

JAZZ CHORD

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Sydney Festival Drops Midsummer Jazz

JazzChord understands that the Sydney Festival has dropped the open-air concert Midsummer Jazz from its 1995 program. One of the reasons for this is said to be the length of the festival next January - it will be shorter than past festivals, a little over two weeks - so there are fewer Saturdays available on which to program such an event in Sydney's Domain.

When the new artistic director Anthony Steel was appointed earlier this year, it was widely reported in the press that he felt the festival program should not be predictable, and he was reluctant to simply stage the same regular events year after year. The large classical music events, Opera In The Park and Symphony Under The Stars, however, survive and will be staged in 1995. JazzChord understands that the festival management had no choice in relation to these events, because the Sydney Festival is under contract to the Australian Opera and the Sydney Symphony Orchestra respectively.

JazzChord also understands that the concept of a large, open-air jazz concert, free to the public, in the Sydney Festival, is not necessarily dead forever. It may well be introduced in future years.

Midsummer Jazz began in 1985 following successful lobbying of the Sydney Festival during 1984 by NSW Jazz Co-ordinator Eric Myers and his committee member John Spelght. John became musical director of the event and supplied the program, in consultation with the festival management, for about half of its ten-year existence. More recently,

Midsummer Jazz was taken over by a show business agency, and was widely criticised in the jazz world for being increasingly stacked with pseudo-jazz and cabaret artists, apparently designed to give the event commercial appeal.

Many felt this 'commercial' policy was counter-productive, in that it attracted far too many people, making the event something of a nightmare to attend. By 1994, according to festival officials, Midsummer Jazz was by far the most popular of the various free, open-air events in The Domain, usually drawing over 100,000 people.

Many people in the jazz world will be disappointed that Midsummer Jazz will not be a feature of the 1995 Sydney Festival. The Domain event afforded a unique opportunity for jazz ensembles to perform before a mass audience, exposing live jazz to many, particularly young people, who may have had little opportunity to experience such music. JazzChord believes that, while the programming could have been more enlightened, the event itself should have been retained, alongside opera and symphonic music.

In advocating the reinstatement of Midsummer Jazz, JazzChord does not wish to prejudge the jazz component of the 1995 Sydney Festival. Over the years, Anthony Steel has been applauded by the jazz world for his willingness to include jazz of the highest excellence in his various festival programs. JazzChord is aware of some of the Festival's initiatives for 1995 which may bear fruit; these will be announced in good time by

the Festival itself.

Still, the loss of Midsummer Jazz is a substantial one to the jazz world, at least in the short term. Now that 1995 appears to be a *fait accompli* in this respect, JazzChord hopes that the festival management will give consideration to restoring Midsummer Jazz in the 1996 Sydney Festival.

Jazz In The Sydney Spring Festival

The fifth Sydney Spring International Festival of New Music will take place from October 15-29, 1994. The festival was founded in 1990 by its permanent artistic director, the pianist Roger Woodward.

Dinni Starey, the festival's General Manager, says that "a new music festival should challenge people to go beyond the boundaries of what is considered western art music to explore new music in other genres such as jazz, rock, electronics and improvisation."

The jazz component of Sydney Spring V will include Mike Nock (solo piano); Mark Simmonds Freeboppers (playing works from their new CD); Judy Bailey (who will appear with the saxophonist Sandy Evans and the Nova String Quartet, performing Judy's *You're An Instrument* and other works); The Catholics; and Paul Grabowsky's trio, including Gary Costello (bass), and Allan Browne (drums).

For further information on the program of the Sydney Spring International Festival of New Music, telephone Dinni Starey on (02) 314 5852.



PETER SINCLAIR

A view of the Inaugural Midsummer Jazz, 1985: not part of the 1995 Sydney Festival...

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National Jazz Alliance Lobbies Melbourne Festival

The program of the forthcoming Melbourne International Festival of the Arts, which takes place on October 13-29, 1994, arrived recently with *The Australian* newspaper. That program indicates that the Festival has no jazz component.

The chairman of the National Jazz Alliance (Dr) Bruce Johnson, on August 18, 1994, therefore addressed the following letter to Leo Schofield, the festival's artistic director:

Dear Mr Schofield,

I am writing on behalf of the National Jazz Alliance to give expression to the disappointment felt in the Australian jazz world at the arts program you have devised for the 1995 Melbourne International Festival of the Arts.

Anyone who inspects the program which was issued recently as an insert with *The Australian* can only conclude that, in a nutshell, the jazz component is negligible. It is almost as if the musical form jazz does not exist.

That a major arts festival in Australia could proceed in apparent neglect of jazz, places it out of step with other international festivals, where jazz is generally recognised as one of the two most important expressive forms to be produced by the twentieth century (the other being film).

While people in Sydney are dismayed by

the absence of jazz from the program, we know that key members of the Melbourne jazz community, some of whom attempted without success over the last 12 months to interview you regarding jazz in the festival, are equally disappointed.

We feel that in the 1990s the omission of jazz from the other performing arts, such as dance, classical music, theatre and the opera, constitutes a serious blind spot.

I am told that the jazz critic for the Melbourne Age, Mr Adrian Jackson, has asked you for a special interview, in order to give you an opportunity to explain the exclusion of jazz from the festival program. I would be grateful if you could participate in that interview, so we can enter into a debate regarding this most important matter.

Bruce Johnson

Chairman, National Jazz Alliance

In an interview with Susan Chenery, 'Leo wins their hearts and minds', published in the *Sydney Morning Herald* on August 26, 1994, Leo Schofield is quoted as saying: "I have tried to give [disaffected Melburnians] everything from what one might call 'high art' to popular culture." Mr Schofield, whose own great passion is said to be opera, goes on to say: "There is an expectation that you should have jazz, but Gian Carlo Menotti, who organised the early Spoleto festivals, is on record as saying, 'when jazz festivals put opera on their program, I'll put jazz on mine.' At its heart, this is a classical music and theatre festival. The ultimate privilege of the festival director is to choose what he likes...

and not what could be politically correct. There are other politically correct festivals."

The National Jazz Alliance has received a response from Mr Schofield, dated August 29, 1994:

Dear Mr Johnson,

I feel no special obligation to "explain" my reasons for programming or not programming any event in the Melbourne Festival. As you are aware, the choice of items to include in a program is up to the Festival Director and he or she responds to a variety of imperatives - budget, box office, balance, media input.

I have just returned from Edinburgh and in case you have not seen the program for the arts festival there I enclose one herewith. As you will see there is no jazz component, but you will be aware there is a separate jazz festival in Edinburgh, just as there is a fringe festival, a film festival, a television festival and the famous military tattoo, all of which run concurrently with the arts festival.

Were I to attempt to cater to every special interest group within the community I think my program, while politically correct, would have minimal appeal to the punters.

I will be considering the possibility of including some jazz component in next year's festival but be assured it will not be a response to criticism, pressure, or a piece of 'tokenism'.

Leo Schofield

Artistic Director

Melbourne International Festival

Music Council of Australia

A new peak organisation for Australian music, the Music Council of Australia (MCA) met for the first time in Adelaide recently.

The MCA's membership is limited to 50 people, each filling a membership slot assigned to a special aspect of Australian music. Through this structure it hopes to achieve a balance between the many differing aspects of the musical world. All key musical styles are included, from Aboriginal tribal music to current experimentation with computer-generated music. All levels of music education, community music development, music management, festivals, broadcasting, publishing, film and television are included.

The MCA will have a special interest in the aspects of music which are less supported by the mass media. It will represent Australia on the International Music Council, based in Paris.

Council members have devised a number of objectives to encourage Australian musical life, too numerous for *JazzChord* to list here. Some of them are as follows:

- They agreed that all Australians should be offered the opportunity for a high quality school music education. A description of such education will be developed and im-

pressed upon governments and education departments.

- They will facilitate publication of a *Guide To Careers In Music*, covering not only the usual music careers such as composer or musician, but job categories in all other sections of the musical world such as recording, journalism, entrepreneurial and so on.

- They will press for major improvements to the current mechanisms of national funding to music.

- They will take action to overcome some of the obstacles to the radio broadcast of Aus-



PETER SINCLAIR

Adelaide's
Schmoe
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the Board
of the
MCA...

tralian music and musicians, through arguing for additional funding to the community radio sector, provision of recording costs for new Australian works, and representations to the Australian Broadcasting Authority dealing with relevant local content regulations.

- They will pursue more effective export of Australian recording and performing ensembles, especially for Australian music not handled by the multinational record companies, through a change of approach by public support bodies and private entrepreneurs leading to the development of international stature for our best artists.

The first Board of Directors of the MCA includes (Dr) Richard Letts (formerly CEO of the Australian Music Centre); Joan Livermore (National President of the Australian Society of Music Educators); David Worrall (head of the Australian Centre for Arts & Technology, Australian National University); Sylvan 'Schmoe' Elhay (jazz musician, and deputy head of Computer Science at the University of Adelaide); Professor Warren Bebbington (Dean of the Faculty of Music, University of Melbourne); Helen Colman (General Manager, Arts Council of NSW); and Beverley McAllister (Regional Music Co-ordinator of the Dandenong Ranges).

For further information contact Dr Richard Letts, 12/23 McLeod St, Mosman NSW 2088. Tel (02) 969 2082 Fax (02) 969 6562.

Letters To The Editor

Jazz musicians not credited in *Beyond El Rocco* film

Sir,

During a recent conversation with some young jazz musicians, I was reminded of previous impressions expressed to me by various others, who had also surprised me with their response to the documentary film *Beyond El Rocco* as being the factual Jazz Bible of a very important era in Australian jazz.

To my amazement they knew very little about particular musicians from the El Rocco who played very significant roles, with many going on to gain international recognition,



The bassist Lyn Christie at the El Rocco: he gave up medicine to pioneer the avant-garde movement...

and who were not given their just dues in *Beyond El Rocco*. The loss of the true facts in the editing of the film may also be blamed.

As much as every musician who played at the El Rocco contributed to the fame and recognition that the Club acquired during its 12-year lifespan, I strongly feel, after having been the manager of the El Rocco for all those years, and having experienced a variety of jazz phases and musicians, it would be unfair for me not to mention particular musicians who played very important roles and were not acknowledged in the film.

The bass player Freddie Logan became the first senior musician in the late 1950s to recognise the talents of our younger musicians playing at the El Rocco, and took the necessary risks in forming and managing the revolutionary Three Out Trio in 1960. This was the first breakthrough for our young musicians.

The bass player Lyn Christie gave up medicine to pioneer the avant-garde movement at the El Rocco in 1963. This was a second breakthrough in our jazz history, and preceded the 'psychedelic movement' pioneered a few years later at the El Rocco by John Sangster and Graeme Lyall.

The pianist Col Nolan played at the El Rocco over many years, leading various trios, quartets and quintets. Apart from being one

of our best blues players, Col's groups were always very popular, and managed to consistently pack the club longer than any other groups. This was essential for the survival of the El Rocco and enabled the management to promote emerging, talented young musicians on other nights.

The drummer Warren Daly also played with various groups at the El Rocco, and later went on to form the famous Daly-Wilson Big Band, achieving national and international fame, and bringing recognition to Australian musicians. Warren's personal achievements as an internationally respected jazz drummer are unsurpassed in our jazz history.

Freddie Logan and Lyn Christie have been overseas for many years, but their significant achievements should not be forgotten. As for Col Nolan and Warren Daly it is a shame and a loss that they were not acknowledged in *Beyond El Rocco*, and their interviews and music not recorded, and filed in the national archives along with other famous jazz musicians.

Arthur James
Lane Cove, NSW

[Editor's Note: Arthur James received the OAM "for exceptional service to the development of Australian Jazz" in early 1994. An article on Arthur's honour was published in *JazzChord*, Jan/Feb, 1994.]

Verbosity and verbiage in *JazzChord*

Sir,

Thanks first of all for the *Australian Jazz Directory*. It's a well-produced and informative publication with much useful information. That people are writing in to you with complaints shows that it's already reached much of its target market.

While reading the May/June, 1994 issue of *JazzChord* it suddenly struck me why classic jazz doesn't get much of an airing either in its pages or in many of today's major jazz venues. Us 'old-time' jazz players just don't use big enough words! Maybe it's because most of us are straight-ahead musicians, happy to communicate with each other and our listeners through the music without trying to impress with the over-use of big words.

