular, a beautiful texture is achieved. On a later date, Mingus had Thad Jones on trumpet and he

used his assertive lead in an almost Dixieland role on *Minor Intrusion* (2). Yet it all sounded too organised and the delicate precision emphasised the considerable amount of attention that was given to the ethereal aspect of his music.

Yet within a year Mingus had rejected many of these principles and had begun to consider the emotional aspect to a much greater degree. Obviously, it was not this alone that set Mingus apart as such an important figure in the evolution of jazz in the fifties but it was certainly a contributing factor. The year that saw the birth of the "new" Mingus was 1955 but it was not until 1956 that the full impact was felt. In that year, he recorded the now legendary *Pithecanthropus Erectus* (3) with a group that included Jackie McLean on alto and J.R. Monterose on Tenor. In 1975 it is difficult to imagine the impact that it had, but it started the establishment and, from then until the early sixties, he was in a vanguard seat.

Much that was revolutionary in his music stemmed from the fact that Mingus was a superb bass player. He was not (and is not) a virtuoso player like Scott LaFaro. His brilliant technique was not channelled into flamboyant solo displays but tailored for group projection. He became a contrapuntal voice in his ensembles, equal in structural importance to any of his horns. Since he had now done an artistic about-turn in terms of arranging, the freedom he sought as a group concept could be helped by the role his bass playing had taken.

It was further assisted in 1957 when Danny Richmond was introduced to the drum stool. Eight years a saxophonist, he had little experience on the drums when he met Mingus and had tended to regard them as his second string instrument. The bassist encouraged him to be serious about them, then saw to it that his approach was within the framework of Mingus' own orchestral thinking. Since tempo became a crucial part of Mingus' outlook, the drummer's ability to react instantaneously was vital.

Mingus occasionally strayed from 4/4 time signatures but his explorations into the use of tempo were based far more on his superb control of accelerandos and retards. This was very much in evidence in the two superb albums that he made in the August of 1957. On *Tijuana Moods* (4) and *East Coasting* (5) he showed how tension can be built up merely by dragging back on the tempo of a piece. Similarly with Richmond pushing the beat as hard as he dare, the speed-ups are carried out with tremendous skill. The Workshop of the time comprised, apart from the leader and Richmond, Clarence Shaw (trumpet), Jimmy Knepper (trombone), Shafi Hadi (alto/tenor) and Bill Evans (piano). The pianist was never the ideal player for a Mingus group, but, in Shaw and Knepper, the bassist had found two outstanding players.

Although Shaw's stay was brief, he was a trumpeter of considerable sensitivity and, despite odd technical problems, his work with the band was brilliant. Knepper, who was to stay with Mingus for some time, was also a good player who could vary his playing to a startling degree. At times he could produce solos that recalled Tommy Dorsey at his sweetest. More often, however, he was a highly original extrovert, capable of playing with great fire and imagination.

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Together they read Mingus' compositions with skill. For Mingus it was the beginning of a burst of creative

writing that was to last for over four years. This is not to suggest that he had written nothing worthy of note before or since, but that at this time his writing was strongly tied up with the breakthrough he was making. The 1957 titles made only limited use of counterpoint and that which is used retains just an element of the "studied" even, on occasions, to the extent of using an orthodox counter-melody.

Yet, Mingus was soon to be the man who brought polyphony back to jazz in its most natural force. *Wednesday Night Prayer Meeting* from his *Blues and Roots* session (6) achieved a wild intensity and allowed the sidemen to build their own counterpoint. The retreat from studied organisation was complete. Yet this was only one example and the end of the very earthy *Cryin' Blues* shows how well this practice could apply to a plaintive blues as Jackie McLean cries out over the ensemble. True there were the odd written unison passages built into the freer ensembles but, usually, they represented one voice in the collective ensemble.

Blues and Roots was made early in 1959 and there were two more albums of equal quality made that year. *Mingus Ah Um* (7) has a more balanced personnel in terms of contrapuntal texture. With trombone, the inevitable Knepper and three reeds, Hadi, John Handy and Booker Erwin, Mingus had an ideal lineup. They were men who understood their role and could contribute in the collective improvisational sense. Obviously it would be wrong to overestimate the degree of counterpoint. The point I am trying to make is that Mingus re-established it as a vital part of his music and of jazz. In contrast there are large numbers of solos and harmony passages to provide the complete orchestral panoply.

Mingus Dynasty (8) with yet another change in personnel is perhaps good proof of this. With a trumpet, Richard Williams, back in the band and now four reeds to assist Knepper, more possibilities were available. The very Ellingtonian *Things Ain't What They Used To Be* with its old-time riffs and the tightly scored and exquisite *Far Well, Mill Valley* give evidence that Mingus' newer outlook could walk hand in hand with his old.

Yet, of all his contrapuntal works, the wild *Hog Callin' Blues* (Mingus Oh Yeah) (9) from 1961 was the title that pointed the way to the 'freak-outs' of the second generation of free formers. The 1959 *E's Flat, Ah's Flat Too* (6) had shown how one voice could carry a clear lead while the others weaved around it. This principle of a lead in the ensemble and the provision of decoration by the other voices was a technique that Mingus mastered in the early sixties. He succeeded in this direction because, although he was of the hard bop era, he escaped the formal limitations of the idiom almost from the start.

Mingus had proved to be a true John The Baptist to the coming of free jazz. Yet, there was an area in which, even as late as 1963, he had still a contribution to make. This was in the field of international musical fusions. His masterful *Black Saint and The Sinner Lady* (10) can be seen as a forerunner for Haden's *Liberation* (11), Bley's *Escalator Over The Hill* (12), Cherry's *Organic Music Society* (13) and any of the mixed idiom works of the seventies. It has passages of pure Ellington, simulated noises 'of the city', flamenco guitar as well as some almost Wagnerian arranged passages. The result is brilliant Mingus, exciting music, and it showed that the coming together

of music from different ethnic origins need not produce a hybrid.

Mingus's recording career reflected his evolutionary process fairly accurately. In George Russell's case this was not true. Only two recording dates document his work in the fifties and his best music is only heard on record in the sixties, years after his most experimental period. From the start he had always been very single-minded. His earliest attempts at writing had been good, if orthodox, and his *Cubana Be* had been successfully recorded by Dizzy Gillespie in 1947. Nevertheless, he had quit the scene in the early fifties to produce a thesis entitled "The Lydian Concept of Tonal Organization".

Despite claims made at the time, this method did not embrace atonality and no attempt was made to use the 'tone row'. Russell claims his music to be pantonal and that this was the first tonal language that jazz had evolved for itself. In general terms it was a style that built its edifices around tonal centres and in effect formalized the principles employed intuitively by the free form pioneers.

All of this suggests that Russell's music might have sounded mechanical or even pompous. In effect, it was never so. By its very definition it embraced the blues scale as his recordings of *Au Privave* (16) and *Blues in Orbit* (15) showed, but whatever the material, his soloists were given considerable freedom. On some titles he even allowed a soloist a free cadenza in place of a theme statement. It was the mode of expression that was Russell's and his arrangements were not straight-jackets in which solo space was allocated in set chorus divisions. His choice of soloists confirmed his desire to keep jazz as primarily a performers art. Eric Dolphy, Don Ellis, Dave Baker and Don Cherry are just four whose widely contrasting styles have found a natural spot with Russell. We have only to listen to *Ezz-thetic* (14) to hear how well Dolphy related his basically structured solos to the freedom of the whole. The beauty of Russell's formula is that it allows the soloist just such a free hand. He can use as much of the harmonic freedom as he desires.

Ellis' dancing Davisish trumpet on *Kige's Tune* (15), Baker's superbly moody trombone on *A Lonely Place* (15), Dolphy's exquisite reading of 'Round About Midnight' (14) and Cherry's playing throughout the Beethoven Hall Concert (17) in 1965, all show how well the soloist was accommodated by Russell's arrangements.

