



The Blue Note

Jan/Feb 2018

Sunday Blues Jam

Celebrating Australian Blues & Roots

28 January, 1pm – 4pm @ The Royal Oak

Launceston Blues club are jamming up the New Year with our Sunday Blues Jam being held on the Australia Day long weekend. With so many talented blues & roots artists past and present, it will be a great opportunity to jam up for Australian blues & roots.

Up for grabs on the day are 2 x weekend passes to Festivale! To be in the running to win, you will be able to purchase raffle tickets on the day.

Our Sunday Jams welcome musicians of all levels and ages, and original or cover artists.

Aussie yourself up for 28 January and don't forget to book a table for lunch.

Royal Oak: 6331 5346

More inside!

pg. 1

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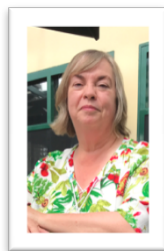
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President's Report

What a fantastic Christmas Jam Session!

I had the great pleasure of presenting a certificate of appreciation to Karin Grant for her services to the club. I was also honoured to present a certificate of celebration to Barratts for their 80th Anniversary. Thank you Barratts for being long term sponsors of our newsletter.



All members of the committee who were able to attend did a marvellous job. They were here, there and everywhere promoting the club.

Amazing how many door prizes were generously donated by Karin(Kaz). A special thanks to Stephen who donated the raffle prizes and organised the huge task of drawing the lucky door prizes and also the raffle. Many thanks to those who bought tickets in the raffle, raising \$190!

And last, but of not course least, a heartfelt thanks to the performers on the day, without them there would be no jam session.

Unfortunately I was unable to attend the January committee meeting. After reading the Minutes, I know the committee is positive and energetic and moving forward with new ideas. We are truly a diverse group of people and we bring forward an exciting array of ideas.

Happy New Year Everyone! - Rayma



LBC Committee 2017/2018

President: Rayma Wilson

Vice President: Stephen Phillips

Secretary: William Palmer

Treasurer: John Toulson

Membership: Erica Maxwell

Blue Note Editor: Victoria Wardlaw

Committee: Julie Roach, Kay Maloney

Alan Purdey, John Lovell

Summary of January Committee Meeting

The Launceston Blues Club Committee Meeting held on the 9th of January 2018 addressed a number of issues including the results of a recent survey conducted at the November 2017 Christmas Jam, some OH&S issues regarding equipment on the dance floor at club jam days, and ways in which we can make the process of getting involved in the jam days easier for musicians attending for the first time.

In addition, the committee are currently exploring ways in which we can encourage interest and involvement in the club for younger members and musicians.

The next general meeting will be held at 7.30pm Tuesday 13th February 2018, at the Royal Oak Hotel, with all financial members of the club being welcome to attend.

Cheers - William Palmer, Secretary LBC

Welcome to our New Members

John Cawley & Heather Crosbie
Phil, Roxy & Emma Tattersall

Next LBC Committee Meeting

13 February, 2018
7.30pm @ The Royal Oak

About the Launceston Blues Club



The Launceston Blues Club is a non-profit organisation run by volunteers. The club aims to promote and present Blues and Roots music to the music lovers of Launceston.

LBC Committee meetings are held on 2nd Tuesday of the month, 7:30pm. All financial members welcome.

LBC Open Jam Session is held at The Royal Oak Hotel on the last Sunday of the month, 1pm-4pm. If you wish to gain stage experience, and want an opportunity to play with musicians of varying levels – come on down.

We encourage musicians of all ages and accomplishment to attend. Audiences greatly appreciated.

LBC Membership

LBC membership entitles the holder to a monthly newsletter and discounts at participating businesses.

Corporate members may advertise their services through the Blue Note.

The following businesses provide discounts to Launceston Blues Club members.

