

JAZZ CHORD

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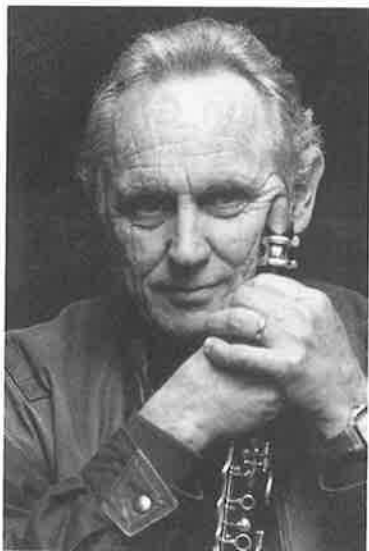
Don Burrows Receives Creative Fellowship

The saxophonist Don Burrows has added to a long list of firsts by becoming the first jazz musician to receive an Australian Artists Creative Fellowship (popularly known as a 'Keating') from the Australia Council, the Federal Government's arts funding and advisory body.

Don received a total of \$330,000.00, payable over five years, for three purposes: a/ To formulate innovative teaching formats for general and specific application to school age musicians; b/ To compile a comprehensive database on his life and work to assist school and other students; and c/ To exchange music and information by tape to school bands in geographically isolated areas.

The Australia Council selection panel which made this and the other Fellowship awards, which were announced on October 17, 1994, included Betty Churcher (chair), Carl Vine (music), Ross Gengos (music), Mary Duchesne (dance), John Gaden (theatre), Grace Cochrane (visual arts), and John Bryson (literature).

Publicity issued by the Australia Council indicates that the Australian Artists Creative Fellowships, along with the Australia Council's Awards for Achievement in the Arts, which were presented on the same day, "acknowledge [an artist's] contribution to the arts and their enrichment of Australian life and for many, will provide the financial means to allow them the freedom to pursue excellence in their chosen field."



Don Burrows: first jazz musician to receive a Keating...

Funding Results Recently Announced by the Performing Arts Board

In the recent announcement of successful applications to the Performing Arts Board of the Australia Council, the following applicants from the jazz world, or applicants for funds which will benefit the jazz world or jazz musicians, were successful:

* Bob Coassin for Dave Panicht (NSW) \$5,400.00 to compose *Funk Suite For Big Band* (Composer Commissions).

* Perihelion for Mark Isaacs (NSW) \$3,828.00 to compose quartet for Perihelion (Composer Commissions).

* Sydney Children's Choir \$478.00 for Julian Lee (NSW) to compose work for Children's Choir (Composer Commissions).

* International Assoc of Jazz Educators WA \$3,200.00 for Jazz Australia (WA) Annual Youth Festival (Youth Arts).

* Jazz Co-ordination Scheme (SA) \$3,000.00 for Jazz South Australia 1995 jazz workshop (Youth Arts).

* Sydney Youth Jazz Ensemble (NSW) \$7,000.00 for 1995 Program (Youth Arts).

* WA Youth Jazz Orchestra (WA) \$10,000.00 for 1995 Annual Program (Youth Arts).

* Jonathan Dimond (Qld) \$4,000.00 to study composition & North Indian Music in Boston, USA (Individual Development).

* Timothy O'Dwyer (Vic) \$10,000.00 to study jazz saxophone & composition in London & Amsterdam (Individual Development).

* David Rex (Vic) \$10,000.00 to study jazz alto saxophone in New York, USA (Individual Development).

* The catholics (NSW) \$5,000.00 for manufacture/marketing of *Home for Terra Nova* Records (Recording).

* Ian Chaplin (Vic) \$8,953.00 for mastertape featuring Ian Chaplin (Recording).

* Melbourne Jazz Co-operative \$3,350.00 (Vic) for manufacture/marketing of *Exit* featuring Barney McAll (Recording).

* Melbourne Jazz Co-operative \$6,500.00 (Vic) for manufacture/marketing of *Jamie Fielding: The Melbourne Period* (Recording).

* Graeme Norris (NSW) \$6,420.00 for mastertape of *On The Good Foot* (Recording).

* John Rodgers (Qld) \$7,775.00 for mastertape of *The Contemporary Violin* (Recording).

* Rufus Records (NSW) \$5,000.00 for mastertape of *Nomads* featuring Clarion Fracture Zone (Recording).

* Rufus Records (NSW) \$5,000.00 for

mastertape of *Folk Song* featuring Wanderlust.

* Australian Art Orchestra (Nat) \$45,000.00 (Annual Program Grants).

* Australysis Productions (NSW) \$15,000.00 (Annual Program Grants).

* Jazz Action Society (NSW) \$10,000.00 (Annual Program Grants).

* Melbourne Improvisers Assoc (Vic) \$20,000.00 (Annual Program Grants).

* Montsalvat Trust (Vic) \$10,000.00 (Annual Program Grants).

* Music Arts Club (Qld) \$10,000.00 (Annual Program Grants).

* Sydney Improvised Music Association (NSW) \$40,000.00 (Annual Program Grants).

* Ten Part Invention (NSW) \$10,000.00 (Annual Program Grants).

* Community Arts Network (Tas) \$7,200.00 for jazz co-ordination 1995 (Music Co-ordination).

* Musicians Union of Australia (WA) \$10,000.00 for jazz co-ordination 1995 (Music Co-ordination).

* The catholics (NSW) \$28,080.00 for tour of Canada 1995 (International Touring).

The following grants for 1995 had already been awarded under multiyear agreements:

* Melbourne Jazz Co-operative (Vic) \$25,000.00 (Annual Program).

* Wangaratta Festival of Jazz (Vic) \$20,000.00 (Annual Program).

* Jazz Co-ordination Association of NSW (NSW/Nat) \$45,000 including National (Co-

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ordination).

* Jazz Co-ordination Association of Vic (Vic) \$20,000.00 (Co-ordination).