Can such verbosity be related to a musician's technical ability? Does the fact that one can play more notes per second and over a greater instrumental range than another relate to his or her ability to string together meaningful (?) English phraseology? Ah, but does it make the toes tap?

I too can use big words, but can't see the point unless I want to either confuse the issue (as perhaps do politicians, college lecturers and critics) or show off my fountain of useless knowledge. I'd rather just play the music, and one of the titles under consideration re my new suite for trumpet and MSB bargehorns is *Fugue for putatively objective artistic criteria* - a circumlocutory paraphrase

gleaned from one of your erudite correspondents.

Just because a person doesn't use verbiage doesn't mean he's thick. I'm reminded of the time that one of your contributors 'talked down' to me in a conversation about the quality of a particular musician's tone. He looked me straight in the eye and said, 'You know, the timber', incorrectly assessing my IQ and pronouncing it in the 'wood' context. He was nonplussed when I corrected him with 'tahmbre'.

What does it all mean? And what about the ridiculous personal stuff going on between the two print media journalists? All that 'red herrings - spluttering - bleating - posturing' rubbish. And one of them claims to fear for the safety of the rain forests! Wouldn't it be better to be more concerned about the future of jazz than some real or imagined slight that's long gone?

Other items in that issue were very interesting too: The funding controversy fuelled by John Colborne-Veel; the Harry Stein obituary and its discussion of his invaluable contribution to the Australian jazz scene; and Clem Semmler's pointed letter re jazz on the ABC, with which I wholeheartedly agree.

Eric Holroyd
Miller, NSW

JCAV undermining its own credibility

Sir,

I refer to Sigmund Jorgensen's letter to *Jazzchord* ('Performing Arts Board Biased Towards NSW Musicians', May/June, 1994). This is the fourth time in 1994 that a member of the committee of the Jazz Co-ordination Association of Victoria (JCAV) has complained about the funding decisions of the Performing Arts Board of the Australia Council in the media.

This continuing ill-founded criticism does nothing for the cause of jazz in Victoria, and undermines the credibility of the JCAV. It typifies the attitude that has left me, and a significant number of other members of the JCAV, at odds with the current committee.

It has to be said: Rather than complain about the alleged bias of the PAB, the committee would have done better to ensure that the Jazz Co-ordinator employed by them, Andrea Edwards, had actively encouraged and assisted members of the Victorian jazz community to apply for grants under the PAB's various funding programs.

The fact that Ms Edwards's only action in this regard has been to inform JCAV members of funding opportunities via her newsletter *Jazz About* - the first issue came out a week after the PAB's April 15 deadline, the next on June 15, the deadline for the next round of grant applications - speaks volumes about the priorities of those JCAV committee members who are so ready to complain about funding results for Victoria. It is almost as if they want Victoria to receive fewer grants, to fuel their conspiracy theories.

Over the last decade, I have often com-

Letters To The Editor (cont)

plained about inequities in PAB funding towards Victoria (and other states) as compared to NSW. But I think it is pointless to deny that there have been improvements evident in the PAB results since 1990 (in fact, since first Lee McIver, then I, as jazz co-ordinators in Victoria, worked to increase the quantity and quality of grant applications).

Instead, why not rationally examine what factors have been at work in producing a higher success rate for grant applicants in NSW? I suggest that the key factors have been:

1/ The longevity and relative stability of the jazz co-ordination program in NSW, where Eric Myers has been allowed to get on with the job. This contrasts starkly with the situation (Victoria in particular), where some committee members have pursued their own interests or vendettas, jeopardising the efficiency (and even the funding) of the program they should have been supporting. The fact is that widespread success with jazz funding (ie, for groups and individuals, as distinct from organisations) is directly related to the presence of an active jazz co-ordinator. This has been as obvious in Victoria (where PAB funding for the co-ordination program was lost in 1987-89, and again in 1993) as it has in NSW.

2/ The fact that the National Jazz Co-ordinator is based in NSW. The underfunding of the position of National Jazz Co-ordinator - which restricts the job to one day a week - has not helped to redress any of the disadvantages suffered by other states. While Eric Myers has made some inroads with regard to international touring, the obvious time constraints have prevented him from devoting any meaningful attention to other issues (eg, a national touring circuit). The underfunding of this important position also makes it impractical for anyone other than the NSW Co-ordinator to hold the job. This can lead to conflict of interest situations, as with the Improvement of Management funding program, which was effectively promoted in NSW by the NSW co-ordinator (benefitting groups like Ten Part Invention, Clarion Fracture Zone and SIMA), but never promoted to potential jazz applicants nationally.

3/ The fact that the Australia Council is based in Sydney, which gives an advantage to NSW applicants, including a jazz co-ordinator who might make representations on their behalf. This is not to suggest bias on the part of the PAB officers; just that they can better understand what applicants are on about if they can talk to them, or attend performances, first-hand.

4/ The strong support of the NSW state government for the jazz co-ordination program in particular, and jazz in NSW in general. This was especially crucial during the period when the PAB had a tacit policy of matching state funding dollar-for-dollar.

The combination of these factors with the size of the NSW scene certainly gave NSW a 'head start' over the last decade or so. To the

extent that these (or other) factors might continue to advantage NSW applicants, the JCAV committee (and their counterparts in other states) ought to take positive action to correct the situation, rather than simply complain about PAB bias.

Beyond that, it is about time that we all stopped thinking solely in terms of parochial state issues (and stylistic concerns, for that matter), and began to debate long-term strategies to aid in the national development of this music.

The National Jazz Alliance is one avenue through which I, for one, intend to pursue this objective. I would welcome positive input from the JCAV committee, via *Jazzchord* or any other forum. If that is asking too much, could they at least refrain from muddying the waters with complaints based on paranoia, rather than fact and logic?

Finally, I endorse Eric Myers's closing point in his reply to Sigmund Jorgensen: that the various jazz communities are fighting over a very small piece of the pie compared to the funding that goes to applicants in the classical music idiom. What are the various state jazz co-ordinators, and their committees - and the National Jazz Co-ordinator - doing about that?

Martin Jackson*

Chairman, Melbourne Jazz Co-operative
West Brunswick, Vic

* Martin Jackson served as interim Victorian Jazz Co-ordinator in late 1992, and filled the position in an honorary capacity during 1993.

[Vic Jazz Co-ordinator Andrea Edwards responds: I am pleased to have the opportunity to respond to Martin Jackson's letter, and believe that he has covered some very important issues - primarily that we should be looking at why NSW is successful and adopting the same techniques if possible.

As much as I hate to, however, I must justify my position. In the six months that I have been Vic Jazz Co-ordinator, I have had the daunting task of rebuilding and defining a position that was left in tatters. Yes, the first two newsletters were late, but that was due to hold-ups from contributors and a whole host of other reasons. They were both received extremely well, however.

I believe that I am finally achieving my objectives, having helped many musicians apply for grants, written band CVs, and generally made people more aware of the many ways in which I can help them.

It is becoming apparent to me that many people in the jazz community are great at criticising everyone for not helping them, but are reluctant to help themselves. A great example of this is Robin Forsaith's Jazz Hotline. All that is required of musicians is a call on Tuesday nights with gig details for the following week. I have had one phone call. I don't think this is a reflection on me, but a reflection on general apathy in the jazz community.

Finally, a demonstration of my success in the role of co-ordinator of the JCAV is in-

creased interest in our activities in general, and the opening up of the position to the wider jazz community, which has had positive results.

Naturally, if I didn't have to waste time responding to little 'digs', I could be doing something for Victoria's jazz musicians. So, let's get on with it!

[Eric Myers writes: I thank Martin Jackson for what is, on the whole, a very sensible letter. He is in error, however, in assuming that, as National Jazz Co-ordinator, I should have publicised the availability of funds through the PAB's former 'Improvement of Management' funding program, and that therefore a conflict of interest existed.

A little history is needed here. It was Julie Owens, now Senior Music Officer at the Performing Arts Unit, who suggested in 1990 that jazz ensembles could be eligible for 'Improvement of Management' funds. Before this, we in the jazz world assumed that such funds could only go to orthodox performing arts organisations. Julie had the insight that a jazz ensemble was, in its own way, a performing arts organisation, facing many of the same administrative and management problems that concerned organisations.

Julie raised this matter at the conference of jazz co-ordinators which took place in Sydney from June 25-27, 1990, and suggested that the co-ordinators assist jazz ensembles to apply for Improvement of Management funds. Subsequently I encouraged applicants in NSW, and it may be that Improvement of Management grants to jazz went mainly to NSW applicants because there were no applications from other states.

But all the state jazz co-ordinators, including the new Vic Jazz Co-ordinator Lee McIver, who had taken up his position at the beginning of 1990, were given equal opportunity to spread the word about 'Improvement of Management' in their states. Apparently they did not do so; perhaps they did not see the significance of the program. I see no reason why, as National Co-ordinator, I should have gone over the heads of the state co-ordinators, to try and inform interstate jazz musicians about a particular Australia Council funding program. I simply did my job as NSW Jazz Co-ordinator, and expected the other jazz co-ordinators to do theirs.

*Martin writes of the "improvements evident in the PAB results since 1990 (in fact, since first Lee McIver, then I, as jazz co-ordinators in Victoria, worked to increase the quantity and quality of grant applications)." I make only a small point about this statement. As I mentioned in my piece 'Victoria & PAB Funding: Myth & Reality' (*Jazzchord*, Mar/Apr, 1994), following my two visits to Melbourne in 1989, when I saw a great number of Melbourne jazz artists and encouraged them to apply to the PAB for funds, Victoria's percentage of the funds going to jazz rose from 9% in 1988-89 to 16% in 1989-90. In other words, this upwards trend was evident before Lee McIver's later work in this area could be translated into results. Lee certainly helped the process along*

- it went up to 19% in 1990-91 - but I claim some credit for kick-starting the substantial increase in PAB funds to Victoria which Lee, and later Martin Jackson, also assisted. In a climate where I, as National Jazz Co-ordinator, am often accused of neglecting Victoria, my successful initiative in this area should not be overlooked.

One comment on the question which Martin asks in his last paragraph: As National Jazz Co-ordinator, I am doing what I can through the National Jazz Alliance to increase awareness that jazz in Australia is chronically under-resourced (despite the admitted good effects of PAB funding over the last decade or so); and I'm trying to encourage constructive, as distinct from ill-informed, debate about the Australia Council. I might say here that the most positive thing that could happen would be a substantial increase of funds to the Australia Council from the Commonwealth Government so that the Council could fund the arts more adequately.

But, let there be no doubt about one point, which Martin himself has made very well in his letter: there is only one effective strategy to attempt to secure more funds for jazz from the PAB, and that is through more and better applications from our best jazz musicians, no matter where they live. Encouraging and assisting that process is best done, not by me wearing my National Co-ordinator hat, but at the grassroots level by the state jazz co-ordinators.]

Why so sensitive to well-intentioned criticism?

Sir,

Unfortunately I did not receive the Mar/Apr, 1994, edition of *JazzChord* until recently, so this is the reason for my late response to Jim McLeod's letter in that issue. As his letter flailed around rather wildly and contained some rather personal remarks I felt I had to respond, but as far as I am concerned this is the end of it.

I was quite surprised at Jim's vehemence. Quite inexplicably he seems to have taken my letter as a personal attack. Far from it. My opening remarks praised him for what he has done in promoting jazz in Australia, and that is still meant wholeheartedly. So, I think he may be the one suffering paranoia.

My criticism was levelled at the recording of Australian jazz for commercial release. In this regard it is hard to refute the considerable preponderance of Sydney-based performers. 11 out of 11 in the past year does not seem exactly evenhanded to me. And I have listeners [on my radio program] who have agreed with me. It is nice to know, however, that there are a couple of 'possible' deviations from this being 'considered'.

It would be interesting to see a list of what recordings bearing the ABC logo have been released in the last few years. If the balance turns out to be a reasonable one, bearing in mind that 'more of the heavies are in Sydney', then perhaps you can call me unreasonable.