Emotional projection played an important part in the music of Russell and Mingus and both encouraged their soloists to have their say. The real contrast was in the fact that, while Russell's music was superbly tailored to showcase them, Mingus treated solo contributions as an organic part of his jazz. This accounts in part for his success with counterpoint and shows why he, far more than Russell, opened the door for the collective jazz of the sixties.

RECOMMENDED RECORDS

- | | |
|---------------------------|---------------------------|
| 1. London LT-C 14021 | 10. HMV CLP 1694 |
| 2. Period SPL 1107 | 11. Impulse AS 9183 |
| 3. Atlantic 1237 | 12. Virgin JT 4001 |
| 4. RCA LSA 3117 | 13. Caprice RIKS LP 44-50 |
| 5. Bethlehem BCP (S) 6019 | 14. Riverside RLP 375 |
| 6. London LTZ-K 15194 | 15. Riverside RLP 412 |
| 7. Philips BBL 7352 | 16. Fontana 688 705 ZL |
| 8. CBS BPG 62261 | 17. Polydor 583 706 |
| 9. London HA-K 8007 | |

During their recent Australian tour Barney Kessel and Herb Ellis took time out in Melbourne to talk to Adrian Jackson about their lives in jazz and where they are today.

Although Charlie Christian, Django Reinhardt and Wes Montgomery are widely acknowledged as three of the major innovators in jazz, their influence has been barely felt over the last 15 or so years, due to a general scarcity of the swinging jazz guitarist. However, over the last couple of years, this type of musician has made something of a comeback, partly through the sudden growth in popularity of such players as George Barnes or Bucky Pizzarelli, but more so through the return to active playing of some of the giants of the instrument — Joe Pass, Herb Ellis and Barney Kessel. These last two have toured over the last two years with Charlie Byrd, one of the few to never really leave the limelight, as 'the Great Guitars', and have played in such a way as to make their title an understatement.

Barney Kessel started playing guitar in the late '30s and developed so quickly that throughout the 1940's and early '50's he was widely recognised as one of the best guitarists to emerge after Charlie Christian; he topped most jazz guitarists' polls for some years, and played with many jazz greats, from Charlie Parker to Billie Holliday. However, that talent soon faded from the forefront of the jazz scene — Kessel settled in L.A. in 1942 and from then on he became increasingly less active. Apart from a few JATP tours and a 10 month stint with Oscar Peterson and Ray Brown in 1952 his jazz playing was confined to studios, and even there he became less active. In fact, throughout the '50's and '60's he earned his livelihood freelancing in L.A. movie, recording, radio and television studios.

Then in 1972, Kessel finally gave up studio work altogether and hit the road. There were several reasons for this, such as the fact that studio work was deteriorating in quality and quantity, but the main motivation was that, "times were changing, I was changing, I had different values, and I decided that I simply wanted to play the kind of music that I enjoy playing". He readily admits that some records he has done (e.g. 'Hair') were done when he gave greater stress to money than to his own musical values, but at the same time he doesn't want to be stereotyped or predictable in what he plays. In the future, he will play the music he wants to play, and, he hopes, will never become predictable in doing so. As evidence of this, albums he has coming out soon vary from solo LP's, a duo with bassist Red Mitchell, a trio album with Ray Brown and Shelley Manne, to 'Barney Plays Kessel', featuring 11 of his compositions and a line-up of eight musicians, including Jimmy Rowles on electric piano, Victor Feldman on vibes and Herbie Steward playing soprano, alto and flute. Most of these will be on the Concord Jazz label, and Kessel's favourity of these is the trio recording, his first with Manne and Brown for 15 years.

Kessel is intensely dedicated to his music — for him, "learning is a life-long process". Charlie Christian was his first main influence but he has his own distinctive style — he has been influenced by not only guitarists, not only musicians, but anyone who he has come into contact with, "anything I can learn from other people and their attitudes, I try to apply to music". Not only does he continue to examine and assess what he plays,

he is also concerned with how he plays it. Kessel has the technique — his concern is to use it to make meaningful music. And not only does he continue to improve his own technique, he will also pass on his knowledge — maybe backstage with a younger admirer, but particularly in seminars. Kessel's working schedule now is prodigious, up to 50 weeks a year; most of this time he will play on his own with 'pick up' trios, and he coordinates these engagements with seminars throughout the world. Generally these cover four days, with a minimum of 20 students, and may take place in Canada, America, England, or Sweden, where his seminars are subsidised by the Government.

Barney Kessel's plans for the future are simple — he intends to keep teaching through seminars and writing, and to record more, but to keep playing as a priority, "playing jazz is what I do, its what I enjoy — its who I am".

Herb Ellis began playing guitar when he was about 9 or 10, and although he majored in Music at college, he was self taught on guitar — and well enough to take up music as a career. He played with several big bands, notably that of Jimmy Dorsey. Dorsey's band was one of the first (after the Goodman-Christian units) to bring the guitar out of the rhythm section, and this was how Ellis at first really developed. Throughout the '40's he played in various smaller groups; on of these, the Soft Winds, consisted of the pianist, guitarist and bassist from Dorsey's band, and was, says Ellis "a nice little group".

Oscar Peterson had seen the Soft Winds, and when Barney Kessel left his group, invited Ellis to replace him. Like Kessel, Ellis toured with JATP, but stayed with Peterson for six years. After that he got married and settled in L.A. Apart from two years on the road with Ella Fitzgerald, Ellis spent over ten years working in the studios. He also 'kept his hand in' by playing occasionally in small clubs, but the urge remained to get back on the road.

Recently, his children grown up, he started playing jazz festivals, and dates in other cities, sometimes with 'pick up' trios, and often with Joe Pass. In 1974, Kym Bonython gave him the opportunity to team up with old friends Barney Kessel and Charlie Byrd; that first tour was sheer joy, and the Great Guitars will continue to play together in the foreseeable future. Ellis also plays clubs and concerts with Kessel, and also works as a single. In all, he spends about a third of the year touring, and the rest of the year at home in L.A. — but not in the commercial studios. Ellis has, in fact, increased his recording activities; records featuring the now defunct Ellis-Pass duo in different contexts, the Great Guitars, and a Ray Brown-Herb Ellis group have been or will be released on Concord Jazz and Pablo — of these the live Pass-Ellis '7 Come 11' is Herb's favourity. But the real treat for guitar fans will be the latest album — an Ellis-Freddie Greene collaboration.

Ellis feels that his own type of jazz has been enjoying increased popularity over the last 3 or 4 years, "it never left completely, but more people are becoming aware of it, and liking it — especially young people, and that's very heartening". Herb himself is really making something of a comeback; this is his second time around, and he's better than ever. "Now I'm out doing what I should be doing, and enjoying it."

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Oscar Peterson had seen the Soft Winds, and when Barney Kessel left his group, invited Ellis to replace him. Like Kessel, Ellis toured with JATP, but stayed with Peterson for six years. After that he got married and settled in L.A. Apart from two years on the road with Ella Fitzgerald, Ellis spent over ten years working in the studios. He also 'kept his hand in' by playing occasionally in small clubs, but the urge remained to get back on the road.

Recently, his children grown up, he started playing jazz festivals, and dates in other cities, sometimes with 'pick up' trios, and often with Joe Pass. In 1974, Kym Bonython gave him the opportunity to team up with old friends Barney Kessel and Charlie Byrd; that first tour was sheer joy, and the Great Guitars will continue to play together in the foreseeable future. Ellis also plays clubs and concerts with Kessel, and also works as a single. In all, he spends about a third of the year touring, and the rest of the year at home in L.A. — but not in the commercial studios. Ellis has, in fact, increased his recording activities; records featuring the now defunct Ellis-Pass duo in different contexts, the Great Guitars, and a Ray Brown-Herb Ellis group have been or will be released on Concord Jazz and Pablo — of these the live Pass-Ellis '7 Come 11' is Herb's favourity. But the real treat for guitar fans will be the latest album — an Ellis-Freddie Greene collaboration.