* Queensland Jazz Co-ordination Program (Qld) \$20,000.00 (Co-ordination).

* University of Adelaide (SA) \$20,000 for jazz co-ordination (Co-ordination).

Playing Australia Touring Grants

On October 19, 1994 the Federal Minister for Communications and the Arts, Michael Lee, announced that 43 arts organisations or companies had received \$2.79 million to take their productions on the road. This was the fourth round of grants since the National Performing Arts Touring Program began in 1992.

One grant only in this round was awarded to assist a jazz project: \$14,448.00 to the Brisbane Biennial International Festival of Music for performances by the Australian Art Orchestra.

JazzChord reminds its readers that the next closing date for applications to Playing Australia 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 Communications & the Arts, GPO Box 2154, 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.]

Australian Groups Touring Europe In July 1995

Peter Brendlé, of the Australia Council-funded Oz Connection Bureau, based in Germany, has announced that the following bands will perform in Europe in July, 1995 at major festivals, selected venues and official 'Experience Australia' events: The Catholics; Lewis & Young (plus Ochalski); the Adrian Mears/Johannes Enders Quintet; the Andrew Firth/Bob Barnard Band; the Peter O'Mara Quartet; and Chris Ludowyk's Society Synchronizers.

Peter has asked that it be made plain in *JazzChord* that he did not 'select' these bands to be part of the July 1995 package. Only one band has financial support courtesy of the International Touring program of the Performing Arts Board of the Australia Council: The Catholics, who have a grant of \$28,080.00 to tour Canada, and are then coming on to Europe under their own steam. All the other bands from Australia are self-funded, says



APPLICATIONS PLAYING AUSTRALIA

The Commonwealth Government has established PLAYING AUSTRALIA to provide assistance for the touring of the performing arts across State/Territory boundaries where this is currently not commercially practicable and there is a demonstrated need.

Applications for assistance are sought from venues, performing arts organisations and presenters planning interstate tours which will take place in the 1995-97 Financial Years.

APPLICATIONS CLOSE: 10 February 1995.

Guidelines and application forms for PLAYING AUSTRALIA can be obtained by writing to:

The Project Officer
Playing Australia
Department of Communications and the Arts
GPO Box 2154
CANBERRA ACT 2601

or by phoning (06) 275 4371.

PLAYING AUSTRALIA is a Federal Government Project.



PLAYING
AUSTRALIA

Peter; they will fund their own travel expenses to Europe. The package also includes groups which have a mixture of Australian musicians already resident in Europe, and European musicians.

The Melbourne duo featuring Tom E Lewis (didjeridu) and Chris Young (flute) will be joined by Thomas Ochalski, the Polish pianist who worked with the duo during its successful 1991 European tour.

The Mears/Enders Quintet includes the Australian Adrian Mears (trombone), Johannes Enders (tenor saxophone), Roberto di Gioia (piano), Mark Abrams (bass), and Falk Willis (drums). The quartet led by Peter O'Mara, the Australian guitarist who has been resident in Munich, Germany, for some years, will include the Australian trumpeter Mike Bukovsky, who will be travelling to Europe next year, possibly with his own group Wanderlust.

JazzChord understands that the Firth/Barnard band may include the Melbourne vocalist Christine Sullivan.

Peter Brendlé returns to Australia shortly before Christmas, 1994, and will be available for a meeting in Sydney in January, 1995. Those who wish to discuss touring in Europe over the next two years with Peter should contact National Jazz Co-ordinator Eric Myers on telephone (02) 241 1349 to confirm when and where this meeting will be. Peter may also be available in cities other than Sydney, but this will depend on whether there is a demand for such meetings and other considerations. Those who wish to

meet Peter in cities other than Sydney should also contact Eric Myers to determine if such meetings will be feasible.

Exporting Australian Jazz Forum

AUSMUSIC, in conjunction with the Montsalvat Jazz Festival, is organising a forum on 'Exporting Australian Jazz', which will be held on January 27, 1995 at the Festival.

In September, 1994 AUSMUSIC ran a conference in Sydney on "Doing Music Business With Asia". The participants were predominantly from the rock idiom, and it was felt that similar conferences for specific genres, such as jazz, were needed.

At the same time, the Federal Government has asked AUSMUSIC to explore potential strategies for developing the music industry using its new Enterprise Networking Program. This program encourages small businesses to network together for mutual benefit, and many small businesses are using the scheme for export purposes.

AUSMUSIC believes that, for the small jazz industry, with an oversupply of artists in the domestic market, this could be a major breakthrough. An option open to the Government is the engagement of a consultant to develop a national marketing strategy for live and recorded jazz product. Before anything is determined, however, all the issues need to be heard and discussed.

Four separate topics will be discussed at the proposed conference: 1/ The current Australian jazz market; 2/ Exploring overseas jazz markets; 3/ Government and corporate assistance; and 4/ Some solutions/ideas for exporting.

Further enquiries to Project Manager Jacqui Stuart at AUSMUSIC. Telephone: (03) 696 2422 or fax: (03) 696 2879.

Jazz Co-ordination Association Given Multi-Year Funding

The Jazz Co-ordination Association of New South Wales has been awarded multi-year funding by the NSW Govt's Ministry for the Arts. A grant of \$23,065.00, based on 1994 funding and indexed by 2.5%, has been awarded for 1995. Funding will continue at the same level for 1996. Writing to the Association, announcing the grants, the NSW Minister for the Arts Peter Collins QC MP wrote: "Let me assure you of the Government's commitment to the arts in New South Wales and my personal support for the Jazz Co-ordination Association of NSW".