Jim's concluding comments are not very

clear, but I presume he means that it would please me if none of his recorded tapes were released. This is not worth a reply. Nevertheless, I fully appreciate what the ABC, and of course Jim McLeod, are doing for jazz in Australia. Perish the thought if they did not keep the flag flying for jazz wherever it may come from. But why so sensitive to well-intentioned criticism?

Eric Macarow
Moorabbin, Vic

Australian Performing Arts Market

The Performing Arts Board (PAB) in partnership with the National Festival of Australian Theatre will host the first Performing Arts Market from October 15-18, 1994, in the Canberra Theatre Centre and the ACT Legislative Assembly.

Julie Warn, chair of the PAB, has said: "The 'arts market' concept is well-known in Europe and North America but not yet in Australia. Its concept is to provide a focus for the performing arts to do business - in much the same way that any trade show operates. It is an ideal destination for arts programmers from Australia and around the world to familiarise themselves with exciting new Australian work."

The core of the Market will be the four-day Festival program with a diverse spread of original Australian work chosen by artistic

COLIN WHELAN



Lloyd Swanton: at the Performing Arts Market with members of the Canberra Jazz Initiative...

director Robyn Archer. It will also feature audio, visual and print displays from many Australian companies and artists, and a limited selection of short live performances.

After consulting with Philip Rolfe, Deputy Executive Officer of the Performing Arts Board, National Jazz Co-ordinator Eric Myers is satisfied that this particular Performing Arts Market will have limited relevance to Australian jazz. Most of the overseas festival directors and venue programmers will be orientated towards theatre, dance and music theatre, ie the festival program.

Jazz artists, however, are free to submit

audio-visual and other promotional material which will be made available to overseas visitors, and also Australian arts programmers who will be present.

During the Market, jazz performances will be included at the Players Festival Club, courtesy of the Canberra Jazz Initiative (CJI), on the three Fridays and Saturdays during that period. This program includes The Big One (a large ensemble of CJI members with guest bassist Lloyd Swanton); Latin Fire; Harold Luebke/Margaret Lee Quartet (featuring bassist Craig Scott); Afro; Don't Try This At Home (featuring percussionist Daryl Pratt) and Tribe Ledda L plus Kongora.

The festival will see the launch of the *Directory of Australian Performing Arts For Export*, prepared by the Australian Centre of the International Theatre Institute. (See below.)

Hybrid Arts: A New PAB Strategy

The Performing Arts Board of the Australia Council has introduced a new funding program called Hybrid Arts, which will enable the Board to consider funding performing arts proposals that do not neatly fit into the widest definitions of music, drama and dance. According to a recent press release, this "enables artists and groups working across the performing and related arts to seek funding... and acknowledges the importance of interdisciplinary practice, cultural diversity and hybridisation in the arts."

Hybrid Arts will have a budget of \$2 million (8.3% of the Board's total). Its peer assessment panel will include Stephen Armstrong (arts manager, writer, Qld); Sherre Delys (performer, audio artist, NSW); Tony MacGregor (radio producer, sound artist, NSW); Sarah Miller (director, Perth Institute of Contemporary Arts, WA); Jonathan Mills (composer, musician, senior research fellow RMIT, Vic); and Hellen Sky (choreographer, interactive technology artist, Vic).

Hybrid arts activity "will be a significant departure from the traditional", says the PAB, "for example 'intercultural activities that propose the creation of new forms of artistic expression', or 'collaborations between different artform practitioners working in significantly different ways.'" Enquiries to Kerl Glastonbury at the PAB, telephone (02) 950 9116, or toll-free (008) 226 912.

Directory of Performing Arts For Export

The Australian Centre of the International Theatre Institute (ITI) has been preparing a *Directory Of Australian Performing Arts For Export*. It will be launched at the Performing Arts Market in Canberra in October, 1994, and will be distributed to all Australian embassies, overseas tourist offices, and other

potential buyers of Australian work. This is an opportunity for performing artists to raise their profiles in the cultural market.

National Jazz Co-ordinator Eric Myers was concerned when he discussed the directory recently with Jon Hawkes, who runs the Australian Centre of the ITI. Jon said that the deadline had been the end of July, 1994, and there were entries for only ten Australian jazz ensembles: nine from Sydney and one from Brisbane. They included the Mike Nock Quartet, Bernie McGann Trio, The Catholics, Ten Part Invention, Clarion Fracture Zone, Artisans Workshop, and others. Publicity about the directory - chiefly through the PAB newsletter *Performing Arts Board News* - had apparently not been effective in most states outside NSW. Eric was concerned that a directory published in that form would have given the impression that Australian jazz did not exist outside Sydney and Brisbane.

Jon said that the ITI would take entries over the next few days if they were submitted in time. Eric therefore approached a number of interstate jazz ensembles which had either toured overseas, or indicated their keenness to tour. It was impractical to consult the other jazz co-ordinators, and only those bandleaders with access to fax machines could be contacted in time. This was a holding operation at the last moment, to try and ensure that jazz had a national presence in the directory.

As a result, the following groups had the opportunity to be included: Garry Lee Quintet (WA); Helen Matthews Quartet (WA); Vo-Cool (SA); Chris Ludowyk's Society Synchronators (Vic); Art Attack (Vic); Brian Brown's opera *Winged Messenger* (Vic); Lewis & Young (Vic); Mistaken Identity (Vic); Mustikk Oy (Vic); Ted Vining Trio (Vic); Vince Jones Band (Vic). Most of these came to the party in time, and supplied the required information to be included in the directory.

International Touring Revamped by PAB

In response to a rapid growth in demand for Australian performing arts, the PAB intends to double its funding of international touring. "We have seen impressive results from those performers who have taken up international opportunities", said Julie Warn, Chair of the PAB, recently. "Thanks to the Board's past advocacy in the international scene there is an ever increasing demand for our talented artists to appear at festivals and on recognised touring circuits around the world."

\$1 million is currently allocated annually to international programs including touring, advocacy, promotion and marketing. The PAB's new target is \$2 million by 1997. The current emphasis on Asia and the Pacific will continue, with 50% of funding going to artists and companies touring these regions.

In a meeting with National Jazz Co-ordinator Eric Myers recently, Deputy Executive Officer of the PAB Philip Rolfe confirmed that,

AUSTRALIAN JAZZ DIRECTORY

National Jazz Co-ordinator Eric Myers says that, since the *Australian Jazz Directory* was published in May, 1994, sales have been pleasing. Out of a print-run of 600, only 150 are left. About 420 have been sold, with complimentary copies accounting for about 30.

"We really didn't know how well the *Directory* would go, and it was difficult to decide on how many to print," Eric said this week. "Knowing how difficult it is to market things to the jazz world, I was afraid that we would sell about 100, and 500 would sit around the office in boxes for years."

"Those who are thinking of purchasing the *Directory* should get in quickly. They are now going out at about 20-25 a week, which suggests that we may have sold out before the end of the year."

The *Australian Jazz Directory* sells for \$40 (including postage). Members of the Jazz Co-ordination Association of NSW can purchase it at the special price of \$26. (It is possible to join the Association and purchase the *Directory* simultaneously. Before October 1, send a cheque for \$46 for both membership and *Directory*. After October 1, send \$51, as the annual membership of the Association rises from \$20 to \$25 on that date.)

Enquiries to (02) 241 1349, or write to PO Box N503, Grosvenor Place, Sydney NSW 2000.

in line with this new policy, the Music Committee of the PAB will no longer have responsibility for awarding grants to international touring applicants. Although the Music Committee will see the applications and make recommendations, all decisions on such grants will be made by the Performing Arts Board itself.

PAB Music Committee

The Music Committee of the Performing Arts Board of the Australia Council, chaired by the Melbourne jazz musician Paul Grabowsky will meet on October 10 & 11, 1994, to discuss future policy directions.

Julie Owens, Senior Music Officer, Performing Arts Unit, is calling for submissions which outline any ideas and concerns that the Music Committee could consider. Enquiries to Julie on telephone (02) 950 9000, or toll-free (008) 22 6912.

The National Jazz Alliance has given the committee some recommendations, which summarise those sections of its submission to the Commonwealth Government for the cultural policy which relate to the Australia Council.

The Music Committee met in Sydney from August 29-September 2, 1994, to consider applications for grants that had been made in April, May & June. The 12-person committee also includes the Melbourne jazz musician Allan Browne. The results of those

applications will be known in October, 1994.

The next major closing date for music grant applications to the PAB is **November 15, 1994**. The following funding programs, which have been of major assistance to jazz artists in the past, have that closing date: Composer Commissions, Recording and International Touring.

The following funding programs have a closing date of **November 30, 1994**: Creative Development Projects, Performance Projects, and Masterclasses.

Jazz artists and organisations are encouraged to begin preparations early if they wish to apply for financial assistance. It is no longer possible to dash off an application on the day applications close, and expect to be successful. Competition for the available PAB funds is fierce. There are music program officers at the PAB who can assist with preparing an application. Ring (02) 950 9000 or toll-free (008) 226 912 and ask for the Performing Arts Unit (Music).

Jazz Co-ordinators in Qld, NSW, Vic, Tas and SA are also available to assist, but not in WA, where assisting applicants to the funding bodies is not currently part of the jazz co-ordinator's brief.

Playing Australia

Jazzchord reminds its readers that the next closing date for applications to Playing Australia, the Commonwealth Government's National Performing Arts Touring Program, is **February 10, 1995**.

Playing Australia provides assistance for the touring of performing arts across State/Territory boundaries, where this is currently not commercially viable and where there is a demonstrated public demand.

Enquiries to Senior Policy Officer Tony Martin on telephone (06) 275 4369 or Project Officer Mark Taylor in Canberra, telephone (06) 275 4370. Or, write to Playing Australia, Dept of the Arts, GPO Box 1920, Canberra ACT 2601.

[Editor's Note: Please see the Jan/Feb, and Mar/Apr, 1994, editions of *JazzChord* for further information on the *Playing Australia* funding program.]

Robin's Jazz Hot Line

Sydney vocalist/pianist and longtime 2MBS-FM broadcaster Robin Forsaith has started Robin's Jazz Hot Line, a recorded telephone gig guide which operates 24 hours a day in Sydney and Melbourne. Just dial 1900 937 618 in either city. This is a free service for presenters and musicians. *JazzChord* understands that the Sydney run-down is six minutes long and Melbourne three minutes. (Is Sydney's jazz scene twice as big as Melbourne's?) If you use this service, 95 cents a minute is charged to your telephone bill. To get on the recorded message, in Sydney phone (02) 333 4866 or fax (02) 333 4822. In Melbourne phone (03) 647 3246 or fax (03) 388 0517.

The Wangaratta Festival: A History Of Its Gestation

by Eric Myers

I was interested to hear Jim McLeod's introduction to the first *Wangaratta Jazz* program, broadcast on ABC-TV on May 11, 1994. "The Wangaratta Jazz Festival is the most important jazz festival in Australia", said Jim, "and it has been since 1990, when the first one was hailed by the critics and the musicians, and by the public thankfully, as 'the most exciting festival'.

"It's the music that's the most important thing; it's not so concerned with the entertainment values that sometimes become the reason for a festival."

Having heard these words, I must say I felt a certain sense of pride that the character of the festival had a great deal to do with advice that the organisers had received through the national jazz co-ordination program. Because memories are short, and jazz co-ordination is rarely credited, I'd like to document here the gestation of the Wangaratta festival. It is, in fact, a model of how jazz co-ordination ideally should work: behind the scenes, and effectively.

In May, 1989, I received a letter from Beverley Wittig, President of the Wangaratta Chamber of Commerce, notifying me of the city's plan to stage a jazz festival in 1990. Broadly, she said, the aim was to utilise jazz to promote Wangaratta, in the same way as Tamworth had utilised country music to put that city on the map. She also suggested the establishment of what she called the Australian Jazz Awards. My name had been given to Ms Wittig by Melbourne's Gretel James. I wrote back offering assistance and, on June 6, 1989, Ms Wittig and her colleague Bob Dewar (now chairman of the festival) flew to Sydney.

On that day, we had two meetings. I was encouraged that this was a festival being initiated by the town's business leaders, and would therefore have the support of the city management (rather than a festival being advocated by jazz enthusiasts who would need, in turn, to convince the city's business elite and government to support it). In order to have access to a greater spread of ideas, I invited National Committee member Peter Rechniewski - always an effective brainstormer - to attend the second meeting.