Ellis feels that his own type of jazz has been enjoying increased popularity over the last 3 or 4 years, "it never left completely, but more people are becoming aware of it, and liking it — especially young people, and that's very heartening". Herb himself is really making something of a comeback; this is his second time around, and he's better than ever. "Now I'm out doing what I should be doing, and enjoying it."



THE BRIAN BROWN QUINTET Carlton Streets (44 Records 6357 700)

Brian Brown — soprano/tenor sax, flute, voice and whistles. Bob Sedergreen — electric keyboard and percussion. David Tolly — acoustic bass with pedals and voice. Dure Dara — percussion and bells. Ted Vining — drums. Plus the Jazzbird Orchestra.

Carlton Streets — Coonadoo — The Fair — Gobble — Flight.

The third in a series of unbelievably good recordings of Australian contemporary jazz from Phonogram (the other two being Free Kata and Jazz Co-Op) this is an historic album in several ways. It is the first record which Phonogram have issued on their new 44 label, which is being handled by none other than Horst Liepolt. It is also the first album Brian Brown has ever made (there was an extended play in the late fifties), and the new label takes its name from Jazz Centre 44, run by Horst in 1957, at which Brian Brown led a famous band.

The old Jazz Centre 44 was just around the corner from Luna Park in St. Kilda, Melbourne, and it is sheer coincidence that Brown's record includes a piece by Dave Tolley called 'The Fair' which features a most extraordinary musical description of a big dipper ride.

Brown's music of the Fifties was a reaction against over-refinement and the predominance of the cooler feelings; yet it was abstract, music for its own sake. In a way this record shows him walking out of the hothouse and into the carnival. At least half of the music is descriptive (making it virtually unique in Australian contemporary jazz), and there is no hesitation to use dramatic effects and striking colouration. The other two descriptive pieces are Brown's 'Carlton Streets' and 'Coonadoo', a setting — partly written, partly improvised — for sections of Susanah Pritchard's book about the moral and physical degeneration of an Aboriginal woman and her final return to innocent childhood and death. The book is direct, slightly naive and very moving. The reading by Dure is nicely modulated but a trifle self-conscious.

'Carlton Streets' begins with staccato blowing from the fierce brass section which has been used on the record to frame and punctuate Brown's group. Dure and Vining then spread a gentle field of percussion, an introductory

interlude to what is in form a suite containing three melodic themes in different rhythms, developed minimally except through improvisation. The predominant solo voices are Brown's flute and Bob Sedergreen's jubilantly swinging electric piano. This belongs very much in the Australian tradition of melodic jazz theme writing. The exceptional vitality of the playing distinguishes it. That and an ecstatic feeling for playing in time that is unique to this band.

'The Fair' presents a more startling array of colours and effects, appropriately enough. I have already mentioned the big dipper ride. The nostalgic-bluesy section at the end shows the band playing together in a more conventional vein, but with a hypnotic co-ordination that is no less remarkable. The section is led by Brown's clear singing soprano sax, and Ted Vining's superb drumming cannot possibly escape notice, but every contribution is essential to this marvellous interlude.

'Gobble' and 'Flight' show an aspect that is the reverse of the band's impressionistic approach, and a transitional stage between the two. 'Gobble' is totally abstract, being a fairly short, kaledoscopic free improvisation by Brown (flute), Dure and Dave Tolley. Brown's flute, percussive and lyrical, is at its best here, and this is also the best showcase for Tolley's highly vocalised style on bass fiddle with wa wa peddle. Dure's textural percussion is less obtrusive, but a valuable contribution. Her vocalising is a little timid.

'Flight', though it has a theme (no less than man's search within himself for freedom) is not concerned with describing events or scenes. This piece has the most concentrated power of any on the record. The band develops phenomenal momentum with the aid of fiery trumpet work and gargantuan brass chords which boot everything along and Brown delivers a ferocious tenor solo. This piece, except for a brief free interlude, is all one steaming swinging course from point A to point B, mounting in intensity, a sudden literally frightening increase of volume at the end, and then stop.

After hearing the band live, I was a little disappointed at first by the reverberative production, but on repeated playing I have decided that it does work. This is highly dramatic, colourful and often very powerful music. —John Clare

DON BURROWS AND GEORGE GOLLA "DUO" Cherry Pie (CPS 1021)

Don Burrows — flute/alto flute/B♭ school flute/clarinet/plus octavider. George Golla — 7-string Maton Guitar.

Street of Dreams — If you Never Come To Me — Alfie — Blue Orchids — Hard Sock — The Way We Were — Errinho Atoa — What's New — Sweet Georgia Brown — Eat Ya Prunes — Adagio When The World Was Young.

Recorded in the home of Don Burrows 1975.

In the words of Arch McKirdy who wrote the sleeve notes for 'Duo', the record is indeed a "relax with me" style of album. To be sure it is a very accurate account of George and Don's

RECORD REVIEW the australian scene



time-tested intimacy in grace and harmony. The record won't set you on fire, but I don't think it's meant to. The atmosphere is gentle easy and almost understated. The choice of material is mainly low key. Songs like 'What's New' and 'Alfie' are treated with taste, and the respect which such beautiful songs deserve. Lighter moments are heard in numbers such as 'Hard Sock' and a cheeky 'Eat Ya Prunes' and the perennial 'Sweet Georgia Brown'. It is interesting to note the fact that both men assume the roles of soloist and accompanist alternatively throughout the album and they are really a perfect compliment to each other. Worth mentioning also is that the guys chose to record 'Duo' in the casual comfort of Don's home, perhaps a contributing factor to the unhurried mood of the record. Don mainly concerns himself with playing fluid clarinet and is featured playing flute on 'Alfie', 'Eat Ya Prunes' and 'Adagio'. Listen for George playing more than substantial bass notes and lines using his custom built seven string Maton guitar designed by George with that function in mind. A record of this nature (two out, I mean) will always be something of an undertaking and in this case the performers have emerged unscathed and well represented.

Lack of original material would be my only gripe. George and Don are well-heeled in the music writing department and it would have been nice, I think, to have been able to probe a little more, their ideas in that field.

Nevertheless, it is an A class record and another success for them, for Cherry Pie Records and for Australian Jazz. — Chris Qua.

JOHNNY NICOL Touch of Blue (Philips 6357 025) Musicassette equivalent 7127 022

Johnny Nicol — vocals, guitar. Don Burrows — B♭ school flute and bass flute. Chuck Yates — acoustic and electric piano. Ed Gaston or Darcey Wright — bass. Laurie Thompson — drums. Barry Sutton — conga drums, bongos, percussion. Starlee Ford — voice.

[CONTINUED ON PAGE 30]

PHONOGRAM RECORDS AND TAPES

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Miles Davis "WORKIN' AND STEAMIN'" Prestige L 45591/2. This is the classic combo of modern jazz, and during the years it existed, the most versatile, innovative and creative group in all of jazz. These sessions are from the amazing series of recordings they made in the mid-fifties, and they show Miles, Coltrane, Red Garland, Paul Chambers and Philly Joe Jones 'workin' and steamin' at a pace which literally astounded their contemporaries. These performances are among the best in all recorded jazz. That's what it said on the back cover of this double set and I took it from there because I'd be having a hard time saying it better. Recorded 1956.

"ADRIAN FORD — PIANO SOLOS. NICK BOSTON'S COLONIAL JAZZ BAND" Harlequin L25119. Fine Traditional jazz by some of our better exponents of this music form. Recorded 1973. This album is part of the Fred Starkey Foundation Series. The late Fred Starkey was a well-known Sydney jazz man who left some money to be used for the recording of Australian jazz.