Editorial: Jazz And The Cultural Policy

No-one in the arts in Australia can fail to be stimulated by the Federal Government's moving the arts towards the centre of the political agenda. For jazz in particular, it is a shame that our art form was scarcely mentioned in the Government's cultural policy *Creative Nation*, and that the recommendations made by the National Jazz Alliance were apparently ignored. But we can take comfort from what was said by Cathy Santamaria of the Australian Cultural Development Office (ACDO) at the National Campaign for the Arts Australia symposium "Culture In Power" in Canberra on 15/11/94: that being omitted from the *Creative Nation* document does not necessarily mean that a particular art form is not on the Government's agenda.

In the jazz world we are capable of moving with the times, and there are great opportunities for jazz provided by *Creative Nation*. It is true that, in Australian jazz, we have an impressive product available. Some of the strong, distinctive music now being played is of international standard; some of it is the result of a decade of nurturing through Australia Council funds. It should be possible to enable much of this music to have more impact internationally - indeed, some of it has already been substantially successful there, providing a firm foundation to build upon. And it should be possible to find mechanisms to shift the music around Australia more.

Still, should the resources that will be needed to bring about such laudable objectives be simply taken off current jazz services that are still badly needed, if not crucial? Such as, for example, nurturing the next generation of jazz musicians? The argument being advanced that the jazz co-ordination programs should be re-oriented towards interstate touring and international advocacy on behalf of a few leading ensembles needs to be debated, on the record. There is something objectionable about established artists, who have come to eminence through Australia Council funds, and been assisted by Council-funded initiatives, now arguing that the next generation should be able to pull themselves up by their own bootstraps. Under current thinking there is some danger that the Performing Arts Board of the Australia Council will take such an approach. Undesirable as it may be, the funding of Australian jazz may move away from the provision of services that all musicians have access to, and towards the exclusive support of established ensembles.

This is sometimes called, mistakenly in our view, 'funding to succeed'. It is openly elitist, but it is an elitism that is given authority, to some extent, by *Creative Nation*. Arts funding bureaucrats are increasingly talking about the importance of the marketplace, implying that the warm and fuzzy support which emerging artists received in the past is now over. If you're

good, you'll need to come through the ruck on your own, and then you can compete for the largesse that will increasingly go to established artists. But, if you drop by the wayside and never make it, then that's the marketplace operating.

The new emphasis on elitism and commercialism hasn't gone unnoticed. At the NCAA symposium there was some reaction against *Creative Nation*. NCAA Executive member Stephen Spence said that it was a "top down" policy instigated by "boys in suits" who didn't know much about the arts. It was we - ie those from the arts community who had gathered in Canberra to discuss the cultural policy - who knew about the arts. *Creative Nation*, he said, talked about new technologies, promotion and marketing, and exporting the arts, because "that's what the boys in suits were into". But, he conceded that *Creative Nation* was an "inspired guess".

Katherine Brisbane of Currency Press made the point that the Australia Council had spent some 25 years rejecting commercialism and building up a non-profit culture. We are bemused, she said, because that culture is now being called into question. We are to embrace commercialism, and embark on promotion and marketing, and it appears that we're expected to turn a profit, otherwise we'll be seen as a drain on the taxpayers' money. This requires something of a turnaround in attitude.

There are those in the jazz world who have been advancing the rather superficial view that only performance matters. According to this argument, Government funds should therefore go only to performers, and not to organisations. Those who think like this will be disappointed by *Creative Nation's* section on the Australia Council, where there is a strong theme that the Council should not merely be about giving grants to artists. "A cultural education system which is concerned simply with the development of the skills of artists and workers in arts industries is inadequate", the text says (p 13). The artists themselves are no longer the be-all and end-all. The Council "has to turn its attention away from the 'supply' side of the arts equation to the creation of a higher level of demand from consumers" (p 13). We are encouraged that there is tacit support here for the idea that support organisations should be maintained to assist with such processes.

In a nutshell, "the Government believes that the Australia Council needs to deploy an increasing amount of its resources in areas of audience development, linkages with broadcasting technologies, marketing and sponsorship stimulation and international export development" (p 15). Many in the jazz world will be encouraged by the statement (p 16) that "the Council must also have the capacity to institute change *without penalty to those whom it currently assists*" [our italics].

Jazz has a major problem, of course, in fitting into the funding mechanisms that have emerged. We don't qualify for direct-line

funding because we don't have the peak organisations that characterise the high-culture establishment. (We don't really want peak organisations in jazz anyway, because they are largely inconsistent with the spirit of the music). We don't have powerful friends in high places (as do some classical music organisations). We don't have the sort of commercial clout as an art form that would attract any decent corporate sponsorship. That leaves us with the Australia Council, and specifically the PAB.

How does the PAB perceive jazz organisations? Take the Jazz Co-ordination Association of NSW, for example. It is the closest thing that the jazz world has to a national service organisation. It is the only jazz organisation in Australia with a full-time administrator. It has major resources, two state-of-the-art computer systems, and extraordinarily comprehensive information on Australian jazz organised in the National Jazz Database. It would be idiocy of the highest order to close down this facility, at a time when the country is entering the era of the "information superhighway". Yet, as important as this support infrastructure is to the jazz world, it has to compete for funds at the level of the PAB Music Committee, where there appears to be a lack of corporate memory about the achievements of the past, particularly in the area of performance, and a certain amount of ignorance as to what jazz co-ordinators do. There is some evidence that the Association is currently perceived by the PAB as a relatively insignificant music project, of no more significance than other small music projects, that may or may not be expendable. People who do not feel that jazz matters can quite easily take the line that a crucial jazz organisation is expendable. Perceiving a jazz organisation in this way is simply another way of marginalising jazz.