Broadly speaking, Peter and I advised against the Australian Jazz Awards; we felt that such awards were often meaningless, and not particularly popular with the musicians. But, if the festival proceeded with them, we were prepared to support them if the festival took our advice on who should be on an authoritative advisory committee.

As an alternative to the Awards, we recommended the inauguration of a National Jazz Piano Competition, based on either of two overseas models: the Thelonius Monk competition in the US, or the Martial Solal competition in France. We felt that such a competition would give the festival added lustre, increase the chances of media exposure, and also give the festival a fighting



US pianist Herbie Hancock: recommended as one of the judges for the National Jazz Piano Competition...

chance of securing a piano sponsor (which would provide good pianos for all the venues, therefore solving The Piano Problem).

Our fundamental recommendations were twofold: that the organisers put the music first; and that they consult adequately with the Australian jazz community, particularly key people in Melbourne.

Peter and I made the following specific recommendations:

1/ All jazz idioms should be represented, traditional, modern and contemporary. In particular, we did not want to see a festival which downgraded or omitted contemporary forms of jazz (which had been the case with many previous festivals).

2/ A major overseas musician or group should be secured, which might serve to draw people from Sydney or Melbourne. Depending on budget, we talked about the Statements Trio (Charlie Haden, Paul Motian and Geri Allen); the Betty Carter Trio, whose manager I later contacted; the pianist Tommy Flanagan; and the Cedar Walton Trio, with the addition of Australia's Dale Barlow.

3/ Two or three of the big mainstream drawcards in Australian jazz should be included, eg. Vince Jones, Don Burrows, James Morrison, Kate Ceberano.

4/ Serious attention should be given to the quality of sound at the various venues. That is, sound reproduction should be done professionally, with capable sound technicians.

5/ The highest quality pianos should be placed in the various venues, preferably through the National Jazz Piano Competition sponsor.

6/ The groups on the program should play as much as possible over two or three days, rather than do a one-off performance. This would facilitate the formation of a community of musicians over the period of the festival.

7/ In relation to the Piano Competition, four of Australia's leading pianists should be co-opted as judges and, if budget permitted, the fifth be from overseas, eg Herbie Hancock, Chick Corea, Tommy Flanagan or McCoy Tyner.

8/ The prize money for the Piano Competition should be \$5,000 for first; \$3,000 for second; and \$2,000 for third.

9/ A qualified festival co-ordinator should be appointed, who would also take charge of the Piano Competition.

The organisers went on to seek other advice over the next twelve months. Both Peter and I noted with some irony that the organisers commissioned Michael Edgely International, at a cost of \$5,000, to prepare a feasibility study on the establishment of the festival. This report, prepared by a very nice person called Trisha Avery, simply reproduced most of the recommendations that had been made by Peter and myself. Or, as I prefer to think, she came to see the profound wisdom of what we were recommending.

On the weekend of February 10-11, 1990, Peter Rechniewski and I flew to Wangaratta at the invitation of the festival organisers, to inspect the five possible venues: the Hotel Pinser, the Gateway Motel, the Council Club Hotel, and the adjoining venues the Town Hall and the Playhouse Theatre. Two days after that visit I prepared a proposed program of jazz groups for all the venues, and sent it to Greg Maddock, the City's Chief Executive Officer.

There was no guarantee that the festival organisers would observe the advice that Peter and I had given. In fact, during the best part of the 12 months or so before the festival, when correspondence went backwards and forwards, I half expected that our advice would be superseded by that from various other sources. In my experience, this would have been par for the course. On other occasions when I had advocated the establishment of festivals on the basis of musical excellence, my advice had generally been ignored. Jazz festivals could only work if they were dominated by so-called "accessible" and "commercial" jazz, they said. Our most brilliant modern jazz artists, I would be told, could not put bums on seats.

An encouraging turning point was the appointment of Adrian Jackson as the festival's co-ordinator, an appointment I warmly supported, when the proposal was run past me. Peter and I had originally recommended Adrian as one of the judges for the Australian Jazz Awards, if they went ahead. There is no doubt, however, that the guidelines we had suggested - basically to do with ensuring that the festival was based on musical excellence - were taken seriously by the organisers, and were in line with Adrian's thinking.

I attended the first festival in November, 1990, and was gratified to discover that it was very much the sort of festival that I had envisaged. In fact, the suggestions made by Peter and I had survived virtually intact. An entirely unique jazz festival had been established, which to my knowledge has not been

Wangaratta Festival (cont)

duplicated (although some of its better qualities can also be found at Bellingen, which I first attended in 1994).

One of the points we made - and I think this sentiment has survived too - was that it would take some years to lay the groundwork for a successful, profitable festival. In our discussions, I remember quoting what David Jobin of the Montreal International Jazz Festival had told me in 1990: that Montreal had taken seven years to make a profit, and he often had to fight against those who wanted to scrap it - but it was now the largest and most successful jazz festival in North America.

In other words, if Wangaratta had one or two festivals and gave it away because it wasn't a huge commercial success, then it would be a futile exercise. On the other hand, if the city was prepared to persist - we advised at least five years - then it might be possible for the festival to plant the firm roots needed to institutionalise itself as a successful annual event. I'm told that there have been moves in Wangaratta to do away with the festival, but it survives.

One word about the scheduling of the festival on the first weekend in November: This meant that it would clash with the already established Mildura Jazz Festival, now the Sunraysia Jazz & Wine Festival Mildura. I should place on record here that I advised the Wangaratta organisers to find another date, on the ground that the two festivals - not far from each other - would divide the jazz audience. Wangaratta, however, was determined to proceed on that particular weekend, because the organisers felt that they would pick up holidaymakers who would like a weekend of jazz on the way to the Melbourne Cup, which took place the following Tuesday. That was the theory anyway, and the organisers were determined to stay with that strategy. Also, they felt that their festival was aimed at a more comprehensive audience than Mildura, which was confined to traditional jazz.

After the festival, I concluded my report of November, 1990, to my management committee with the following words: "What may well happen now is that, once the word gets around that Wangaratta was a credible and successful event, the organisers will be bombarded by advisers... who will want to jump onto the bandwagon, and tell the Wangaratta organisers how a fortune can be made... (for themselves as well as for Wangaratta). The organisers must resist this temptation, and retain control themselves, and build the festival slowly on the firm foundation that has already been established."

The Wangaratta Festival is now in its fifth year, and retains the vision that originally inspired it. Of course, the piano competition ran for three years, and is now in its second year as a saxophone competition. But, so far there is no evidence that the festival intends to depart radically from the fundamental advice which was disseminated through the national jazz co-ordination program. The

experience of Wangaratta shows the way that jazz co-ordination can work most effectively - by enabling the organisers of a jazz event to have access to broad principles that serve the interests of the musicians and the music.

Wangaratta is a showcase for a particular vision which is shared by a number of jazz enthusiasts around the country. Even now, the festival could hardly be more successful; Wangaratta's accommodation over the festival weekend is always booked out, so the town cannot support a larger volume of visitors. And, the ABC-TV series, shown in 1994, has given credibility to Wangaratta as a significant centre for one of this country's most important performing arts. But no-one can take it for granted that such a festival will survive. I believe it should survive, as an example to the jazz world. The director of the Northsea Jazz Festival, Paul Dankmeyer, will be coming from Holland to attend the 1994 festival and perhaps that will underline Wangaratta's importance. I hope so, anyway.

News From The WA Jazz Co-ordinator

Rachel Robins writes: Anyone involved with jazz co-ordination will understand the time it takes to prepare applications for funding. Most of my time recently has been spent in this way. My committee and I have submitted an application to the Australia Council to fund the jazz co-ordination program in WA for two days a week in 1995. An application has also been submitted to the WA Department for the Arts to recommit funding for 1995.

In preparing an interim report on my activities as part of the application it became patently obvious that I had spent considerably more time in pursuit of my jazz co-ordination duties than the 25 days I had ostensibly been funded for!

In response to my mailout to Community Arts Officers, several expressions of interest have been received from both metropolitan and regional officers. This enabled us to apply to the WA Department for the Arts for funding to produce open-air jazz concerts in parks in 1995, entitled "Jazz On A Summer's Day".

WA jazz performers are fortunate in that they have several arts funding bodies offering assistance. Other than the WA Dept for the Arts and the Australia Council, we also have Healthways (a division of the WA Health Foundation) and the Lotteries Commission.

Recently the Lotteries Commission announced an additional funding programme available to Community Arts Officers of up to \$5,000 to produce free community concerts within their shires (matched dollar for dollar). This is an attractive incentive, which I will be pursuing.

The Jazz Co-ordination Program of WA became an incorporated body on September 16, 1994. We are inviting applications for membership from the jazz field and the wider

arts community. Membership will be a nominal fee of \$10, to cover costs only. A newsletter is in progress advising jazz performers of this and other developments of the program.

Jazzline has justified its reintroduction. Figures obtained from Telecom show a jump in calls (by the general public) from 14 in February to 128 in May. 5,000 flyers advertising Jazzline were produced and distributed by the committee and myself to jazz venues, jazz educators, major hotels and resorts, tourism outlets and 66 metropolitan libraries.

Rachel Robins

News From The SA Jazz Co-ordinator

Margaret Sulker writes: Our Dept for the Arts & Cultural Heritage concert on August 21, 1994, at the Governor Hindmarsh Hotel, was 'Viva La Vocals', featuring the vocalist Connaître Miller. Recently arrived from Colorado, USA, Connaître has taken up the position of jazz vocals teacher at the University of Adelaide. She replaces John McKenzie as leader/director of the Adelaide Connection, Adelaide's famed and much-travelled jazz choir.

The concert, which also featured the singers Michelle Nicolle and Melanie Jamieson, attracted a good audience of 130.

Our most recent Dept for the Arts concert took place on September 11, 1994, featuring Schmoë & Co, the quintet led by the saxophonist Sylvan 'Schmoë' Elhay. This group, which also includes the saxophonist Andy Sugg, has been 'doing the traps' for many years, but Schmoë is always ready to add new talent, in this case Sandy Klose, the bassist recently returned from the US. [Editor's Note: See 'New Musicians' section on page 14.]

The Jazz Co-ordination Scheme is sponsoring an Original Composition Competition which will culminate with a concert later in 1994. There are two sections in the competition: 25 years or under; and an open age section. Tapes should be submitted to me by September 30, 1994. For further information and guidelines telephone (08) 303 4339.

I'm pleased to say that the Scheme recently received \$3,000 from Foundation South Australia for the University of Adelaide Big Band to travel to Kadina, two hours north of Adelaide, on October 21, 1994. In return, I will be promoting their health message. We undertook this tour in 1993, but can now work on experience and knowledge gleaned to extend the tour in various ways, eg audience development; and developing the concert/workshop for Kadina and surrounding schools, which was held last year. The concert/workshop will take place in the afternoon, and there'll be a public concert in the evening.

The Creole Room has reopened under new management (after going into recess for a few months). This is a great jazz club in the heart of Adelaide, which doubles as a fine bar/

restaurant. There is jazz on Friday and Saturday nights, plus jam sessions on Sundays with students/musicians welcome to perform.

The Jazz Action Society of SA and the Jazz Co-ordination Scheme are joining forces to enter the 1994 South Australian Music Industry Awards (the SAMIs), thus adding jazz to the various genres of music receiving awards. The SAMIs will be presented on November 22, 1994.

Margaret Suiker

News From The Tas Jazz Co-ordinator

Steve Robertson writes: The fate of three important jazz projects, all dependant on Arts Tasmania or Performing Arts Board assistance, should be known soon.

On behalf of composer and saxophonist Fred Bradshaw, I'm applying to both bodies for assistance in creating a demo tape and staging a concert entirely consisting of Fred's compositions. He has already written more than two dozen mainstream jazz compositions, two of which have been recorded on Frank Piscioneri's *Tasmanian Jazz Composers* CD series. The grant, if approved, would enable him to write more tunes, arrange for a wide spectrum of Tasmanian and Victorian artists to record them, and to stage a concert in Hobart. It is hoped that a mainland recording label might see fit to continue the project by releasing the resulting tape on CD.

Fred has written in a remarkable variety of styles, from latin to hard bop to modal. His ballads have proved especially successful every time they've been played. Much of the repertoire of the group *Moment's Notice* is his.