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6357 702

THE SYDNEY STOMPERS

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Johnny's first album
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Ed Gastin
Chuck Yates
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Barry Sutton
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George Golla "WIVES AND LOVERS" Festival L25205. George on guitar with Don Burrows, Graeme Lyall and Errol Buddle on Reeds, John Sangster — Vibes and Percussion, Pete Haslum — Trombone, Ed Gaston or George Thompson — Bass and Derek Fairbrass — Drums.

Donald Byrd "STEPPING INTO TOMORROW" Blue Note L 35561. This is trumpeter/fluegelhorn player Donald Byrd's latest and is very much in the soul bag. Recorded 1974.

Woody Herman "THUNDERING HERD" Fantasy L 35560. Woody's big band at it again with some power house stuff. The title "Thundering Herd" is very apt. Recorded 1974.

TEMPO RECORDS

Don Burrows and George Golla "DUO" Cherry Pie CPS 1021. Don plays Flute/Alto Flute/Bb School Flute/ Clarinet/ Octavider and George a 7-string Meton guitar. An album you sure will enjoy. Recorded 1975.

Bob Barnard "COUNT 'EM" Swaggie S 1353. John Castellote — Trambone, Errol Buddle — Alto Sax/Clarinet, Tony Buchanan — Baritone/Soprano Sax, John McCarthy — Tenor Sax/Clarinet, Chris Taperell — Piano, Wally Wickham — Bass, Alan Geddes — Drums and out front the excellent trumpet playing of Bob Barnard. Marvellous music and as Bob says in the liner notes: "Grab an earful". Recorded 1974.

Frank Johnson "DIXIELAND JAZZ" Swaggie S 1325. Frank Johnson — Trumpet, Bob Barnard — Cornet, 'Wocka' Dyer and Frank Traynor on Trombones, Nick Polites and Geoff Kitchen on Clarinets, Frank Gow, Graeme Bell and Graham Coyle — Piano, Bill Tope and Peter Clever — Banjo, Jack Connolly and Ron Williams on Tuba and Drummers Wes Brown, Jack Banston and Tony Johnson took part in these recordings which give some indication of trad jazz in Melbourne in the middle fifties, which wasn't bad. The cover notes by Frank Johnson are a gas also. Recorded 1954/1955/1956.

Piano jazz "BOOGIE WOOGIE PIANIST" Swaggie S 1326. Featured are: Pine Top Smith, Montana Taylor, Speckled Red, Romeo Nelson and Cow Cow Davenport, and you can't do better. This is knockout stuff. Recorded 1928/30.

Earl Hines "PLAYS COLE PORTER" Swaggie S 1345. Another solo piano offering. This time Earl Hines tackles the music of Cole Porter and as we have come to expect, it is again masterfully executed jazz. Recorded 1974.

MPS/BASF (MAURICE CHAPMAN AND COMPANY

Roland Hanna "CHILD OF GEMINI" MPS 21 20875-3. This is an album of original compositions by Pianist Hanna. Dave Holland is on Bass and the Drummer is Daniel Humair. Great jazz, straight down the middle. Recorded 1971.

"MUSES FOR RICHARD DAVIS" MPS CRM 725. Freddy Hubbard — Trumpet, Jimmy Knepper — Trombone, Jerry Dodgion — Alto Sax, Eddie Daniels — Tenor Sax, Pepper Adams — Baritone Sax, Roland Hanna — Piano, Louis Hayes — Drums and Richard Davis on Bass in Duo, Trio, Quintet and Septet settings. Again straight down the middle modern jazz with excellent solos from everyone. Recorded 1969.

"EL BABAKU LIVE AT THE JAZZ GALLERY" MPS 21 20894-1. Billy Brooks — Leader, Drums, African Drums, Bamboo/Block/Bass Flute, Vocal, Carlos Santa Cruz — Conga, Vocal, Percussions, Donald Coleman — Conga, Cowbell, and Vocal, Charles Campbell — Conga, Vocal. Burt Thompson — Bass, Vocal. Four Afro-Americans from New York and one Cuban, and their music African, Cuban and Jazz, and exciting. Recorded 1971.

Rolf Kuhn "DEVIL IN PARADISE" MPS 20 21078-2. Rolf Kuhn — Clarinet, Alan Skidmore — Tenor Sax, Albert Mangelsdorf — Trombone, Joachim Kuhn — Piano, Wolfgang Dauner — Electric Piano, Tony Oxley — Drums and Eberhard Weber — Bass. Some English and German heavyweights in a session of today's music which is 'on'. Recorded 1971.

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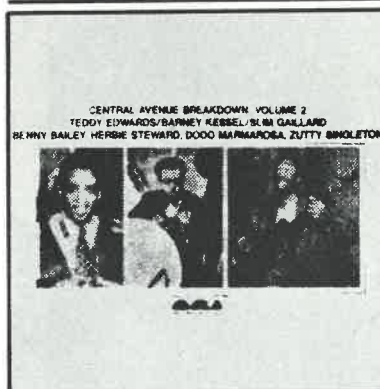
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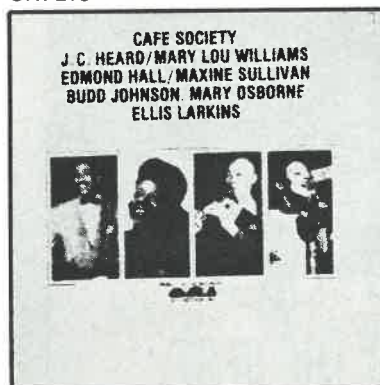
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LEO PARKER/The Foremost!
- ONYX ORI 202 LOUIS BELLSON, MILLS BLUE RHYTHM BAND with
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- ONYX ORI 204 RED RODNEY/The Red Arrow.
- ONYX ORI 205 ART TATUM/God Is In The House
- ONYX ORI 206 TOMMY FLANAGAN/Trio & Sextet.
- ONYX ORI 207 HOT LIPS PAGE/After Hours.
- ONYX ORI 208 DON BYAS/Midnight at Mintons
- ONYX ORI 209 JOE THOMAS, HOT LIPS PAGE, CHARLIE SHAVERS/
Tootin' Through The Roof. Vol. I
- ONYX ORI 210 J.C. HEARD, MARY LOU WILLIAMS, EDMOND HALL,
MAXINE SULLIVAN/Cafe Society.
- ONYX ORI 211 SONNY BERMAN/Beautiful Jewish Music.
- ONYX ORI 212 TEDDY EDWARDS, DODO MARMAROSA, LUCKY
THOMPSON, BARNEY KESSEL/ Central Avenue Breakdown,
Volume I
- ONYX ORI 213 LOUIS ARMSTRONG, BOBBY HACKETT, BUCK CLAYTON/
Tootin' Through The Roof, Vol. II
- ONYX ORI 214 FLIP PHILLIPS/Flip in Florida.
- ONYX ORI 215 TEDDY EDWARDS, BARNEY KESSEL, SLIM GAILLARD/
Central Avenue Breakdown Vol. II
- ONYX ORI 216 JOHNNY HODGES, DUKE ELLINGTON, PAUL GONSALVES,
DON BYAS, SHORTY BAKER/ Ellingtonia.
- ONYX ORI 217 COLEMAN HAWKINS, NAT JAFFE, BEN WEBSTER
DON BYAS/ 52nd Street, Vol. II.
- ONYX ORI 218 LESTER YOUNG/Prez in Europe.
- ONYX ORI 219 ART PEPPER/ The Omega Man.
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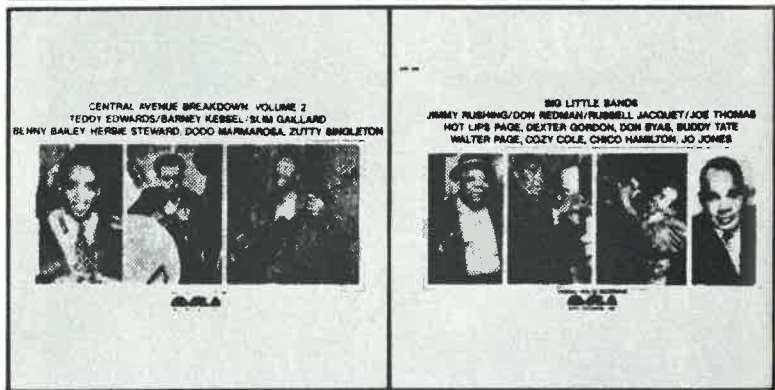
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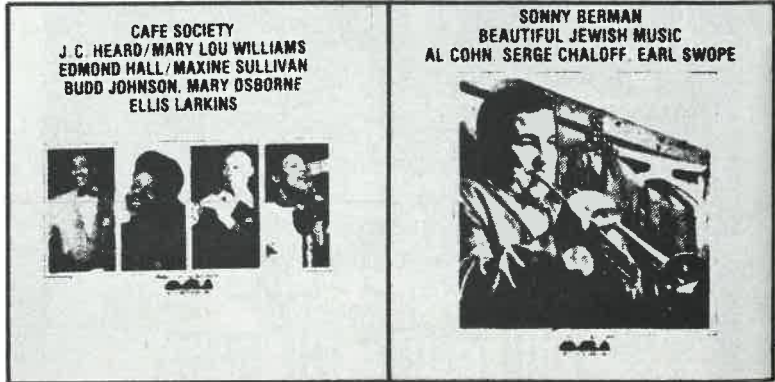