This is very largely, once again, a question of, "Does jazz matter?" Does it matter as much as, say, classical music? If it does, then the Government, or its arts funding body, has a responsibility to find ways to ensure that jazz continues to have access to funds, as other art forms do. We are not talking here about access to funds by musicians and ensembles. They have very largely achieved this over the last ten years (ironically largely through the encouragement of the jazz co-ordinators), and must continue to have it. But we are talking about support structures. In classical music, thousands of dollars are spent on organisations and administrators who support the artists, and gear them up for performance. In the case of the jazz co-ordinators, we are currently talking about a small expenditure, in relation to the total arts budget: one full-time administrator and a network of part-time administrators in the whole of Australian jazz, outside of the jazz education institutions. This is a very small cost to the taxpayer. Most people in Australian jazz would argue that this network needs to survive, if for no other reason than

Letters To The Editor

that we are, in this respect, ahead of most of the rest of the world. Many people overseas are hugely envious that this sort of infrastructural support for jazz exists in Australia. Overseas jazz enthusiasts always ask, "How can we establish jazz co-ordinators in our country?" Yet there are some people in Australia, who are demonstrably ignorant, who do not appreciate what most people in the jazz communities around the country consider an invaluable asset.

We believe that, if the jazz co-ordination programs are to be superseded by so-called new priorities it should be after sensible, open debate, rather than denigratory, 'off the record' campaigns, and decisions taken behind closed doors by those who argue for the dispensation of public money according to private agendas, and are unwilling to be publicly accountable.

Finally, it is interesting to note that *Creative Nation* encourages those who believe that traditional jazz has been neglected in arts funding. "Not only do we preserve our heritage and tradition, we cultivate them", says the text (p 5). It goes on, "...we want to encourage among all Australians a deeper appreciation of our heritage and with it a deep attachment to Australia". On p 9 *Creative Nation* identifies four areas of Commonwealth responsibility, that: a/ innovation and ideas are perpetually encouraged; b/ self-expression and creativity are encouraged; c/ our heritage is preserved as more develops; and d/ all Australians have a chance to participate and receive - that we invigorate the national life and return its product to the people.

Will it be the duty of the Music Committee of the PAB to address point c/, considering the narrowing of its funding, in recent years, to the support of a small spectrum of jazz, ie the modern and the avant-garde? Or, will the PAB consider that this is the responsibility of some other Govt agency, leaving the PAB free to continue its current policy? *JazzChord* looks forward to constructive discussion of this, and other issues, over the coming months.

**The Committee
Jazz Co-ordination Association of
NSW**

Jazz On SBS-TV

SBS has some excellent jazz programs coming up. *Thelonius Monk: American Composer* was shown on November 26, 1994. Friday, December 9 will have, at 8.30 pm, the documentary *Miles Ahead: The Music Of Miles Davis*, followed at 11.50 pm by *The World According To John Coltrane*. On December 26, at 2 pm, look out for *Count Basie: Swingin' The Blues*.

Keep up JazzChord's good work

Sir,

I have been meaning to write and congratulate you on the May/June, 1994 *JazzChord*, which provided a mine of information and stimulating reading. The correspondence controversy between Gail Brennan and Kevin Jones was fascinating stuff for a fellow critic aware of the vicissitudes of the occupation.

Bruce Johnson's 'The Myth Of The Cutting Edge' contained many useful insights but it is a pity Bruce's academic prose would baffle many laypersons. I had to read it a couple of times to get the drift, but it was worth the effort.

Thanks for the prominence given to Western Australian jazz activities including the profile on Matthew Lees, the 1994 James Morrison Scholarship recipient. As you know from your recent visit, Perth has many fine players and boasts three weekly jazz clubs providing work opportunities for various styles.

I hope many Sydneysiders were able to catch the WA Conservatorium Big Band Jazz West at the Manly Jazz Festival. This is the first time a large ensemble has been featured from the West. Incidentally at the same time the York Jazz Festival was in progress which featured one international group, five interstate bands, and several solo artists along with many ensembles from Perth.

Your readers may be interested to know that the WA *Sunday Times* has sustained a weekly jazz column over the past eight years. Is this a record?

Keep up the good work.

Lew Smith
Swanbourne, WA

Need for a National Jazz Archive

Sir,

I am delighted to see from *Jazzchord* (No 19) that the establishment of a national jazz archive is listed as a specific objective of the National Jazz Alliance.

This is a cause in which I have a great interest as I believe that a jazz archive is essential if we are to achieve other NJA objectives such as research and education. An archive is a means of confirming our pride in the achievements of our musicians.

In Australian jazz, the bulk of the energy and effort is directed into playing and enjoyment. We have no archives and only half a dozen worthwhile books have been written since ragtime arrived at the time of the first Great War. We have a remarkably exciting and romantic jazz history which deserves better attention from today's administrators and educators. Failure to give proper emphasis to our history and its preservation only undermines the

integrity of the music and its practitioners.

If jazz music educators are serious about their task and if the jazz community is sincerely proud of the achievements of our pioneers, then surely a spirit of cooperation can be generated to create a national jazz archive of which all Australians can be proud.

As George Bernard Shaw said: "Ignore your history and half-truths are all you can teach."

For these reasons the National Jazz Alliance should be given every support.

Peter Burgis*
Port Macquarie, NSW

* Peter Burgis guided the establishment of the national sound archive at the National Library of Australia (1974-84) and was Branch Director of the National Film & Sound Archive (1984-89). He was board member of the International Association of Sound Archives (IASA); founding chairman of Australasian Sound Recordings Association (ASRA) and Fellowship of Australian Discographers (FAD); member of Association of Recorded Sound Collections (ARSC) and International Association of Jazz Record Collectors (IAJRC). He is currently preparing an Australian National Discography, listing all recordings by Australians at home and abroad (1890-1990); conducting jazz oral history interviews; and producing CD and cassette reissues of historic Australian sounds. His main recreation is listening to Mildred Bailey.

Gail Brennan read my lips

Sir,

In Gail Brennan's article 'A Defence Of The Avant-Garde' (*JazzChord*, Jul/Aug, 1994) he writes: "According to Keith Hounslow, jazz is very much Western music, and it is being 'polluted' by world music..."