Speaking of CDs, Frank has just released Volume Three of the *Tas Jazz Composers* series. It consists entirely of the music of Ian Pearce, with half the tunes piano solos and the other half duets with either Paul Furniss on reeds or Steve Grant on cornet. In my view it is an excellent showcase for Ian's considerable talents and a long-overdue addition to

recorded Tasmanian jazz. Early reviews have been uniformly positive, with Paul and Steve also in fine form. If you'd like a copy, contact Frank on (002) 34 3495.

Another project would see a quartet visit one of the most remote corners of Tasmania, King Island off the northwest coast. The island puts on a major arts festival in March; when I visited there a few weeks ago the festival committee made it clear they wanted to have jazz presented for the first time. Airfares assistance is the biggest need.

Speaking of travel, I've applied (on behalf of Tasmania's four jazz clubs) for a travelling grant that will see a band from each of the cities visit two other communities during the winter of 1995. For such a small island there are far too few intra-state jazz visits - success with this application would be a first step.

In Hobart the big news is the departure of the Jazz Action Society from its monthly venue of the Globe Hotel in favour of the Duke of Wellington Hotel a few blocks away. Seating capacity at The Duke is greater and the JAS overall is happier with amenities. The first jazz club night, featuring top blues singer Kate Meehan, was a huge success with a near-capacity house. The JAS is also holding jam sessions on the last Tuesday of every month. A \$2 entry charge is helping to pay off a new Yamaha piano which the society had to buy when it moved to the keyboard-less Duke.

A new jazz venue is well established in Hobart with the Brooke St Cafe and Bar attracting good crowds for the youthful South St Band, the music of which is inspired by the classic 1950s Miles Davis groups. In Launceston, a young group called The Real Band is also enjoying success.

As much as possible, I'm attempting to help things along with publicity, radio airplay and assistance in making contact with venue and concert organisers.

Thanks to these groups and other young musicians as far afield as St Helens and Wynyard, the long-term future of jazz in this state has rarely looked brighter.

Steve Robertson

land, and I have been invited to attend subsequent meetings. The opportunity to meet jazz communities in Brisbane and regional areas on a regular basis will benefit us all. Combining our resources and knowledge to address issues relevant to the needs of each jazz organisation is a productive step. These meetings also provide an opportunity for me to hear artists outside of Brisbane as each meeting coincides with a jazz event. The next meeting will take place in Toowoomba in December, 1994.

A 'Performance Project' grant of \$13,848 from the Australia Council to the Old Jazz Co-ordination Program has made possible performances by Australian jazz artists at the International Jazz Weekend on September 24 & 25, 1994, part of Brisbane's Warana Festival. They include the Mike Nock Quartet, the Paul Grabowsky Trio and local ensemble Artisans Workshop. I've secured additional performances for local ensembles over this weekend, following consultation with the management at Van Gogh's Earlobe.

On August 13, 1994, I met with members of Bris 31, a community TV station, and Ground Floor Productions, to offer advice and assistance for a proposed series of weekly jazz programs planned for production later in 1994. The programs intend to focus on local jazz musicians and visiting artists incorporating live performances and interviews. This is a great opportunity to promote Old jazz artists, and I will keep you posted on any developments.

Prior to submitting my application to Arts Queensland for assistance to the Old Jazz Co-ordination Program for 1995, I met with Performing Arts Officer Kathryn Lowe, receiving valuable advice and assistance with the application. I'm grateful for Kathryn's help and am encouraged by her support for the Program.

I am currently working on the next issue of the *Queensland Jazz Directory*. If you did not receive a request for current information by September 23, 1994, please inform me so I can include you in the new run.

Lynette Irwin

[Editor's Note: The Victorian Jazz Co-ordinator Andrea Edwards was unable to contribute to this edition of *JazzChord*.]

News From The Qld Jazz Co- ordinator

Lynette Irwin writes: On August 7, 1994, I attended an inter club executive meeting of jazz clubs and societies in South East Queensland. Regular meetings are scheduled to support jazz in Queens-

Short Takes

* If you are working on a jazz project, or writing a paper or thesis on jazz, you may be interested to contact the **Biographical (Jazz) Research Service**. This is run by Ray Whitehouse, 33 Harbour Lane Milnrow, Rochdale OL16 4EL, England, telephone (0706) 31597. This service has source material available, including worldwide reviews, reports, articles, interviews, profiles, discographical and news items, in performance information of tours/festivals/clubs/cliques, musical examples, solos, transcriptions, arrangements, etc. Subject/Search fee US\$45, or 30 UK pounds.



Tasmanian group *Moment's Notice*: L-R, Steve Martin, Steve Marskell, Fred Bradshaw, Dave Turnney, Melinda Flisby - performing Fred's compositions...

A Defence Of The Avant-Garde

by Gail Brennan

[Editor's Note: In the May/June, 1994 edition of JazzChord, guest columnist Bruce Johnson opened up an important debate in his article 'The Myth Of The Cutting Edge'. The following article is a response.]

I would like to take up my dialogue with Bruce Johnson, if I may. First, I must say I agree with Bruce absolutely that established or traditional jazz forms should not be ignored in arts funding. As I have already made clear in *JazzChord*, I believe that it should be a matter of the highest priority to record the Port Jackson Jazz Band and the Yarra Yarra Jazz Band. If I won the lottery I would subsidise these projects myself. These are simply the first projects that come to mind.

Nevertheless, I must take issue with Bruce's attitude to the 'avant-garde', and music assumed to be on the 'cutting edge'. He is undoubtedly correct in his assertion that 'the cutting edge' is appropriated technological/industrial terminology. Nor is there any doubt that many innovations in this area have had 'toxic' outcomes. The idea of a single cutting edge of innovations is certainly fallacious - it is rather the case that one school gains ascendancy for various reasons (eg, the petrol car was much easier to start, and this eclipsed the steam car's advantages, and the petrol companies made sure that an easy-start steam car never appeared).

Unfortunately, Bruce has ignored the widespread assumption that all fresh endeavours are avant-garde or cutting edge. In fact everything created after a certain date suffers from this assumption. So, when he talks about 'intellectually pampered' (whatever that means) exponents of avant-garde or cutting edge music, a number of curmudgeons assume that he is putting all adventurous musicians in their place (remembering that in this country musicians like Bernie McGann, Charlie Munro and Mark Simmonds have suffered great disadvantage through being designated avant-garde), and a number of non-committed readers take it to be an assurance that they need not trouble themselves with anything that is not recognised as traditional or mainstream.

It would have been more helpful to take the bit between the teeth and identify the unnatural, incorrect avant-garde and cutting edge, and tell us in precisely what way they are being pretentious etc. But, wait a moment... I see here that Bruce reckons they don't exist! "...there is no such thing in practice as cutting edge music," he writes. "There is only music which imitates, which looks like, the cutting edge." Which cutting edge is it imitating, if there is no such thing? Okay, it imitates some notion of the cutting edge that arts bureaucrats have in their heads. Bruce has looked in there and seen it! But there is nothing in what Bruce says which precludes the possibility that some-

one, somewhere, is indeed at one of many possible cutting edges. "And it achieves this 'look' by style gestures, by the discourses and performance conditions it wraps itself in, by a certain pretentiousness through which it mystifies and privileges itself". To argue against this is to strike air, or at best a cloud of chalk dust. It is in the abstract realm of pure opinion, unanchored by reason or example. It is the 'posturing of the avant-garde' all over again - and once more from a writer who almost never attends events which could in any way be seen as avant-garde. Unless I have misunderstood the thing completely, it is an utterance which demonstrates the most colossal irresponsibility, and I am astounded by it.

Unlike Bruce, I do not have telepathic access to the deeper motives of arts bureaucrats, but surely this possibility should be considered - that bands like Clarion Fracture Zone and Paul Grabowsky's have been funded because they sound fresh and exciting. The terms 'avant-garde' and 'cutting edge' have then been used to convey some sense of that excitement. It is always interesting and sometimes illuminating to trace the derivation of terms, but only the silliest post-modernist would imagine that by so doing we will thoroughly cover their everyday contemporary meanings. It is quite natural to steal terms from technology, on the Hilary principle that it is there. One of the functions of art is to find an aesthetic in any environment, however benign or hostile. The jargon and grim humour within prisons is an example of this process. I'm sorry to have to drag this so far away from academe, but many (quasi) avant gardists, far from being pampered in any way, are very much out here on the street. To incorporate the environment in an artistic continuum is not necessarily to approve it. In fact, one function of the avant-garde has been to confront listeners with its less palatable features.

COLIN WHELAN



Bernie McGann: is he a pretentious man?

Correct me if I'm wrong, but there is an assumption in Bruce's argument that jazz is essentially a kind of 'natural' folk music, quite separate from Western art music and all its pesky, restless, unnatural innovations. Now, before I address that, I should say that I join Bruce in denigrating the cultivated expectation of constant innovation. One of the sillier results was the recent Death Of Rock debate. Once more, experts decided that they knew exactly the nature of rock - all rock in all generations - and its nature was parent-shocking newness, and without that it was dead. Nonsense, of course. All that had happened was that, like any art form, it had accumulated a rich history. The means for many people to express themselves were there. Innovation was no longer such a pressing need. For jazz, this had already happened. But it does not mean that you can draw a line and say, "everything after this is not part of the tradition". Whether we like it or not, the world is changing, and musical expression will change too. Jazz will change, as it always has. New jazz will be created, which reflects its time.

There is no compelling evidence that folk music is static, if it comes to that. I guess we all have a sneaking desire to stop the world at a certain point. I sometimes wish that technology had stopped at the time of the Studebaker Land Cruiser and the Bristol 401. I certainly wish that the population had frozen at that point - that we had maintained precisely that ratio of bush to city. I am still angry that the swamp was drained, the lagoon filled in, and the sandhill flattened on the coast where I was born. I can hardly bear to think of salination and fouled river systems. But I doubt that the people who did this were much into avant-garde or cutting edge music. If there is any causal relationship - and it can only be a complex one - it surely flows the other way. Art changes in a changing world. If it went on, unaffected, it would lose an important dimension.

According to Mezz Mezzrow, jazz had already gone wrong by the Chicago stage. From its very beginnings, jazz was seen by some critics as a discordant symptom of modernity and the modern world. According to Keith Hounslow, jazz is very much Western music, and it is being 'polluted' by world music (the very folk sources with which Bruce prefers to align it?). Amusing contradictions arise from the attempt to ally jazz with Western music, and from the attempt to isolate it, not to mention Bruce's attempt to isolate jazz from art itself. *[Editor's note: see JazzChord, May/June, 1993.]* In this day and age, everything from soap to opera is assumed to be art, and this dissolves many problems. Why is jazz so high and mighty? Larger brains than mine are eager to know what purpose is served by isolating jazz from art. I doubt that it would further one's cause with the, ah, arts funding bodies. Surely jazz is more often a point of dialogue between Western experimentalism and non-Western procedures, between 'high' and popular cultures.

There is very little to be said for Bruce's

statement that jazz innovation always involves retrieval or revival. What did the Hot Sevens revive? Some say they destroyed New Orleans music. Some critics in fact saw them as an avant-garde, and therefore perverse, endeavour. The deep problems of anti-avant gardism are well illustrated by Wynton Marsalis, who ironically calls on Western concepts of musicianship in order to denigrate Lester Bowie (whose playing carries at least as much of the tradition as Wynton's) and to glorify a tradition in which they do not always apply. Traditional and correct, Wynton plays the bourgeois Lincoln Centre. The incorrect avant gardists - far from being divorced from the folk interactiveness of traditional jazz - play in all sorts of venues, very often in an atmosphere of equality and raucous involvement. Ironically, it is the avant-garde who have so often retrieved rich folk elements that have been pared away by the more hidebound traditionalists, with their solemn, suspiciously art-like hierarchies; the more complacent mainstream; and the academically correct beboppers.