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SAXOPHONE COLLOSSUS AT THE OPERA HOUSE

Howie Smith gave two concerts in the Sydney Opera House’s Music Room early in September which revealed such breadth of talent and musical knowledge, in both traditional and experimental areas, that we must regard his original appointment as ‘Professor of Jazz’ at the Conservatorium as some kind of miracle. No irony intended: imagine who we might have got. What inflexible and limited craftsman. Let’s not dwell on it.

Actually, I saw only the second concert. I am assured that the first was as good, and it presented a completely different range of material to that which I heard. Howie began with a long unaccompanied solo on alto sax, which was at once an exploration of the possibilities of the instrument and a passionate outpouring to which the instrument seemed incidental. I will not list everything that was thrilling in it, but one unforgettable facet was the control, rivalling in some ways that of Johnny Hodges, of glissandi and breathtakingly graceful bending tones. Lord, you do not hear it done like that very often.

The Jazz Co-Op (Roger Frampton, piano; Phil Treloar, drums; Jack Thorncraft, drums; Smith, alto, soprano and tenor saxes) then came on to play Roger’s ‘Passage Through a Diary’, which was based on 13 themes — one in each key of the chromatic scale and one in no key. There was too much to assess it as a whole at one hearing, but it gave rise to some wonderful playing — including an even more Dada-istic than usual excursion into extra-musical sounds (and out of context music: Roger at several points turned his tape recorder on, and Phil manually played **both sides** of a 78 record) which everybody in the hall seemed to enjoy in some way, even if they got no more than a laugh out of it — and several themes remain in memory for their evocative ingenuity.

In the second half, Howie played against repeating taped sounds in collaboration with the Con’s Electronics Professor, Martin Wesley Smith. Some extraordinary counterpoint was produced. Then a Howie Smith composition for brass ensemble. Called ‘Points at Issue’ it was an invigorating, largely staccato exercise in post-serial music. I am afraid I enjoy almost anything in this idiom, provided it doesn’t go on too long, and find it hard to discriminate (Berg and Webern being the only composers in this area with whom I can feel any personal identification), but the expertise was quite formidable.

Bill Motzing came out to conduct the brass ensemble who joined Jazz Co-Op in Howie’s ‘Thanksgiving’, a hymnal composition which paid obvious homage to Coltrane and Ayler, but may also have said something about his stay in this country. In any case it was extremely moving, and as Leonard Bernstein said to Louis Armstrong, it is we who are honoured. — **John Clare**.

OUT TO LUNCH MINUS ONE WITH GUESTS PLUS TWO

That means simply that on Tuesdays at The Basement through September the Band Out to Lunch (one of whose members dropped

Jazz Down Under - November, 1975.

out through illness), plus guests, shared the night with three musicians called The Two. Not as silly as it sounds: of the three who make up The Two, never more than two appear at once. The Two are Paul McNamara, piano, with either Phil Treloar or Allan Turnbull on drums. Got it?

Paul displays a sensitive touch, pelucid sound, melodic sense and consistent strength. Sometimes he is the perfect accompanist! These are in fact duets in the real sense, with either drums or piano occupying the focal position, or both playing with equal weight. Paul has been a consistent delight, but the two drummers have stretched everyone’s expectations of what drums should do, in a rhythmic, textural and melodic sense. Phil’s kit has all the innovations — a great gong which he sometimes plays with a cello bow, a series of flat discs (in fact circular saws before the teeth are cut into them) from which wa wa sounds are produced, with the aid of a cupped hand, and even chords are struck. Allan is no less engrossing, simply by combining, extending and transforming every conventional technique in a personal alchemy.

Out to Lunch are Barry Woods, drums; John Connelly, electric bass, and Craig Benjamin, alto sax and flute. The influence of the Dolphy record of the same name is obvious: complex, acrobatic themes, passionate attack, flexible time play. Craig writes much of the material. Their guests through the month were Eddie Bronson, tenor; Roger Frampton, piano and alto; Howie Smith, tenor, soprano and alto; and Bernie McGann, alto.

These sessions were somewhat loose, but produced without fail the stimulating interaction, the surprises and excitement that are what jazz is all about.

Unfortunately, Craig Benjamin was sick and could not come in for the last couple of nights, so that the guests became more of a dep. This was interesting too. These ‘deps’ are surely four of the strongest and most distinctive soloists in the country. What a treat it was to hear them week by week. On the final night, Ken James joined Bernie and Roger, and that was one hell of a band. I haven’t enjoyed musicians cutting eights and fours so much for years. Then, it’s been years since there was so little rivalry in Australian jazz, and so much pleasure taken in playing in different contexts. — **John Clare**.

THE LAST STRAW PLAY FOR JAZZ ACTION

When John Sangster presented an evening of highly enjoyable but far from earth-shaking music at The Musicians’ Club, the place was packed. The Last Straw got more happening but played to a modest house. That’s show biz. However, the Jazz Action Society would be well advised to have The Last Straw back again, because the crowd that did turn up was obviously impressed and will surely spread the word.

During the first set the house speakers were turned the wrong way so we heard a rather more distant Last Straw than I had been used to through hearing them at The Basement. It was good to listen from this more objective perspective for a change. They were remarkable together considering that they had not played

for a while—Ken James and John Pochee having both been away on tours. Ken James seems to have made yet another step forward, and he spoke out into the bigger room with commanding force and logic on tenor and soprano.

After a break in which we watched an almost obsessively bongo-dominated film of the Monterey Jazz Festival in which even the visual highlight of the Don Ellis band uniforms (“He’s been playing a tree in a pantomime”, said John Pochee) was eclipsed by the fine, fine ass of his black lady singer, The Last Straw returned to a much better acoustic situation, and played a glorious final set. The sequence in which they segue Keith Jarrett’s ominous funky Spiral Dance into Bernie McGann’s Mex — also floating, modal and passionately insistent, but filled with a radiant quality — into Bernie’s mad carnival piece Last Straw, has become one of the unforgettable sounds by which many of us will remember these good times. Jack Thorncraft played the bass interludes with great resonance and sliding grace, and Bernie played so strongly and sweetly on Mex that we felt ourselves sliding down in our seats as though we would weep on the floor.