Wrong! What I wrote in the cover notes on my CD *Elation* was: "melodic Western music has been our musical heritage for hundreds of years. It is still with us, in spite of twentieth century communications and its attendant musical pollution of the genre".

I did not say that jazz is being polluted by world music (my definition of world music is



Dizzy Gillespie: his music criticised by Louls as 'bebop slop'...

the fusion of music from many separate cultures into a new blend of world jazz). I only called world music 'trendy' - which it is, undoubtedly.

Aggressive, mindless electronic distortions, however, which are passed off as 'music' today, are the real pollutants of western tonal melodic traditions. In the same cover notes I touch on the effect of the atonal avant-garde (which is not my bag really). I am, of course, unashamedly a product of a melodic musical heritage and naturally enough, do not lean favourably to aggressive atonality.

By definition, I'm now out of date/old fashioned, but I take heart in my respect for melodic invention and in maintaining the tradition followed by Louis Armstrong, Miles Davis, Ben Webster, Stan Getz (and locally, the tenor player Paul Williams).

In my early learning days, at the end of World War II, I read in the US publication *Down Beat* (then in tabloid newspaper format), this screamer headline, "Louis Raps Bebop Slop". Louis Armstrong was right there expressing outright anger and disgust at the 'new music' - bebop - of Dizzy and Bird! Louis and many of his then contemporaries were unable to cope with this affront to the melodic jazz they had spawned and nurtured since the birth of jazz only a few decades earlier.

There has, and no doubt always will be, change in jazz expression. I played my part in that in the 1970s. Everything moves on, it's only natural; the old giving way to the new. Today's exponents, our 'hip' musicians, will move into the 21st Century; the music will metamorphosise, rendering them old-fashioned in turn.

Bebop is old-fashioned in today's terms - who knows what's ahead? Perhaps melodic invention could make a comeback. Oh, well...

Keith Hounslow
Kiama, NSW

Educate our students, or take the money & run?

Sir,

After reading the May/June, 1994 edition of *Jazzchord*, I feel that the following should be brought to your attention.

On page 14, the 'New Musicians' article by Eric Myers implies that John Mackey has qualifications as a jazz educator as a result of his Bachelor of Jazz music degree at Edith Cowan University. Let it be known that the B Mus Jazz course has no units of study that are related to jazz pedagogy. It is a performance course with a minor in composition that is for four years duration.

There is a course available, however, that allows one to do Jazz studies in performance and composition for two years, and then two years of Education studies and 20th century music. This is the Bachelor of Education (Music, Jazz) course. At the end of this course students have completed a total of 17 weeks teaching practice in schools from primary to secondary to upper secondary levels

and have also been very active as performers.

Much educational psychology and personal experiences indicate that a good performer does not necessarily make a good teacher. I feel that most of the problems with jazz education start right here. I feel that every performer who also claims to be a teacher should think deeply about this issue. A definition of 'educate' is 'to bring out the best'. When it comes down to teaching, do we take the money and run, or do we stick it out and educate our students? Think about it.

Thank you for an interesting and informative magazine. I hope this letter will inspire some healthy debate with its readers. I myself am at the completion of the B Ed (Jazz) course. I hope to teach with the Education Department of Western Australia in 1995, and continue to spread the message of jazz.

Geoff Ogden
Safety Bay WA

The last straw for Peter Cole

Sir,

I note your 'correction' regarding myself and *Australian Jazz & Blues* magazine (*Jazz-Chord*, Jul/Aug, 1994).

The lock-out from my office was the last straw in a strategy devised by Hunstmaya to alienate myself and the magazine's co-founder Jane Klaassen.

Having finally achieved their objectives, Hunstmaya terminated our joint venture and proceeded to produce a fifth edition of the magazine.

The directors of *Australian Jazz & Blues* are Mr Weng Keong Fong, Mr Jaya Prasad Menon and Mr Owen Seng Yew Gan. I remain a director, outvoted by 3 to 1.

Peter Cole
East Sydney, NSW

Broadening The Playing Field In Asia

by Garry Lee

Perhaps too much emphasis has been placed by leading Australian jazz musicians on efforts to create a profile in North America and Europe. Few Australians, relatively speaking, have tried to make an impact in countries such as Singapore, Indonesia and Malaysia and yet leading US jazz musicians tour on this circuit regularly.

A new market is rapidly growing in Asia, and the WA state government has shown a laudable commitment to supporting the local arts industry in exploring the potential. In 1993 the WA government launched a research paper - *Export Development For The Western Australian Cultural Industry* - commissioned by the Department of Commerce & Trade and the Department for the Arts. The findings of the report indicated that contemporary music should be considered as an artform with great potential overseas.

In June, 1994 Commerce and Trade partially supported a visit to Singapore and

Jakarta, Indonesia, where I represented Request Records and Kalimba Music. I was recently invited to return to Singapore and guest with the Jeremy Monteiro Trio at Jeremy's Jazz and Blues Cafe.

Pianist Jeremy Monteiro is probably Singapore's most famous jazz identity. He has performed throughout Asia, Europe, US and New Zealand. His 1990 CD - *Always in Love* - features Ernie Watts, Charlie Haden and Al Foster. Jim McLeod has played tracks from his album *My Foolish Heart*, on his *Jazztracks* program. The venue Jeremy's commenced in early 1994 and is open Monday-Saturday featuring the trio from 9.30pm till late, with an extended jam session on Saturday. Guests to appear with the trio this year have included Eric Marienthal, James Moody and Terumasa Hino. The bassist in the trio is Melbourne's Belinda Moody who is playing superbly.

There are several other venues presenting jazz six nights a week, including the Regent Hotel, which features a trio led by former Perth pianist/vocalist Don Gomes. In addition, artists such as the McCoy Tyner Quartet featuring Bobby Hutcherson, and the leading fusion band Spyro Gyra, have performed in Singapore and neighbouring countries this year.