I would not call Bruce's essay 'New Age Eco Babble', but if I were an academic I might call it 'quaintly old-fashioned' crypto-Marxism. But I am not inclined to dismiss something by categorising it. That is what Bruce has done to a host of nameless musicians, who all appear to be guilty until Bruce decides to be specific. Is Bernie McGann a pretentious man? Is Sandy Evans a pretentious woman? Is there something pretentious in their musical approach? Who are we talking about? Yesterday I read a summary of the Melbourne Festival by Deborah Jones (no relation, apparently). She mentioned Bartok and Schoenberg and then said, "That should keep the elitists happy." People like myself who love these things are routinely insulted. A faint yawn is the usual response, but when the only intellectual writing about jazz in Australia gives us the same attitude with big words - well, it's very disappointing.

In Bruce Johnson's extremely useful *Oxford Companion To Australian Jazz*, a related theme is pursued: that traditional jazz is community-oriented, more recent forms not. I love traditional jazz and have some good friends in that community, but it is not one in which I feel particularly relaxed. Call me Molly Meldrum, but I am more comfortable with young people, and even more comfortable with that community of diverse ages and backgrounds which has attended 'avant-garde' events - from Sangster in the last years of the El Rocco, through Free Kata, the KMA and Clarion Fracture Zone (they don't call themselves avant-garde, but some do). You may say that your community is a real community but mine is not. I call that something like classic fascism, and I say put it in the same place your Marxism came from.

I would welcome a reply, but I can't see how one is possible until Bruce has attended a solid representative sample of avant-garde events.

[Editor's Note: Bruce Johnson has agreed to respond in the next edition of *JazzChord*.]

New Members of the Jazz Co-ordination Association

The committee of the Association wishes to express its appreciation to those members who have renewed their membership recently, following the expiry of all membership on June 30, 1994. Their names will not be listed here.

The committee warmly welcomes the following new members who have joined the Association since the publication of the May/June, 1994, edition of *JazzChord*: Tom Baker (NSW), Dr Pete Barwick (NSW), John Bostock (overseas), Brett Czechowski (SA), Warren Daly (NSW), Roger Dean (NSW), Jantee Deanne (Qld), Brad Esbensen (Qld), Richard Halliday (NSW), Heather Heywood (NSW), Janos Horvath (NSW), Rod Jeffery (NSW), Michael Knopf (Qld), Anne Miles (NSW), Geoff Page (ACT), Jon Russell (NSW), Nonte Sadler (Tas), Yasmin Shoobridge (Vic), Roy Spence (NSW).

During the same period, the following organisations or groups affiliated with the Association: Australia Council Library, Como House (National Trust), Sydney Spring International Festival Of New Music.

Please note that, on October 1, 1994, annual membership fees rise: from \$20 to \$25 a year for individuals; and from \$40 to \$50 for organisations. The pensioner/student fee remains at \$15 a year. Those who wish to join the Association, or renew their memberships, are encouraged to do so before October 1, 1994.

AGM of the Jazz Co-ordination Association

The Association's Annual General Meeting took place recently on June 21, 1994, at the Seymour Theatre Centre, Chippendale, in Sydney. The committee of the Association was delighted that, unlike previous years, the 1994 AGM attracted a comfortable quorum.

As usual, the election of the Association's office-bearers took place. The following executive committee members were re-elected: Bruce Johnson (President), Peter Rechniewski (Vice-President), Tony Ansell (Treasurer), and Eric Myers (Secretary). The following committee members were re-elected: Judy Bailey, Kevin Casey, John Morrison, John Pochée, Kieran Stafford and Jonathan Zwartz.

The committee welcomes two new members to its ranks: Gai Bryant and John Davis. Gai is a saxophonist and composer, who performs with a number of Sydney groups. She leads her own quintet, and the Spare Parts Octet. John is a musician and composer, and Sales & Repertoire Manager at the Australian Music Centre. All committee members were elected unopposed.

19th 'Mo' Awards

The May/June, 1994, edition of *Jazzchord* went to press without full details of the 'Mo' Awards, which are awarded on the basis of "excellence in live performance." The winners were announced at the 19th Annual 'Mo' Awards presentation ceremony at Her Majesty's Theatre, Sydney, on June 14, 1994. The full results for jazz are as follows:

Jazz Vocal Performer: Kerrie Biddell. Other nominees were Shelley Scown, Grace Knight, Marie Wilson and Vince Jones.

Jazz Instrumental Performer: Dale Barlow. Other nominees were Tom Baker, Tim Hopkins, Paul Grabowsky and James Morrison.

Jazz Group: Bobby Gebert Trio. Other nominees were the Ted Vining Trio, Tibetan Dixie and Ten Part Invention.

Ricky May Performer Of The Year: Bobby Gebert. Other nominees were Paul Grabowsky, Dale Barlow, Vince Jones and James Morrison.

Please note: Reports on the Gold Coast festival *Celebration of Jazz Blues Swing & Soul*, and the *Bellingen Jazz Festival*, have been held over until the Sep/Oct, 1994 edition of *JazzChord*.

Jazzpar Prize Winner 1995

The Danish Jazz Center has announced that the Jazzpar Prize, 1995, has been awarded to the English saxophonist, clarinetist, bandleader and composer Tony Coe. The Jazzpar Prize is said to be the world's only grand international jazz award. Along with the honour and a statuette, it carries a cash award of 200,000 Danish Kroner (approx US\$32,000 at the current rate of exchange).

The project also includes a number of Jazzpar activities: rehearsals, a Danish/North European prize concert tour, broadcasts, recordings, etc, all taking place in March, 1995. The total annual budget for the Danish/North European part is about 1.5 million kroner (approx US\$240,000). The project is sponsored by tobacco giant Skandinavisk Tobakskompagni.

Previous winners have included the pianist/composer Muhal Richard Abrams (1990), the tenor saxophonist David Murray (1991), the alto saxophonist Lee Konitz (1992), the pianist Tommy Flanagan (1993) and the drummer Roy Haynes (1994).

Thanks to Arvid Meyer of the Danish Jazz Center for arranging for material on the Jazzpar Prize to be sent to *JazzChord*.

Generations In Jazz Festival

The May/June, 1994, edition of *Jazzchord* included a profile of the Perth trombonist Matthew Lees, 18, on the occasion of his success in winning the \$10,000 James Morrison Jazz Scholarship. For space reasons, however, it was not possible to go into greater detail regarding the Generations In Jazz festival, where the finalists competed for the scholarship over the weekend of May 14 & 15, 1994, at Mt Gambier, SA.

The finalists were Simon Sweeney (19, NSW, trumpet); Hugh King (18, NSW, tenor sax); Ashley Sewell (18, NSW, trumpet); David McEvoy (19, SA, piano); Damien Maughan (18, WA, trumpet); and, of course, Matthew Lees. The adjudicators were Graeme Lyall, Bob Johnson and John Hoffman.

The \$10,000 City of Mt Gambier Stage Band Awards for secondary school bands was also contested, with 13 bands from NSW, Victoria and SA competing. The winner was Swing Factor, an 18-piece band comprising students from various schools in the Bathurst and Orange areas, NSW. The 1993 winner Blackburn High School, Melbourne, was placed second, with third place going to the Kirrawee High School Band, Sydney.

For further information on the Generations In Jazz festival, and the awards, telephone Karyn Roberts on (087) 252 205.

AUSMUSIC's Stayin' Alive Project

In view of the importance of the live music scene, and the diminishing of live performance opportunities in most parts of Australia over the past five years, AUSMUSIC's Stayin' Alive Project has come up with the following recommendations. They will be presented to state and federal governments, and the industry. They are published here because many of them are relevant to the jazz scene in Australia:

- * A major 'Buy Australian Music' campaign should be initiated to support Australian artists performing live.

- * Formulas should be agreed upon to increase the amount of new Australian music played on Australian radio (eg, Canada has a 30% Canadian music requirement).

- * Funding bodies should be lobbied to subsidise touring artists and the establishment of a rural/suburban touring network.

- * The guidelines for touring funds from local and state funding bodies should be modified to enable bands playing contemporary music to have better access to such funds..

- * Tax incentives should be created for investment in recordings by Australian artists.

- * It should be compulsory for overseas acts playing in Australia to have local support acts.

- * Programs should be implemented to im-

prove skills in all facets of the live music scene for technicians, managers, promoters and performers.

The Stayin' Alive National Report is available from AUSMUSIC's head office for \$15.00. Enquiries to Jacqui Stuart, telephone (03) 696 2422.

Tours & Movement

- * US trombonist **Dan Barrett** tours Australia & New Zealand from September 10-October 6, 1994. Enquiries to Mark Hewitt of Dialogue Distribution, telephone & fax (02) 740 6100.

- * English group **Julian Joseph Trio** tours Australia in early December, 1994, with Wayne Batchelor (bass), Mark Mondesir (drums) and Sharon Musgrave (vocals). Enquiries to Ben Steer, telephone (02) 955 5073, fax (02) 955 5105.

- * On September 19, 1994, Melbourne vocalist **Linda Cable** commenced a week at Ronnie Scott's club in London, England. Her band includes Jim Kelly (guitar), David Jones (drums), Tony Gould (piano) and Ben Robertson (bass). Before leaving for overseas, Linda and the band recorded live at Mietta's in Melbourne, and a CD may be the end result.

- * US saxophonist **Dewey Redman** tours Australia in October, 1994, with the following itinerary. Oct 14 & 15: Melbourne International Festival of the Arts; Oct 18: Brisbane Travelodge; Oct 20: The Basement, Sydney; Oct 21: Armidale Bowling Club; Oct 26 & 27: The Basement, Sydney; Oct 28: Olims, Canberra; Oct 30: Wangaratta Festival of Jazz. For further information, telephone/fax Jane March on (02) 938 2180.

Jazz Education News

- * The Annual General Meeting of the **Jazz Educators Association of NSW** will take place on Wednesday, October 5, 1994, at 8 pm. Where? Room 3, 4th Floor, Journalists Club, 36 Chalmers Street, Sydney. Enquiries to Kate Dunbar, telephone (02) 690 1718.

- * The ex-Canadian guitarist **Kirk Lorange**, who has lived in Australia since 1975, has published a guitar instruction book called *Plane Talk*, subtitled *The Truly Totally Different Guitar Instruction Book*. The interesting thing about the book is that it is written by a professional guitarist who has been playing for 33 years, yet doesn't read music. Kirk describes in pictures and words how he "decoded the fretboard and simplified guitar music to three geometric shapes and a few things to remember". The book takes the form of a conversation, presented in comic-book style, between a professional guitarist and an amateur - the reader gets to listen in. The book is available direct from K-Sharp Publishing on 1800 647 104 or by mail to PO Box 694, Newport Beach NSW 2106. \$35.00 plus \$3.60 postage.

Short Takes

- * As *JazzChord* went to press, news of Doubly Gifted's **3rd Annual Jazz Art Happening** arrived. An exhibition of the art and craft of 28 jazz musicians will be opened by Larrikin Entertainment's Warren Fahey on September 24, 1994 at 2 pm at Waverley Library, 14-26 Ebley St, Bondi Junction. The exhibition will remain on display until October 8, when the Second Annual Bell Jazz Lecture will be presented at 2 pm at the Library, by the *Sydney Morning Herald* jazz writer and critic Gail Brennan. Gail will speak on *Jazz Possibilities Realised and Denied*. Admission is free to both the exhibition and the lecture. Enquiries to Jeannie McInnes, tel (02) 631 1183.

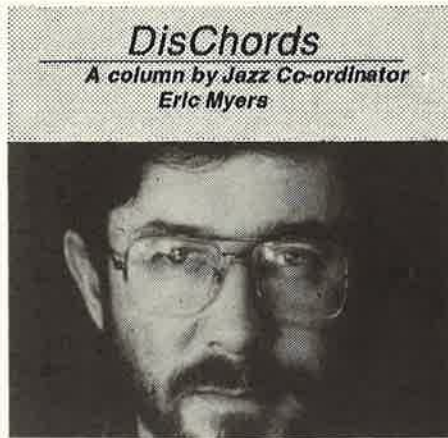
- * Congratulations to Sigmund Jorgensen and the **Montsalvat Jazz Festival** for winning the VicHealth General Sponsorship Excellence Award for the Arts, announced on August 5, 1994. With \$25,000 sponsorship, the Montsalvat Trust worked with the International Diabetes Institute to make extensive structural changes to promote the health message. The Montsalvat Estate was declared smoke-free, healthy catering gave menu options, and low and non-alcoholic beverage options were made available. Also, free sun protection was provided for the festival audience during the weekend. Montsalvat defeated two other nominees for the award: the Victorian Arts Centre (which worked with the National Heart Foundation); and the Melbourne Theatre Company (which worked with Diabetes Australia-Victoria).