- Royal Oak Hotel – 20% off main meal at ALL times
- CD Centre, Kings Meadows – 10% off purchases
- Dobson Guitar Services – 10% off parts & strings other services negotiable
- Heals & Souls Dance World – 25% off Ballroom/Latin lessons
- Rory's Hot Spuds – Evandale Markets & events, show your card
- The Coin and Stamp Place (Hobart) also offers discounts on medal mounting and selected products

- LBC Survey -

We want to hear your ideas!

The Committee of the LBC is interested in hearing your ideas about our club and what you are hoping the Club can offer. Ideas and suggestions are welcome from anyone interested in Blues music, not just members of the Club.

We took the opportunity at the Xmas Jam session to start this process and we have some feedback from 18 people. We want to send out a survey to all members as well as try to reach some other people who may be interested in Blues music and not yet Club members. The survey will come out via email in February and we hope to get a great response.

Blue Note Contributions

Blue Note articles from our members are invited and most welcome. These may be in the form of comments, letters, profiles, album reviews, concert or gig reviews, interviews or news items.

All articles, or details of upcoming gigs should be received no later than the 25th of the month. Please send to launcestonbluesclub@yahoo.com.au

**LBC Blue Note Committee reserves the right to decide what part of any contribution is or is not published.

LBC CONTACT INFORMATION

Email: launcestonbluesclub@yahoo.com.au

<https://www.facebook.com/Launceston.Blues.Club>

MAIL: PO BOX 7683, LAUNCESTON. 7250

Blue Note Feature Artist



Adam Simmons

Co-Artistic Director
Wangaratta Festival of Jazz & Blues

Adam is a multi-instrumentalist, performing on saxophones, clarinets, flutes, shakuhachi, fujara and toys. He is also a composer, educator and event organiser, working in Melbourne since 1990, both nationally and internationally. His practice is varied and diverse, with efforts to be inclusive while aspiring to present high quality artistic experiences. Predominantly based in contemporary jazz, Adam's work crosses over many scenes from avant-garde/experimental to rock/funk to traditional Japanese music and African drumming.

Adam has released over a dozen CDs of original music and contributed to over 100 CDs by numerous artists. Adam received nominations for an ARIA and The Age Music Victoria Awards, and received two Green Room Awards for Musical Direction.

With a focus on original music, Adam is currently working with his jazz trio, Origami and the Adam Simmons Creative Music Ensemble (ASCME), engaging a diverse collection of musicians from Melbourne and Ballarat. Adam's other ensembles to look out for include, La Society des Antipodes (French/Australian), Adam Simmons Quartet, Adam Simmons Toy Band, Collider and New Blood.

Adam also works and performs regularly with other artists including Nick Tsiavos Ensemble (Byzantine/minimalism), The Pearly Shells (swing/jazz) and Pugsley Buzzard (blues/roots). Ernest Ranglin, Nigel Kennedy, Peter Broetzmann, Alessandra Garosi, Odean Pope, Bucketriider, The Snuff Puppets, BOLT Ensemble, Spiderbait, Kutcha Edwards, Australian Art Orchestra, Gotye, Clocked Out, Tony Gould, Sandy Evans, Noriko Tadano, David Jones, David Chesworth, and many more.



Adam's commitment to community engagement and passion for music led him to create and direct the totally acoustic Festival of Slow Music, held in Ballarat, 2013-15. Inspired by the concepts behind "slow food", the nine-day festival presented international and national artists in collaborations with local artists in a celebration of diversity, community and humanity. Adam has also contributed curatorially to other organisations including Melbourne Jazz Fringe Festival, JOLT Arts and La Mama Musica. Various commissions include for Piraeus Festival (Greece) with Intrarti Orchestra, Speak Percussion, Department of Premier and Cabinet (Eureka 150), Museum of Australian Democracy at Eureka (Eureka 160) and Museum of Victoria's Quiddity project.

Upcoming events for Adam include:

Mofo at MONA - artist-in-residence:

- Fuck the Dots - creative compositional workshop - Jan 19 at Thanatos, MONA
- Etude for Disprepared Saxophone - Jan 19-21 - daily performances

May 3-6, 2018 - The Calling - with Afro-Lankan Drumming System

July 26-29, 2018 - The Kites of Tianjin - with Wang Zheng-Ting

www.adamsimmons.com

Blue Note Chit-Chat

Tanya Catelli interviews Stephen Phillips



Tanya: Stephen you've been a dedicated LBC member for many years. Tell us a bit about yourself.