It would seem to make a great deal of sense for the Australia Council and Playing Australia to start thinking regionally, certainly as far as jazz is concerned. Australian tours could also include engagements in both New Zealand and Asia. Ensembles performing in Europe should, as a matter of course, seek to include Perth as well as Asia in their itinerary. This would not add significantly to the travel budget.

It seems crazy that an artist of Jeremy Monteiro's calibre has not had the opportunity to perform in Australia and, conversely, it is ludicrous that Australia was not represented by any art form at this year's bi-annual Festival of Singapore. I searched through a well-stocked jazz section of a Singapore CD store to find no Australian recordings.

The economies of many of our Asian neighbours are improving rapidly. Jazz is one artform common to the region. Perhaps it is time to broaden the playing field; set up joint recording ventures for the regional and international market; invite leading Asian artists to tour on a regular basis; and seek to enhance performance opportunities for Australians at the regional level. The Australia Council could lead the way by seeking meaningful subsidies for artists-in-transit.

[For information on acquiring recordings by Jeremy Monteiro contact Kalimba Music. Tel (09) 272 3022; Fax (09) 271 8995.]

NB. The distinguished saxophonist **Errol Buddle** has moved back to Sydney from Adelaide, where he lived for the last eight years. Errol now has an apartment in the city, and can be contacted on telephone (02) 251 2772.

International Tours by Australian Jazz Ensembles

The success that Australian jazz groups are increasingly enjoying overseas is a phenomenon that is regularly ignored by the Australian media. The achievements of our jazz musicians are therefore often relatively unknown. *JazzChord* attempts to document this phenomenon with the following short reports, giving basic information about a number of international tours that have taken place during 1994:

1. Hot Gossip Jazz Band: German Tour, May 1994

Peter Strohkorb's Hot Gossip Jazz Band performed in Germany between May 12-30, 1994. The group, which financed its own tour, included Peter (from Cairns, clarinet, soprano sax); Jo Bloomfield (Brisbane, piano); Mike Hallam (Sydney, trumpet, harmonica, vocals); John Bates (Sydney, trombone, tuba, vocals); Trevor Ripplingale (Sydney, alto & bass saxes, clarinet, vocals); plus two New Yorkers Eddie Davis (banjo, vocals) and Stan King (washboard, effects & vocals).

The group began with nine performances over May 12-15 at the 24th Annual Dresden Dixieland Festival, along with 19 bands from 14 countries. Going on to Berlin the group played at the Karlshorst Jazz Club on May 16, alternating with the house band The Umbrella Jazzmen. This was followed by four four-hour gigs between May 20-22 at two venues which were part of a chain of restaurant/bar/beer gardens, called the Eierschale, each to capacity audiences. These venues feature a combination of one hour of live traditional jazz alternating with an hour of recorded disco, some of which includes the music of Basie and Ellington. The group's last Berlin engagement on May 23 was in the Mariendorf Park for Die Kultur Lustgarten, an open-air event where modern and traditional groups played one-hour sets throughout the day.

The group commuted to Bonn on May 26 where they performed at an Australian Embassy function, organised by Peter Brendlé of the Oz Connection Bureau. Then they did a gig in Bochum, just outside Dusseldorf, on May 27 in a shopping mall. In the Ruhr the group was based in Duisburg over May 28 & 29 where they did a 20-minute FM radio interview/recital, played at the local zoo to open a new koala exhibit, and did two informal concert nights at the Wanheimer Kanu Club and the Paulerberg dance studio. The highlight of the tour was a four-hour concert on May 29 for the Duisburg Jazz Club in the gracious 200-year-old International Hotel Steinenberger, to an audience of over 250.

2. The Catholics: Canadian Tour, June-July 1994

The Catholics toured Canada from June 20-

July 4, 1994, doing 15 performances at eight major jazz festivals. Readers of *JazzChord* (18, Mar/Apr, 1994) will remember that the group was unsuccessful in its application to the PAB of the Australia Council for financial assistance for the tour, but leader Lloyd Swanton felt that the tour should go ahead anyway, in order to honour commitments made to festival directors and other presenters.

Other than Lloyd Swanton (basses) The Catholics' line-up included Sandy Evans (saxophones); James Greening (trombone); Sammila Sithole (percussion); Dave Brewer (guitar); Michel Rose (pedal steel guitar); and Toby Hall (drums).

The highlights of the visit were: two nights in front of 40,000 ecstatic fans at the Montreal Jazz Festival; a nationally broadcast recording of their Vancouver concert on the CBC/SRC network; a release of their album *Simple* in Canada and the USA in October, 1994 by the Los Angeles company Terra Nova Records (which was the first company in the world to release The Catholics' debut album); and invitations for return performances in 1995.

For the return visit to Canada, which will take place in June/July, 1995 The Catholics have received an Australia Council grant of \$28,080.00. Following Canada, they will go on to Europe for a ten-days tour as part of Peter Brendlé's 'Experience Australia' package.

3. Ten Part Invention: Asian Tour, June 1994

Generally regarded as Australia's leading large jazz ensemble, Ten Part Invention (TPI) has performed at virtually every major jazz and arts festival in the country, since its debut at the Adelaide Festival in 1986. Having paid those dues, it has now entered the international arena for the first time. From June 2-July 4, 1994, it undertook a five-weeks Asian tour which took in Thailand, Malaysia and Indonesia. The tour was funded by the Cultural Relations Branch of the Department of Foreign Affairs & Trade, and co-ordinated by Trish Ludgate at Musica Viva Australia.

The musicians included John Pochée (leader, drums); Roger Frampton (piano, saxophone); Steve Elphick (bass); Mike Bukovsky & Warwick Alder (trumpet, flugelhorn); Dave Panichi (trombone); Bernie McGann, Bob Bertles, Craig Walters & Ken James (woodwinds).