- * In June, 1994, the Sydney-based independent Australian film producer **Kevin Lucas** was elected onto the board of the IMZ/International Music Centre, a worldwide association of audio-visual producers of arts programmes with a focus on classical and contemporary music, jazz, world music and dance programs. Kevin and his partner Aanya Whitehead are best-known in the jazz world for their film *Beyond El Rocco*, which won the prestigious "Grand Prix" Golden Horn Award for the most outstanding film at the International Jazz Film Salon '91, held in Warsaw, Poland. In 1993, their film *Black River*, an opera dealing with the issue of black deaths in custody, won an international award, the 1993 Opera Screen Grand Prize, awarded in Paris. The IMZ, based in Vienna, Austria, is an international arts media organisation which has been operating for some 40 years, and was formed to create a channel for information, discussion and an economic and physical network for arts worldwide. Kevin was elected for "his active participation in producing high quality, original arts film productions, and his perspective on taking artistic risks into new areas. He has important contributions to make on where the arts are heading on a personal, cultural and global scale."

Recently I was asked by Nick Hampton of the Australasian Performing Right Association (APRA) to provide a list of **Australian jazz compositions** that had been released on albums between July 1, 1993 and June 30, 1994. This meant going through the sleeves of all the albums listed in *Jazzchord's* 'Recent Australian Jazz Album Releases' section over 12 months. I'm delighted to say that it took me a long time indeed to list all the compositions: I ended up with many pages of them - evidence of the extraordinary outpouring of creativity in Australian jazz over the last 18 months or so. And, much of the music is superb, as I found when I listened to those albums earlier this year, as one of the judging panel for the ARIA award for Best Jazz Recording of 1993. Still, I was struck by one thought: what happens to all this music? I'm afraid most of it sinks without trace. If you've got one of these CDs out, you might, if you're lucky, get one or two tracks played by Jim McLeod on his *Jazztrack* program - a measly four hours a week given to jazz on ABC Classic FM. Very few of the companies that release these CDs have the resources to distribute promotional copies to community FM broadcasters. Most of the music, therefore, is never played on radio, the natural vehicle for building an audience. The absence of promotion, and the lack of visibility of jazz CDs is a cultural problem of the highest magnitude, affecting the lives and careers of most of our leading jazz musicians.

* My thanks to Sil Ventura, of the Randwick Labour Club, for alerting me to the performance of **John Sangster** at Sil's very elegant jazz club Nell's Brasserie on August 26, 1994. John was brought down from Brisbane, where he now lives, for this performance, to play the vibes with Chris Qua (bass), Chris Taperell (piano), and Len Barnard (drums). A lovely performance it was, too, with John showing that, despite being seriously ill - actually terminally ill, I understand - for many months, he has lost none of the magic he always had on the vibraphone. A sense of the absurd, always an important element in John's music, was never far away. I hardly know Chris Taperell but, from the evidence of his music, I sense a deeply self-deprecating man, who probably feels he's an under-achiever at the keyboard. But, when he gets wound up, his playing has a beautiful logic about it. Joe Lane arrived towards the end of the evening, and was invited by John Sangster to sing the last number, which turned out to be *Night And Day*. A stunning version, with some great scat choruses, it was a timely reminder of why Joe is such a legend. Two legends in one night for the price of one (three, if you count Len Barnard).

* Speaking of **Joe 'Bop' Lane**, he is hopping mad. The Sydney record label Spiral Scratch received \$3,929 from the Performing Arts Board of the Australia Council in the 1990-91 financial year (under the PAB's 'manufacture/marketing' stage of its 'Recording'



DisChords

A column by Jazz Co-ordinator
Eric Myers

program). This was to fund a CD release of a mastertape of Joe's work that was already apparently available. But, some four years later, the CD has never appeared, much to Joe's distress. Joe Lane has been ringing me about this matter for some years (not that I have any power in such matters). But I have often spoken to Matt Dickson of Spiral Scratch about it, urging him to resolve the matter, for the benefit of all concerned. Matt has indicated a number of times over the years that release of the CD was imminent but, mysteriously, there has always been a hold-up. Joe says he's never had an adequate explanation. The Spiral Scratch label has done an enormous amount to bring some of Australia's most creative music to the surface, and I'm sure that Matt Dickson, by agreeing to put out a Joe Lane CD, intended to make an old man very happy. But, to borrow a sentiment from Ronnie Scott, this venture appears to have made a happy man very old.

* Following my mentioning the jazz segments that had been included on the ABC Radio National program **Arts Today** (*JazzChord*, May/June, 1994) I was informed that the Sydney pianist Bill Risby was featured on the program on August 3, 1994. Let's hope that jazz can get a regular foothold in this very stimulating arts program. (For a profile of Bill Risby, see the 'New Musicians' section on page 14).

PETER SINCLAIR



Joe 'Bop' Lane: making a happy man very old...

More Short Takes

* The Sydney (ex-Adelaide) pianist/vocalist **Janet Seidel** spent most of May, 1994, in Europe, performing at festivals in the south of France with Ian Date (guitar), David Seidel (double bass), and French musicians. Along with saxophonist/trumpeter Tom Baker, they were guests of honour at a *sotree* at the Australian Embassy in Paris. Janet is performing at Japan's Kobe Jazz Street Festival in October, 1994, courtesy of a Japanese broadcaster Mitsuo Suehiro, who met Janet in Europe in 1993, and has been playing tracks from her CDs on his program *Hot Jazz Line*.

* The old Blue Note jazz club at 147A King Street, Sydney, has been reopened by Kerry Dock as **Williams Jazz Basement Restaurant**, and now features jazz on Thursday nights. Enquiries to telephone (02) 221 4999.

* Julie Kelly is establishing an agency in Lismore, NSW, which she calls **Jazz In The Countryside**. This evolved from Julie's booking gigs for the group Jim & The Bears, and publicising them in the local media in the Lismore/Byron area. The Bears include Jim Kelly (guitar), Greg Lyon (bass), Steve Hopes (drums) and Tony Buchanan (saxophones). Guest musicians from outside the area have been coming in to work with The Bears, including Kerrie Biddell, Steve McKenna, Gordon Rytmeister, Carl Orr, Steve Russell and Dale Barlow. They normally do a workshop at the Southern Cross University during the afternoon, then play with The Bears at the Lismore Club at night. Julie Kelly is available to do the publicity for jazz artists wishing to work on the North Coast. Telephone (066) 298 453.

* The trumpeter **John Roberts** has asked for assistance in securing arrangements of music featuring Bix Beiderbecke from the Jean Goldkette and Paul Whiteman eras. This is for an orchestra being put together by Tony Ashby for the 1994 Australian Jazz Convention. Anyone who knows where this music can be secured should write to John at 208 Mt Eliza Way, Mt Eliza Vic 3030, or telephone (03) 787 4019.

Correction

* The May/June, 1994, edition of *JazzChord* noted that managing editor Peter Cole had been "sacked by the new owners [of the magazine *Australian Jazz & Blues*] Huntsmaya International." This was not strictly accurate. *JazzChord* understands that, on a certain day, locks at the magazine premises were changed, which meant that Peter could not enter the building unless other Huntsmaya employees were present. Peter left the premises and, subsequently, Huntsmaya never heard from him again. Since that time, Peter Cole has spoken to Huntsmaya only through his lawyers.

New Musicians

by Eric Myers

In Adelaide recently at the Cargo Club I heard an outstanding contemporary jazz group Pieces, which included Sandy Klose (electric & double bass), Martin Aujade (tenor saxophone), Michael Burgess (guitar), and Ronnie Ferella (drums). They had a repertoire of extremely clever original compositions, written by all of the members of the quartet. These tunes were beautifully played, offering an intriguing balance of freedom and structure.

The 24-year-old **Sandy Klose** showed that she is an outstanding performer and composer, and will certainly make a mark nationally (which she hopes to do by pursuing her career in Sydney or Melbourne). She played the electric instrument very well, with a veteran's command of funk, but it was the spectacular ease with which she played the double bass that was most impressive.

In 1991 Sandy graduated from the University of Adelaide with a Bachelor Of Music Performance in Jazz. In 1992 she



Sandy Klose: playing the double bass with spectacular ease...

received a \$5,000 grant from the Queen Elizabeth II Silver Jubilee Trust For Young Australians, and also a grant of \$3,000 from the SA Dept for the Arts & Cultural Heritage towards her post-graduate study at Berklee College of Music in Boston, USA. She studied at Berklee for two semesters in 1992 and 1993.

Sandy says that her time at Berklee gave her "a renewed outlook on life". "I made so many friends," she says, "and the most

unique part was that they were from all parts of the globe. There is so much to learn from other cultures. It's amazing how an art form like jazz can bring so many nations together."

Sandy says that, of 2,000 students at Berklee, she was one of only two female double bass players. "This made me feel even stronger about developing my skills as a role model for other women musicians who still need encouragement... in a male-dominated art form."

In 1993 Sandy received the Medibank Private Arts Award of \$2,000, part of the Channel 10 Young Achiever Of The Year awards.

Sandy is currently active with a number of leading groups in Adelaide, including La Maid/Salvation (a rock group); the vocal jazz group Vo-Cool; Sassafras (a jazz group led by Michelle Nicolle); the contemporary jazz group Pieces; Schmoë & Co (led by the saxophonist Sylvan Elhay); the Ted Nettelbeck Trio (which includes the drummer Laurie Kennedy); and the Legato Big Band. Sandy is also a vocalist who performed for some years with the Adelaide Connection. She hopes to record an album of her own pop songs, with herself as bass player and vocalist. She is also an instrumental teacher at three Adelaide schools.

When I heard Sandy's compositions with Pieces I felt that some of them had the quirky minimalism and musical cleverness of Lloyd Swanton's music. I was not surprised to hear, later, that she particularly admired Lloyd and the music of The Catholics. Also, she preferred Sydney as a destination rather than Melbourne. Sandy can be contacted at telephone (08) 274 1606.

The Sydney pianist **Bill Risby**, 26, was virtually unknown before his CD *Stortes* appeared recently. For some years he's been working as a studio musician, playing on pop and gospel albums, and has been on the road with singers like Tina Harrod. But he has not performed, at least under his own name, in any of the leading Sydney jazz clubs, despite an endorsement by Mike Nock, who has advised Australia to "take note - another brilliant young pianist/composer has emerged."

Bill was a child prodigy who began on the piano at the age of three. He was one of the youngest students to study classical piano at the Sydney Conservatorium of Music, where he took lessons from Albert Landa from the age of six. At 15, he played Gershwin's *Rhapsody In Blue* at Willoughby Town Hall with an



Pianist Bill Risby: new CD well received...

orchestra arranged by his school, Killara High. In 1987 he completed the Conservatorium's Associate Diploma in Jazz Studies with merit.

The *Stortes* CD also features the playing of Craig Scott (double bass) and Simon Barker (drums). Paul Mason (alto saxophone) performs on one track. Other than the Jerome Kern standard *The Way You Look Tonight* and Ornette Coleman's *Turnaround*, Bill wrote all the tunes on *Stortes*, many of which were inspired by the writings of the late 19th Century mythopoeic author George MacDonald. Bill says that his main influences are Egberto Gismonti, Keith Jarrett, Pat Metheny and Herbie Hancock.

In the *Sydney Morning Herald's* supplement *The Guide*, Gail Brennan has described *Stortes* as "another of those surprises that have become the norm in this fertile period... This CD is a very personal statement, which happens to be expressed with unusual economy and restraint... Risby can mount a sparkling flood of ideas which activates his superb rhythm team, but the overall feeling is meditative and unashamedly pretty... Risby has a very clean technique, and he has some intriguing and highly pleasing things to say with it."

Stortes will be released in November, 1994, and will be available in selected ABC Shops and record stores. It's on the WAR label, and is self-funded, produced and distributed. To enquire about *Stortes*, write to Risby Music, PO Box 493, Hornsby NSW 2077, or telephone (02) 477 6010.