A raging Dizzy’s Business ended the night in near pandemonium, Tony Esterman (the newest member) more than proving himself on frantic piano and face, Ken James flying, Bernie shashing the air to pieces, Jack Thorncraft leaning right into it and John Pochee driving like a whirlwind. On the last beat, one of Pochee’s sticks flew heavenward. Yeah, Yeah! More, More! — **John Clare**.

TONY GOULD TRIO plus HOWIE SMITH

Caulfield Arts Centre August 23

The Tony Gould Trio — pianist Gould, bassist Ray Martin and drummer Ron Sandilands — played the first set, which was interesting, though a little disappointing. The best numbers were Gould’s beautiful, flowing arrangement of ‘Pilgrim’s Journey’ (for this, Sandilands was replaced by Alan Lee with his berimbau and, groan, new jokes), a lyrical solo version of ‘I Love You Porgy’, and the finale, a romping ‘Just Squeeze Me’, played in the manner of the classical Peterson trios. This last piece highlighted the general fault of the set — it had the guts that was often lacking, due either to a too soft approach from Gould, or a shallowness of the material chosen.

After the interval Howie Smith came on and started his set on alto with Dizzy’s gently haunting ‘Con Alma’. Most numbers were by more contemporary composers including Smith, but there were also some old standards, such as a soaring version of ‘Misty’. Smith is not afraid to ‘go outside’ in his solos, but generally has a lyrical style, gentle or forceful in keeping with the tempo. Another highlight was Smith’s wistful soprano on his own ballad ‘Of Things Once Lost’. He seems to be slightly more restrained, yet still a strong player, on the straight horn, and a distinctive stylist on alto. The support was very good too, Gould’s

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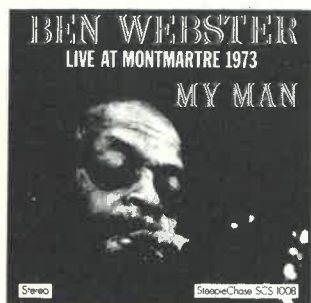
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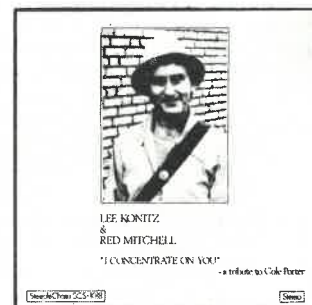


Ben Webster
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SCS 1008

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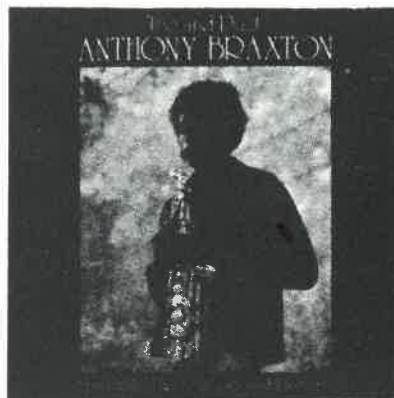
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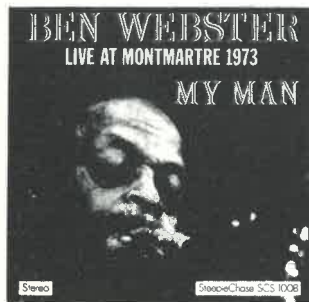
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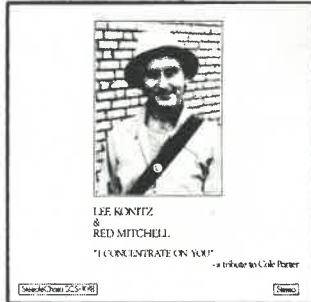


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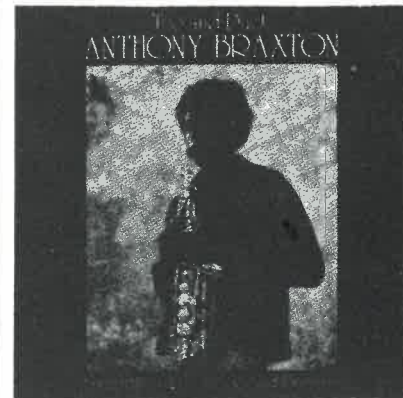
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solos were stronger than previously, without any loss of style, Martin gave strong support throughout, and Sandilands was a tower of tasteful strength. On the whole the concert though not faultless, was very entertaining, providing a rare chance to see one of Sydney's top musicians playing stimulating music with very able, sympathetic backing.
— Adrian Jackson.

'THE GREAT GUITARS '75' Dallas Brooks Hall August 9,13,15

Vibist Alan Lee, pianist Tony Gould and bassist Ray Martin (the Alan Lee Big Band — minus 21') opened the concert with a brief but interesting set, with great empathy displayed between the musicians. Each soloed well with perhaps Gould taking the honours with an intriguing arrangement of 'Pilgrim's Journey'. Ellis and Kessel onstage and swinging into 'Crazy Rhythm'. Whether playing such intense pieces as this or 'My Secret Love' and much slower tunes like 'Lady Be Good' or 'Makin' Woppee', Ellis and Kessel maintained swing as the priority. Bassist Joe Byrd and drummer John Rae added strong support on some numbers, but it was the duo segments that highlighted the individual talents and strong empathy between these two. Kessel is certainly 'the guitarists guitarist', always using his technique within context and always providing the 'right' backing for Ellis' solos, his own being excellent. Ellis is a gutsy or thoughtful rhythm player, as the tempo demands, but his main feature is the exciting bluesy flow of his solos. Perhaps the highlight of each concert came with the Ellis and Kessel solo pieces. Ellis played an easy swinging trio version of 'Cherokee', a reflective 'Easter Parade' and a superb 'Willow Weep For Me' — after a slow statement of theme he built up the intensity through subtle inference and the sheer power of his playing. Kessel showed that he too is a master craftsman: he played a gently evocative 'The Shadow of Your Smile', and, with the trio, a sad 'Rainy Day Feeling'. All four returned to finish the set with a gutsy '7 Come 11'.

Charlie Byrd opened with some superb classical pieces by various composers, notably Villa-Lobos and Bach. He played these solos and each was a work of love. Joined by Rae and brother Joe, Charlie disappointed somewhat with some bossa novas and such numbers as 'Hey Jude'. However on Corea's '500 Miles High' and Ellington's 'It Don't Mean a Thing', he showed that he can be a great jazz guitarist on his own terms. And he reinforced that point when Ellis and Kessel joined the trio for the final set, which featured a tribute to Reinhardt, Montgomery and Christian. On 'Nuages' Ellis played a beautifully wistful lead, and Byrd soloed with rare grace. Although mainly controlling the tempo, Kessel also tore through great solos on 'Going Out of My Head' and 'Flying Home'. Each played magnificently and if one needed to pick the best, it was a matter of personal taste. Other numbers were Christian's 'Air Mail Special', Charlie Shavers' 'Undecided' and a superb 'Lover'. On each Byrd played carefully thought out solos in a style that contrasted with but complemented the others, Ellis flowed through his solos, often in an exciting manner, and all along there was Kessel,

also taking some stirring solos, but more often leading the rhythm section as only he can. Although a small crowd on the first night led to a slightly perfunctory performance, on the other two nights a receptive crowd inspired the musicians — everybody took an extra chorus and the same tunes were played with added sparkle. The Great Guitars '75 presented three great musicians in perhaps the best context any has played in, and thereby gave Australian audiences the chance to hear some of the happiest music around. We can now look forward to the Great Guitars '76.
— Adrian Jackson

Jazz Down Under - November, 1975.

his own delightful way, the selection of pieces from the Hobbit Suite and from The Lord of the Rings was such as to allow these musicians plenty of opportunity to place their own stamp of individuality on it by way of solos and interpretations. The audience got to hear plenty of top class soloing as well as a unique performance of the music. An example of this last occurred when the theme of one of John's tunes was played for the first time ever by a marimba and vibraphone in unison, by John and Alan. This was indeed an effective sound!
Tony Gould's soloing was as excellent as always, ranging from the marvellously sensitive to the extrovertedly percussive. He establishes a close rapport with Ted Vining on drums and it is a delight to see them exchanging rhythmic ideas together. Ray Martin's playing is always solid and often beautiful. It's a wonder that Ted Vining has had that same pink set of Ludwig's for as long as he has, given the explosive manner of his playing. Ted is not the sort of drummer who lets his audience relax in that he will play fills that are so dynamically inappropriate as to leave one gasping for breath. He does, however, have an annoying tendency to leave his up tempo swing fills hanging in the air while the rest of the rhythm section re-establishes the beat. Never a dull moment while Ted is in the drum chair.