Stephen: I'm not a serious or very good guitar player as such. More of a disgruntled one, as with a lot of us, life got in the way of my playing for about 35 years, so it's only been in the last 10 years that I've picked up the guitar again and started playing it.

Tanya: I understand that you have an amazing collection of music gear. What are your favourites?

Stephen: My collection - I don't own many amps or guitars... 11 amps at my last count and 10 guitars. I think that will do me in my collecting, purely for financial reasons, now that I'm semi-retired, being able to buy the odd amp or guitar is a little bit harder.

Tanya: I hear you're a vintage Gibson USA fan. Can you give us a taste of Gibson history?

Stephen: After WW2 Gibson got their amp and guitar manufacturing going and of course with the advent of 'rock and roll' and screaming kids, the small little jazz amp combos that players were using were just not loud enough to be heard, bigger rooms more people, so hence louder amps.

Gibson on the east coast of the US (along with Fender on the west coast) saw this and started building bigger amps from their little 'BR' series from the late 30's and 40's into the GA series amps in around 1948. These amps really interest me.

Gibson made well over 50 different models of amps (so it's hard to get them all!!) from late 1948 to 1962. Some of these are extremely rare. For example, a 1955-56 GA70 Country Western - they only made 160. I've been looking for one of these for over 5 years, but a good one rarely comes up for sale now. Although in saying that, there is one in the US at the moment - a '56 in poor condition for \$6500 AU. If you were to buy this from the states you'd have to add around another \$1500 for costs!!

There is a lot more on the Gibson amp story of course. There's a great book (for those interested) on early Gibson amps by Wallace Marx Jr.

To make the Fender people happy, I do have a couple of early '60s Fender amps, which I have to remind me how good early Gibson amps are!!

Guitar-wise, I have several early '70s Gibson's: a '71 Cherry Les Paul Deluxe, a '71 Black Les Paul Custom with a Bigsby in excellent condition a great guitar and several other guitars. My favourite guitar although not a 'vintage' one would be my 2011 '59 Les Paul Custom Shop VOS reissue, a beautifully made and great sounding instrument and of course they are all lefties!



Tanya: When and why did you start collecting them?

Stephen: I started collecting 10 years ago with the aim in mind to buy pre 1960 Gibson amps and Gibson guitars from around 1970, I felt (and just about every other amp and guitar nerd) that Gibson lost their way after 1961-62 with their amps and guitar manufacturing, they came back on track with guitar making around 1968-69 but then again fell by the wayside around 1978 when the company changed hands, a story in itself. Around 1962-63 Gibson went into solid state amps and away from tweed and valve amps of the '50s.

Tanya: What is your most prized possession?

Stephen: I have several rare amps; a 1960 GA83S, stereo amp with a 12" speaker in the front and four little 8" speakers on the sides (2 on either end of the cab), they only made 280 of this model, a great sounding amp, a GA90 bass amp with six 8" speakers in it, a 1960 GA79RVT - a triangular shaped amp, extremely 'cool looking' amp, a 1959 GA200 a monster sounding amp. But the 1955 Les Paul GA40 would be my favourite - not the rarest by any means but just a great amp from a time when the world was about to open up to rock and roll.

Tanya: How long have you been involved in the Blues Club and what do you like about it?

Stephen: I've been associated with the Launceston Blues Club for over 5 years I think. I stood down from the committee for a year or so due to health reasons, but they are a great bunch of people and Allan Thompson (a former committee member) got me interested. So, here I am.

Australian Blues Reflection

By Alan Purdey



So what are you doing on Australia Day in 2018? A bit of music and is it Blues that is your favourite genre? Who might you consider listening to?