Around The Jazz Festivals

A number of jazz festivals have recently been held between editions of *Jazz-Chord*: The 4th annual **Dubbo Jazz Festival** was held on August 12-14, 1994. The **World Dixieland Jazz Festival** was held at Darling Harbour, Sydney, on August 14, 1994. The **Noosa Jazz Party** took place over the weekend of September 9-11, 1994, where *Jazz-Chord* understands that ABC broadcaster

Jim McLeod was crowned King of Noosa.

The 18th annual **Manly Jazz Festival** takes place on the weekend of October 1-3, 1994. There is a massive program, featuring some 80 bands and soloists, too numerous to list here. The bulk of the festival is free to the public, and takes place on a number of outdoor stages: the Oceanfront Stage, the Sydney Road Stage, the Manly Wharf Stage, and the Corso Amphitheatre. There are also ticketed concerts which feature James Morrison & His Big Bad Band (Manly Pacific

Parkroyal); The Engine Room with Daryl Pratt, and Mark Simmonds Freeboppers (Manly Art Gallery & Museum); Ian Cooper's Strings of Swing, and the Dan Barrett Octet (St Patrick's College Great Hall); Moncef Genoud Trio, the jazz poet Yusef Komunyakaa, and the Don Rader Quintet (St Patrick's College Great Hall); and Geoff Bull's Olympia Jazz Band with Lee Guinness (St Matthews, The Corso). Enquiries to the Manly Visitors Information Bureau, telephone (02) 977 1088.

WA's **York Jazz Festival** occurs on the

same weekend, October 1-3, 1994, and features the Swedish Jazz Kings, Galapagos Duck, Andrew Firth, Monica Trapaga & Continental Deli, Su Cruickshank, the Society Syncopators, Hotter Than Six, Mister Crow, Cornerhouse Jazz Band, Suzanne Wyllie, and others. Information telephone (0055) 28807, accommodation telephone (096) 411 301.

Jazz At The Winery 94 takes place at the Rothbury Estate, Pokolbin, in the Hunter Valley, on October 21 & 22, 1994. Artists appearing include Grace Knight and her 10-piece band; from Zaire Jean-Paul Wabotal; Maddy Young; John Morrison and the Swinging Sidemen with vocalist Su Cruickshank; the Rader Gaston Quintet; the Red Onion Jazz Band; the New Wolverine Jazz Orchestra; Margie Lou Dyer; and Judy Bailey's 23-piece Jazz Connection. Enquiries to Barry Crook Productions, tel/fax (02) 953 3357.

The **Wangaratta Festival of Jazz** will expand from a three-day to four-day event in 1994, taking place from October 28-31 (Melbourne Cup eve). On the Friday evening a jam session will be held featuring a trio led by the Sydney pianist Cathy Harley. The international component of the festival has been enlarged, with the inclusion of three overseas artists: Steve Lacy (the American who pioneered the use of the soprano saxophone in modern jazz); Dewey Redman (who worked with Ornette Coleman in the 60s, Keith Jarrett in the 70s, and Old And New Dreams in the 80s); and the classic jazz quintet The Swedish Jazz Kings. The festival will also feature the Australian Art Orchestra, John Sangster, Graeme Bell, Ade Monsborough, Don Burrows, Tom Baker, Ian Date, Kate Swadling, Lisa Parrott, Improviso, the Moovin' & Groovin' Orchestra, Wanderlust, The Catholics, Clarion Fracture Zone, Mark Simmonds' Freeboppers, the Scott Tinkler Quartet, the Brian Brown Ensemble with Judy Jacques, Chelate Compound, Nude, Morgana, Lirik Trio, Free Kata, the Carl Orr Band, Artisans Workshop, the Allan Browne Jazz Band, Doug De Vries & Andrew Pendlebury, Paul Williamson's Hammond Combo, and a full program of blues bands, too numerous to list here. The Barney McAll Trio will accompany the ten finalists in the National Jazz Saxophone Awards: For further information, contact artistic director Adrian Jackson on telephone (03) 898 6276.

The **Sunraysia Mildura Jazz & Wine Festival** takes place on the same weekend, ie October 28-31, 1994. Bands appearing include the Maryborough Traditional Jazz Ensemble; Mister Jazz and Royal Garden Jazz Band (Adelaide); the Black Mountain Jazz Band (Canberra); Fat Swaller Band (Melbourne); Pam & Llew Hird New Orleans Quartet; Wiggy & Friends (Central Victoria); and Madam Pat & Her Orkestra. Enquiries to Festival Co-ordinator Ian Horbury, telephone (050) 230 404 or Sunraysia Tourism, telephone (050) 214 424..

Jazz In The Vines takes place on October 29, 1994, from 11am-6pm at Tyrrell's Long Flat Paddock, Broke Road, Pokolbin, in the

Hunter Valley. Artists appearing include Don Burrows, James Morrison, Monica Trapaga, Dale Barlow, Suzanne Wyllie, Bruce Mathiske, the Dixieland Five, John Foreman, the Mt View High Showband and many others. For tickets (\$20 each, \$17 pre-booked) and enquiries, phone (049) 381 345 or write to: PO Box 32, Branxton NSW 2335. Also available through Ticketek.

Contrary to some reports, the inaugural **Jazz In The Alice** festival is on, according to Peter Chappel in Alice Springs, from November 11-13, 1994. It will feature Dig, Keith Hounslow's Jazzmakers, Adelaide's The Cotton Club and others. Enquiries to Araluen Arts Centre, telephone (089) 525 022.

The **Maryborough Traditional Jazz Festival** takes place from November 18-20, 1994, and will feature Black Beach, the Maryborough Traditional Jazz Ensemble, New Orleans Nighthawks, Audrey's Allstars, Ockertune, Reedy Creek Jazz Band, and Golden City Jazz Band. Enquiries to phone (054) 605 328.

Jazz In The Highlands takes place on November 18-20, 1994. Telephone (048) 894 023. The **Portland Jazz Festival** takes place on the same weekend. Telephone (055) 233 217. Information on both festivals will be included in the next edition of *JazzChord*.

Don't forget about the longest running annual jazz festival in the world, the **Australian Jazz Convention**. The 49th event takes place at Bond University on Queensland's Gold Coast from December 26, 1994 - January 1, 1995. All bookings, booking forms, information brochures and travel details can be obtained by phoning toll-free (008) 814 611 (Brisbane 854 1611). Other details which may be helpful: Allan Leake (President), phone (075) 914 223; Secretary Jim Mills, phone (075) 364 680. Address: PO Box 3, Tugun Qld 4225.

Gail Brennan's Top 15

In the *Sydney Morning Herald* on August 5, 1994, jazz writer Gail Brennan was one of a number of music writers invited to nominate the 15 albums he would advise someone to buy, if that person was starting a record collection from scratch.

Gail began with the following qualification: "After appalling agonies I settled for 15 discs which have proven appeal and represent 15 rich areas of jazz. The final choice is indicative of the fact that some of the most interesting jazz is happening outside America. In fact Dave Holland Quintet has both American and European players, including Steve Coleman and British trumpeter Kenny Wheeler." His selections were as follows:

Louis Armstrong, *Hot Fives and Sevens Vol 2* (JSP CD 313);

Duke Ellington, *The Essential Recordings* (Le Jazz CD 2);

Benny Goodman, *Carnegie Hall Concert* (Sony 450P83-2);

Charlie Parker, *The Charlie Parker Story* (Savoy SV-0105);

Dizzy Gillespie, *At Newport* (Verve 873 754-

2);

Count Basic, *Baste In London* (Verve 833 805-2);

Thelonius Monk, *Monk's Music* (RiverSide OJCCD 0842);

Miles Davis, *Kind Of Blue* (Mastersound CK 52861);

Dave Brubeck, *Time Out* (Mastersound CK 52860);

John Coltrane, *A Love Supreme* (Impulse MCD 01648);

Charles Mingus, *Thirteen Pictures* (Rhino 2CDs Q271402);

Ornette Coleman, *Change Of The Century* (Atlantic 7567 813412);

Miles Davis, *Jack Johnson* (Sony CK 47036);

Dave Holland Quintet, *The Razor's Edge* (ECM 1353 833 048-2).

Recent Australian Jazz Album Releases

Banana, *Groovive* (CD LRJ 332). Distributed by Larrikin, telephone (02) 550 3688.

Clarion Fracture Zone, *What This Love Can Do* (Rufus Records RF0010). Distributed by Polygram, phone (02) 581 1399.

Blossom Dearie, *Me And Phil* (ABC Music 4797392). [Features Australian bassist Phil Scorgie.] Distributed by Polygram, phone (02) 581 1399.

The Catholics, *Simple* (Rufus Records RF009). Distributed by Polygram, phone (02) 581 1399.

Paul McNamara, *Point Of No Return* (Rufus Records RF008). Distributed by Polygram, phone (02) 581 1399.

The Mighty Reapers with Margie Evans, *Trouble People* (Rufus Records RF007). Distributed by Polygram, phone (02) 581 1399.

Sam McNally, *Big City Groove* (GCMR3980). Distributed by GCM Records, telephone (02) 867 1157.

Ian Pearce, *Tasmanian Jazz Composers Vol 3* (LACD03). Distributed by Newmarket, telephone (03) 372 2722.

Bill Risby, *Stories* (WAR 001). Distributed by Risby Music, PO Box 493, Hornsby NSW 2077. Telephone (02) 477 6010.

Suzanne Wyllie, *Suzanne Wyllie* (ABC Music 479755 2). Distributed by Polygram, phone (02) 581 1399.

BROCHURE SERVICE

This newsletter may be accompanied by a brochure promoting the Sydney guitarist Carl Orr. It was designed and typeset using the desktop publishing facilities of the Jazz Co-ordination office.

You too can have an inexpensive, high quality promotional brochure through this jazz co-ordination service.

For information on this service phone NSW Jazz Co-ordinator Eric Myers on (02) 241 1940.

JAZZ CHORD

JazzChord is published by the Jazz Co-ordination Association of NSW. It is distributed to members of the Association, and key people in jazz communities around Australia. It has a print-run of 2,000, and readership is currently estimated at 5,000. One of the main functions of *JazzChord* is to provide a forum for debate. The views of contributors are not necessarily those of the editor or the Association. Responsibility for all material in *JazzChord*, which does not have a by-line, is taken by the committee of the Jazz Co-ordination Association of New South Wales.

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Contributions and letters to the editor are welcome, and should be sent to *JazzChord*, PO Box N503, Grosvenor Place, Sydney NSW 2000.
Phone: (02) 241 1349. Fax: (02) 241 3083.

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MEMBERSHIP OF JAZZ CO-ORDINATION ASSOCIATION OF NSW INC.

As an incorporated association, with membership open to the public, the Jazz Co-ordination Association of NSW welcomes members who can support the Association's major objective: "To encourage more and better jazz activity at the amateur, educational and professional levels, encouraging in particular innovative activity, and to widen the base of organisational and financial support for jazz."

Members of the Association receive the following:

- * A free copy of the bi-monthly newsletter *JazzChord* as soon as it is published. (Some non-members may receive a copy at a later date, but no non-member can be guaranteed a copy of *JazzChord*);
- * A copy of the *Australian Jazz Directory* for \$22 plus \$4 postage & packaging. (Non-members pay \$36 plus \$4 postage & packaging);
- * 40% off all other publications of the Jazz Co-ordination Association;
- * 50% off all services provided by the Jazz Co-ordinator.

Organisations are invited to affiliate for \$50 per annum. Individuals may join for \$25 per annum. (Students and pensioners \$15 per annum).

MEMBERSHIP APPLICATION FORM

I/we wish to apply for membership of the Jazz Co-ordination Association of NSW. I/we enclose cheque/money order (\$50 for organisations, \$25 for individuals, \$15 for students & pensioners).

Name:

Address:

Postcode:

Date: Phone:

Fill out this form, cut, and post, along with payment, to:
Jazz Co-ordination Assoc of NSW, PO Box N503, Grosvenor Place, Sydney NSW 2000

STATE JAZZ CO-ORDINATORS

The following jazz co-ordinators (with the exception of the WA Jazz Co-ordinator) receive funding from the Commonwealth Government through the Australia Council, and from State arts ministries in New South Wales, South Australia, Western Australia and Tasmania. They provide services which assist jazz musicians, groups and organisations to achieve their objectives. The National Jazz Co-ordinator maintains the National Jazz Database.

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