THE HOBBIT SUITE Dallas Brooks Hall September 18

A relatively small but very enthusiastic audience in Melbourne's Dallas Brooks Hall heard the first Melbourne performance of John Sangster's Hobbit Suite on September 18th. Insofar as there was a review of a Sydney performance of this music in the last *Jazz Down Under*, I will not spend much time talking about the music as such, but rather offer some observations on the specifically Melbourne aspects of the concert.

The supporting act in the concert was the first ever performance of a piece whose title could not have possibly referred to the hall: "A Truly Remarkable Performance Under Adverse Conditions". This was billed as a composition by Bob Sedergreen and was played by him with Keith Hounslow's Jazz Hounds: Keith on flugel horn, Barry Buckley, bass and John Halliday, drums.

Bob, of course, is best known to readers of *Jazz Down Under* as the keyboard player with the Brian Brown Quintet where his set up of a Wurlitzer electric piano plus mini-Korg synthesiser plus his own idiosyncratic playing style blend in wonderfully with the heavily electric sounds that the Quintet is now making. With the basically acoustic jazz Hounds, however, Bob's style was less happily at home.

His composition was essentially a suite of several pieces, some of which relied heavily on funky riffs and others of which allowed each of the four players a lengthy unaccompanied solo while the others left the stage. There was some magnificent music, but there seemed little cohesion. Also, Bob's style of playing was not responded to as sympathetically as it might have been, especially by John on drums. There was a moment also, when Keith introduced a very layed back straight feel only to have it crushed under a persistent driving bop rhythm from the drum chair.

These negatives aside, however, there was certainly some moments of musical beauty in the performance. Keith's unaccompanied flugel horn was very successful, as was Barry Buckley's lone introduction to the whole piece. Also, when the band cooks, it really cooks! There were some moments of fine uninhibited swinging jazz when the band got it together.

After interval John Sangster took the stage, and having set up a medium tempo blues, used it to introduce his Melbourne sidemen: Tony Gould, piano; Ray Martin, bass; Ted Vining, drums; Alan Lee, percussion (and later on, vibes); Graeme Lyall, tenor and soprano saxes; and Bobby Venier, trumpet.

As John explained during the concert, in

his own delightful way, the selection of pieces from the Hobbit Suite and from The Lord of the Rings was such as to allow these musicians plenty of opportunity to place their own stamp of individuality on it by way of solos and interpretations. The audience got to hear plenty of top class soloing as well as a unique performance of the music. An example of this last occurred when the theme of one of John's tunes was played for the first time ever by a marimba and vibraphone in unison, by John and Alan. This was indeed an effective sound!

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Between them, Graeme Lyall and Bobby Venier brought a wonderfully modern conception to Sangster's music. Graeme advanced harmonic conception gave new interest to even the lighter parts of the suite. His soprano, also gave a new sound to the music. (The reader may recall that the recording of the suite featured clarinet.) The intensity of the more contemporary approaches to the saxophone gave new life to the music.

Bobby Venier's trumpet improvising is unmatched in Melbourne. For sheer creativity in improvisation coupled with brilliance of tone and strength of attack, we don't have any better. Once again, these virtues are allied to a thoroughly up to date sensibility which gave the music a great freshness and made it swing in a way that frequently brought expressions of delight from its composer.

Alan Lee provided much of the percussive colour with his array of miscellaneous instruments and also joined John on the vibraphone, while the latter played marimba.

All in all a most successful and delightful concert which has done much, not only to bring John Sangster's music to a wider audience, but also to give well deserved exposure to some of Melbourne's top improvising musicians.
— Stan van Hooff.

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Col Nolan, Ian Bloxson, all top players, are some of the people who have helped to make this double album come off. John Sangster did it again. So check it out. You will like it. Recorded 1974.

"DOC WILLIS PRESENTS THE AUSTRALIAN DIXIELAND ALL STARS" Drum 8125. Quite a large gathering of musos got together one evening with an invited audience at EMI Studios to put down some happy footstomping jazz and this LP is the result. Doc on Trombone, Geoff Bull and Cliff Reese on Trumpets, Paul Furness and John McCarthy on Clarinets and Reeds, Col Nolan — Piano/Organ, Don De Silva — Banjo, Wally Ledwidge — Guitar, Jack Craber — Bass, Mick Maher — Tuba, Terry Rae — Drums. Recorded 1974.

AUSTRALIAN RECORD COMPANY

"THE WORLD OF DUKE ELLINGTON VOLUME 2" CBS S2BP 220 166. You get marvellous Duke on this 2 LP set with some hard-to-get tracks on it, plus two very fine small group recordings from 1947 "The Clothed Woman" and "New York City Blues". Not to be missed. Recorded 1947, 1949 to 1951.

Errol Garner "PLAY IT AGAIN' ERROL" CBS S 2BP 220169. This year marks Errol Garner's 25th Anniversary as a concert pianist and it is also 25 years since he cut his first session with CBS "Poor Butterfly", which is included. There are also numerous titles which have not been available for some time. All in all, a great set by one of the true originators. Recorded between 1950 - 1955.

Wayne Shorter "NATIVE DANCER" CBS SBP 234687. Soprano/Tenorist Shorter, Ex-Art Blakey Jazz Messenger, Ex-Miles Davis, now co-leader of "Weather Report", in his first album under his name in a few years. Herbie Hancock took part in this session, so did Airtio, and featured the vocal talents of Brazilian Milton Nascimento. Beautiful, very Brazilian coloured modern jazz and Wayne Shorter plays like an angel. Recorded 1975.

AVAN GUARD MUSIC

Buddy Rich "VERY LIVE AT BUDDY'S PLACE" Groove Merchant GM 3301. Buddy's small group recorded at his own club in New York with Sonny Fortune — Alto Sax and Flute, Sal Nistico — Tenor Sax, Kenny Barron — Piano, Jack Wilkins — Guitar, Anthony Jackson — Bass, Jimmy Maelen — Conga and Buddy, kicking the whole thing along like mad. This is some hot-blowing jazz. Buddy's Place must be quite a place. Recorded most likely, last year.

Buddy Rich/Lionel Hampton "TRANSITION" Groove Merchant GM 3302. Buddy — Drums, Lionel — Vibes, Teddy Wilson — Piano, Tenor Saxophonist Zoot Sims and on Bass George Duvivier, make up the line-up of the first side, and with those guys involved you can always expect some swinging sounds. Side Two is okay too, the group being a bit larger. Good swinging mainstream.

Ann Burton "BLUE BURTON" Avan Guard BVL 016. Ann Burton has a nice pleasant jazz-orientated voice and on this album she tackles fine standards like "But Not for Me", "I Can't Give you Anything But Love", to name a couple. She is backed by the Louis Van Dyke Trio.

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Touch of Blue — My Love — Carib — All In Love is Fair — Time is Running Out — Easy Evil — My Funny Valentine — Never My Love — The Way We Were.