Prior to the first performance of the tour at the Thailand Cultural Centre on June 4, the band attended a press conference for over 50 people from Thai radio and television, as well



Key members of Ten Part Invention from left: Roger Frampton, Bernie McGann, John Pochée: making friends in Asia...

as the local and foreign print media. The performance was part of the Bangkok Festival of the Arts in honour of HRH Princess Chulabhorn's third cycle anniversary, and was attended by an audience of 500. On June 5 TPI played poolside at the SukoThai Hotel. The Australian Embassy reported that, as a result of these performances, it had many calls from Thai radio stations, seeking to acquire Ten Part Invention CDs.

In the *Bangkok Post*, reviewer Bernie Cooper wrote: "[The musicians in Ten Part Invention] demonstrate so clearly the variety of tone and colour which instruments can produce solo or in partnership; while at the same time showing how much enjoyment can be gained from making music. If the Australians think they are going to win friends and influence people by sending bands like this to Asia, my feeling is they're definitely on the right track."

On June 6 TPI did a charity gig at the Australian High Commission in Kuala Lumpur, Malaysia, attended by about 350 people. Over the next two days the quintet The Last Straw, one of TPI's 'bands within the band' performed at the Shangri-La Hotel's The Pub, reinforced by various other group members taking the stage in turns. Jeffrey Tan wrote in *The Sun*: "It is rare to see a real jazz band on these shores, let alone a modern jazz act of this experience and calibre."

Next stop was Indonesia for three weeks as part of the "Australia Today Indonesia 1994" trade and cultural promotion, sponsored by the Australia-Abroad Council and the Department of Foreign Affairs and Trade. TPI played at various venues throughout Indonesia, including gigs in the cities of Bandung, Semarang, Surabaya and Jakarta.

4. Mark Isaacs: Russian Tour, June 1994

The pianist Mark Isaacs completed a short tour of Russia between June 12-23, 1994. Supported by the Australia Council in the form of a return airfare, the tour was successful enough to lay the groundwork for a return visit in early 1995, this time with his jazz trio, which includes Adam Armstrong (bass) and Simon Barker (drums).

The visit established Mark as a performer and composer in both jazz and classical music. On June 16 he played the premiere performance of his own piano concerto with the St Petersburg State Symphony Orchestra at the St Petersburg Philharmonic Hall, receiving two solo encores. He later appeared on Russian national television and received offers to perform in forthcoming festivals.

Before the classical performance, Mark performed three times at the St Petersburg "White Nights" Jazz Festival on June 12 & 13. These performances took place at the city's major jazz club, Jazz Philharmonic. He later went on to jazz concerts in Saratov on June 19; Volgograd on June 21; and Moscow on June 23, where he received a standing ovation.

The jazz component of the 1994 trip was organised by Georgy Bakhchiev of the Russian Jazz Federation, who has written that Mark proved to be "a very talented musician, wonderful instrumentalist and an interesting composer". The distinguished Russian jazz musician David Goloshchekin, who is artistic director of the White Nights festival, said that "Mark Isaacs was really the main decoration of my festival".

Mark's return visit is scheduled to commence in Vladivostok on February 11 and conclude on March 16, 1995. 32 concerts are planned, in 14 Russian cities. The opening concert in Vladivostok will see Mark perform both classical music and jazz. In the first half he will perform his piano concerto with the Vladivostok Symphony, and do the second half with his jazz trio.

The return trip to Russia is assisted by the Russian Jazz Federation, the Australian Embassy in Moscow, and the Australia Council, which is funding the visit under its International Touring program. Georgy Bakhchiev will be directly involved once again, as tour manager for the trio.

Performances en route to Russia in Korea are also planned, with the assistance of Musica Viva, but are still to be confirmed. After Russia, performances in Finland are possible through contacts suggested by National Jazz Co-ordinator Eric Myers. The trio may also do a week's engagement at Ronnie Scott's Club in London, organised by the promoter Barry Crook.

[Editor's Note: In the next edition of *Jazz-Chord*, we hope to provide information on 1994 international tours by the Paul Grabowsky Sextet, Dale Barlow's Wizards of Oz, The Zenith New Orleans Jazz Band, Clarion Fracture Zone, and The Brass Machine.]

JAZZ FESTIVAL REVIEWS

1. A Celebration Of Jazz, Blues, Swing & Soul, June 10-12, 1994 A Report by Eric Myers

Let me declare my position at the outset. I believe that, if a jazz festival is staged merely to make money and many of the country's finest musicians are excluded because they're not regarded as "accessible" or "commercial", then the festival is primarily a cynical exercise. This Gold Coast festival, with a strategy of booking the most commercial jazz groups possible, appears to be in that bag. Still, it has to be conceded that the listener who is into musical excellence could thread a way through a fairly dense program, and find some stimulating music.

I enjoyed the group led by the old vocalist Greg Arthur, a promising Harry Connick stylist, blessed with a great voice. He stated themes confidently, but was uncertain as a scat singer, and his version of *My Romance* didn't work. But his set was a memorable one, featuring the splendid work of the legendary Vince Genova (piano), now living in Brisbane, and the bassist Peter Walters, a beautiful player hidden away in a very underground Brisbane jazz scene.

Modern jazz at this festival was underpinned by the Bobby Gebert Trio, with the bassist Craig Scott (deputising for Jonathan Zwartz), and Andrew Dickeson (drums). Andrew interacted subtly and beautifully with Bob himself, and whoever was in front of the trio. That included the British vocalist Claire Martin (simply sensational, in my view), and the saxophonist Dale Barlow, who was in sizzling form at this festival, with his usual long, elegant solos.

If Dale represented imposing virtuosity, there was a more participatory feel about the swing musicians who, because of the limited programme, were the centrepiece of the festival: Tom Baker's Swing St Orchestra, Sweet

Atmosphere and Galapagos Duck. When Tom invited Glenn Henrich and George Washingmachine to sit in, and later Tom sat in with Sweet Atmosphere, the event was genuinely a festival, with the music being constructed spontaneously, the outgrowth of a common oral jazz tradition intimately known to the musicians.