On our National Day it is a time to reflect on the history of the Blues in this wide brown land of ours. Who were the performers that exposed the “punters” to the blues? It is no surprise to find that the origins of blues music was “imported” but an Australian take has also emerged.

As in the USA, Blues music was pioneered in Australia by women. The U.S. had Memphis Minnie, Big Mamma Thornton (check out her version of “Hound Dog”), Sippi Wallace and Billie Holiday to name but a few. In Australia it was Molly Byron and Georgia Lee. Molly sang in the early 1930s, an ex-Tivoli star she became known as the “Premiere Blues Singer” with songs like *River Stay Away from My Door*. Unfortunately she did not make any commercial recordings. In the 1940s & 1950s Georgia Lee was prominent. Her 1962 LP *Georgia Lee Sings Blues Down Under (Sorry Men at Work!)* was a huge success. It was said she was a singer of “...haunting tunes with truly Australian themes..”. The title track on the album refers to, “...wailing dingoes and cryin crows..”. This rich legacy is evident today with some outstanding female blues artists; Fiona Boyes, Andrea Marr, Kerri Simpson, Monique Brumby and Mia Dyson, to name but a few.

Les Welch and Paul Marks also had a strong influence on the development of Blues in Australia. Marks in particular, influenced artists like Margaret Roadnight, Dutch Tilders and Donald Hirst of the Spinning Wheels. In 1963 Marks released an album of blues and spirituals. This early era reflected that Blues music was a bit of an underground movement.

Popular artists like Johnny O’Keefe and Lonnie Lee were of the Bill Haley Rock genre but were influenced indirectly by U.S. artists like Chuck Berry and Little Richard – these U.S. artists had been steeped in the blues. You may not have heard of Frank Povah. A multi-instrumentalist and singer of country blues (Google his Facebook page). You will find an amazing career.

Current artists like Xavier Rudd , Ash Grunwald, John Butler, C.W. Stoneking and Russell Morris are very much of this tradition.

True giants of the Australian Blues scene are Kevin Borich , Chris Wilson and Chain – all still going strong. If you like acoustic blues Phil Manning (Chain) heads up an impressive array of acoustic blues singers – our own Pete Cornelius is a standout.

Even Billy Thorpe was not adverse to loud versions of Blues classics like C. C. Rider. I heard him play this in my student days in a lecture theatre at Monash University and my ears have not been the same since!

I Googled “ *Australian Blues Singers/Bands – Current*”. There were in excess (excuse the pun!) of 120 listed, some household names, others were emerging stars – Geoff Achison and the Souldiggers, Jimi Hocking (with the Buddy Guy swagger), Minnie Marks, Lil Fi, Collards, Greens and Gravy, Blue Eyes Cry, Dan Dinnen – check out the list. I have not even tried to list the many diverse current blues bands

So, who will you be listening to this Australia Day?

From a very rich Australian Blues heritage, I think I will dial up our very own, Dave Hole, who came to this country as an immigrant and is rightly sighted as “the most acclaimed blues guitarist Australia has ever produced”. Big call.

If you like Elmore James and Blind Willie Johnson give Dave a go. He was the first non U.S. artist signed by Alligator records for 26 years. He has an unorthodox slide guitar style and is well known for his rousing live shows. I first saw him in an inner Melbourne pub in the nineties and he tore the house down. Check out his incendiary version of “*Bullfrog Blues*” from his album “*The Live One*”

Happy Australia Day Blues!

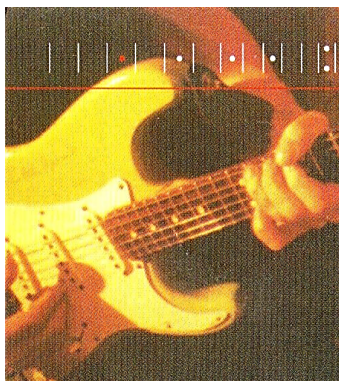
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- Family membership includes your partner + children under 18 years of age.
- Corporate membership includes up to 3 business partners.

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Your membership card will be sent to you after the end of the month in which you join.

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