The first time I heard Johnny Nicol sing, and play guitar, was when I had just arrived back from three years in Europe. The sound hit me hard and strong. I had a flash that this was more part of the earthy basic dirty jazz sound than anything I'd been hearing in Europe.

At this time Johnny was working with Col (the Foot) Nolan's group and it was the first Australian Jazz group I'd heard since returning.

When you listen to Johnny Nicol's first disc, 'Touch of Blue', you'll like the real jazz feel of the beautiful standard compositions like 'Funny Valentine' and 'The Way We Were', (which, incidentally, were not arranged and which were put down in one take).

Johnny says that what he's trying to do is to communicate his jazz to the non-hard core listeners through the idiom of familiar compositions and rhythm. Johnny says that people who don't usually understand jazz will usually turn on to rhythm and if you offer them a tune with a recognisable beginning and end, it opens up the path to communication.

I like the natural fusion of the Latin thing with the jazz. I like Johnny's original compositions 'Touch of Blue', 'Carib' (with Don Burrows) and 'Time is Running Out'.

Chuck Yates is also on the disc, playing some of the most tasy electric piano you hear anywhere. Johnny says Chuck is the most compatible pianist he's worked with. Other personnel are Ed Gaston — bass, Darcy Wright — bass, Laurie Thompson — drums, Barry Sutton — conga drums and percussion and Starlee — voice. (Darcy Wright only on 'Never My Love'.)

The disc was recorded by Wahanui 'Wyn' Wynyard at United South Studios. Produced by Horst Liepolt, the most professionally competent and dedicated jazz producer in the country.

Commercial, not heavy jazz. A disc you can play anytime and enjoy. But make no mistake, it's a disc recorded by fine jazz people and the jazz flavour is right there.

Charlie Parker once said, "There's either good music or bad, and I dig all good music". Well so do I and Johnny Nicol's disc is sure good music. — Serge Ermolov.

Col Nolan, Ian Bloxsom, all top players, are some of the people who have helped to make this double album come off. John Sangster did it again. So check it out. You will like it. Recorded 1974.

"DOC WILLIS PRESENTS THE AUSTRALIAN DIXIELAND ALL STARS" Drum 8125. Quite a large gathering of musos got together one evening with an invited audience at EMI Studios to put down some happy footstomping jazz and this LP is the result. Doc on Trombone, Geoff Bull and Cliff Reese on Trumpets, Paul Furness and John McCarthy on Clarinets and Reeds, Col Nolan — Piano/Organ, Don De Silva — Banjo, Wally Ledwidge — Guitar, Jack Craber — Bass, Mick Maher — Tuba, Terry Rae — Drums. Recorded 1974.

AUSTRALIAN RECORD COMPANY

"THE WORLD OF DUKE ELLINGTON VOLUME 2" CBS S2BP 220 166. You get marvellous Duke on this 2 LP set with some hard-to-get tracks on it, plus two very fine small group recordings from 1947 "The Clothed Woman" and "New York City Blues". Not to be missed. Recorded 1947, 1949 to 1951.

Errol Garner "PLAY IT AGAIN' ERROL" CBS S 2BP 220169. This year marks Errol Garner's 25th Anniversary as a concert pianist and it is also 25 years since he cut his first session with CBS "Poor Butterfly", which is included. There are also numerous titles which have not been available for some time. All in all, a great set by one of the true originators. Recorded between 1950 - 1955.

Wayne Shorter "NATIVE DANCER" CBS SBP 234687. Soprano/Tenorist Shorter, Ex-Art Blakey Jazz Messenger, Ex-Miles Davis, now co-leader of "Weather Report", in his first album under his name in a few years. Herbie Hancock took part in this session, so did Airtio, and featured the vocal talents of Brazilian Milton Nascimento. Beautiful, very Brazilian coloured modern jazz and Wayne Shorter plays like an angel. Recorded 1975.

AVAN GUARD MUSIC

Buddy Rich "VERY LIVE AT BUDDY'S PLACE" Groove Merchant GM 3301. Buddy's small group recorded at his own club in New York with Sonny Fortune — Alto Sax and Flute, Sal Nistico — Tenor Sax, Kenny Barron — Piano, Jack Wilkins — Guitar, Anthony Jackson — Bass, Jimmy Maehlen — Conga and Buddy, kicking the whole thing along like mad. This is some hot-blowing jazz. Buddy's Place must be quite a place. Recorded most likely, last year.

Buddy Rich/Lionel Hampton "TRANSITION" Groove Merchant GM 3302. Buddy — Drums, Lionel — Vibes, Teddy Wilson — Piano, Tenor Saxophonist Zoot Sims and on Bass George Duvivier, make up the line-up of the first side, and with those guys involved you can always expect some swinging sounds. Side Two is okay too, the group being a bit larger. Good swinging mainstream.

Ann Burton "BLUE BURTON" Avan Guard BVL 016. Ann Burton has a nice pleasant jazz-orientated voice and on this album she tackles fine standards like "But Not for Me", "I Can't Give you Anything But Love", to name a couple. She is backed by the Louis Van Dyke Trio.

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Touch of Blue — My Love — Carib — All In Love is Fair — Time is Running Out — Easy Evil — My Funny Valentine — Never My Love — The Way We Were.

The first time I heard Johnny Nicol sing, and play guitar, was when I had just arrived back from three years in Europe. The sound hit me hard and strong. I had a flash that this was more part of the earthy basic dirty jazz sound than anything I'd been hearing in Europe.

At this time Johnny was working with Col (the Foot) Nolan's group and it was the first Australian Jazz group I'd heard since returning.

When you listen to Johnny Nicol's first disc, 'Touch of Blue', you'll like the real jazz feel of the beautiful standard compositions like 'Funny Valentine' and 'The Way We Were', (which, incidentally, were not arranged and which were put down in one take).

Johnny says that what he's trying to do is to communicate his jazz to the non-hard core listeners through the idiom of familiar compositions and rhythm. Johnny says that people who don't usually understand jazz will usually turn on to rhythm and if you offer them a tune with a recognisable beginning and end, it opens up the path to communication.

I like the natural fusion of the Latin thing with the jazz. I like Johnny's original compositions 'Touch of Blue', 'Carib' (with Don Burrows) and 'Time is Running Out'.

Chuck Yates is also on the disc, playing some of the most tasy electric piano you hear anywhere. Johnny says Chuck is the most compatible pianist he's worked with. Other personnel are Ed Gaston — bass, Darcy Wright — bass, Laurie Thompson — drums, Barry Sutton — conga drums and percussion and Starlee — voice. (Darcy Wright only on 'Never My Love'.)

The disc was recorded by Wahanui 'Wyn' Wynyard at United South Studios. Produced by Horst Liepolt, the most professionally competent and dedicated jazz producer in the country.

Commercial, not heavy jazz. A disc you can play anytime and enjoy. But make no mistake, it's a disc recorded by fine jazz people and the jazz flavour is right there.

Charlie Parker once said, "There's either good music or bad, and I dig all good music". Well so do I and Johnny Nicol's disc is sure good music. — Serge Ermoll.

RECORD REVIEW

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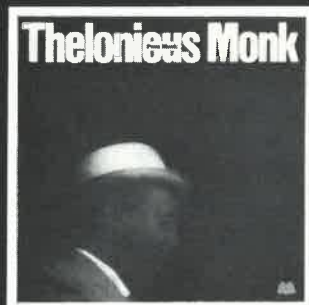
WES MONTGOMERY
WHILE WE'RE YOUNG
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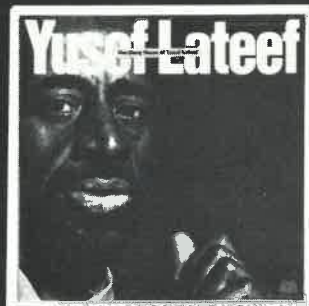
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