In the main venue, the Ballroom, Monica Trapaga and Continental Deli were handicapped by poor sound at the performance I heard. The electric instruments were deafening, and Monica must have had difficulty hearing herself, so seriously askew was her pitching throughout. I left early because the sound was hurting my ears.

What do sound technicians listen to, that prompts them to set bass lines at a deafening level, and to allow solo instruments and vocalists to be buried under a massive cacophony? Did the sound men do their homework, and listen to Monica's CD? Do they listen to heavy metal when off-duty? Even the group Dig, which operates more towards the rock end of the spectrum, was given truly horrible sound. The belief amongst many sound technicians that all music should be deafening needs to be resisted; I'd suggest a national campaign. It's an important matter, which has a bearing on the box office. Few members of the public complain about bad sound; but they know they don't like it - and won't be back next year.

If the inclusion of soul and blues on the program was to attract young people, it can't have been successful. The young crowd was noticeably absent for most of the festival until the Sunday afternoon, when there appeared to be good crowds for certain blues performers. At one time, listening to Trans-4-formation, a very good soul/gospel group, doing some raunchy black music, I was struck by the audience in the Planters Bar. There couldn't have been a person under 60 in the room, other than myself. This festival appeared to draw primarily one audience: elderly, well-heeled, and conservative.

I attended this festival last in 1992, when the programme included a creditable component of modern jazz - Ten Part Invention, the Paul Grabowsky Sextet, Free Spirits, the pianist Mark Fitzgibbon. A myth has arisen that these artists were a failure; from my observation, their concerts were mostly well-attended. In that year, it was known that 4,000 people attended, and the festival apparently made money for the first time. With an attendance figure of 2,600 for the 1994 event given by the hotel manager, Mike Jones, the festival can't have made a profit, despite its commercialism. Mr Jones said, moreover, that the festival was not intended to make money, and was a PR exercise for the hotel. In that case, Why couldn't the event have nodded a little more to artistic excellence?

My own theory is that a programme of 'big names' does not necessarily add up to big crowds. Did The Fabulous Rhythm Boys and Ignatius Jones really draw any people that were not already drawn by Continental Deli, James Morrison and others? The program,



Ian Date (left) & Tom Baker: swing musicians the centrepiece of the Gold Coast festival...

probably vastly expensive, was of dubious quality overall. It ran counter to what we must believe in the jazz world; that, in the end, it is quality and musical excellence that draw people. Jazz is not essentially a lowest common denominator music.

Eric Myers

2. The Bellingen Jazz Festival August 19-21, 1994 A Report by Eric Myers

This was the fifth Bellingen Jazz Festival, and the first I had attended. Staged by dedicated volunteers led by Brett Iggulden, Dorothy Lang & Mauri Thomas, and without a major sponsor, it has developed a reputation, along with Wangaratta, as one of the finest jazz festivals in the country. I warmly agree with that assessment. Having now seen Bellingen first-hand, I can say that there is something exquisite and special about the festival. While there I had the constant feeling that Australian jazz was triumphantly alive, and full of spirit.

This is probably owing to the community context in which the festival takes place. Bellingen is a lovely place in NSW, and the arts are well and truly alive; one can feel the pulse of the community, and its involvement in the festival. I was most impressed by the fact that, at the various venues, there were children of all ages, who appeared to be very sophisticated, with their ears open to the whole spectrum of jazz.

Bellingen usually has a small program of very high quality, and 1994 was no exception. I won't give brownie points for all the groups, but simply mention those whose performances were particularly memorable in an outstanding program. Graeme Norris's quintet *On The Good Foot* performed splendidly, even with two depts (trumpeter Warwick Alder and bassist Rolf Stuebe), and after a long, tiring bus trip, which saw them arriving just before they took the stage. They played gutsy, vintage hard-bop, featuring dark, ruminative solos by Jann Rutherford (electric piano), and some fluent, electrifying work by Graeme, always kicked along brilliantly by veteran drummer Alan Turnbull.

On the following Saturday, I caught the Jim Kelly Band at the Bellingen Markets, where there was a jolly, counter-cultural atmosphere. The trio, including Jim (on guitar), Greg Lyon (electric bass) and Steve Hopes (drums), was handicapped by the late withdrawal of the saxophonist Tony Buchanan, who was ill. Still, it was good to hear Jim's music once again; even playing what we still tend to call 'fusion' he still retains a uniquely individual approach.

Over the weekend, there was ample evidence that Geri Scott's Canberra Jazz Vocal Ensemble had maintained the high standard of previous years. They sounded very beautiful in the Anglican Church on the Saturday and the following day in the Memorial Hall, they received a standing ovation, performing with Don Johnson's Canberra Big Band. This was as warm a reception as I heard for any



Allan Browne: dynamics from the drums shaping the music beautifully...

music at the festival.

As the outdoor concert "Jazz Down By The Riverside" was rained out, the Sunday program had to be cobbled together in various indoor venues. Allan Browne's New Orleans Jazz Band confirmed its reputation as the freshest, most interesting traditional band in the country, in the great atmosphere of the Bellingen RSL. This was an eye-opener for me: the first time I'd heard Karl Hird, the fine young Melbourne clarinetist with a huge, fat sound, who undoubtedly will develop into a sublime player, if he is not already one. The band also included the astonishing musician Stephen Grant, playing Festival President Brett Iggulden's cornet (Stephen having had his own cornet stolen). The character of the music was shaped marvellously by the dynamics of Allan Browne's drums, a man who has the traditional idiom in his blood, and never overplays. Here, it was great to hear the smoky-voiced Marge Lou Dyer, who also performed with the Don Rader Quartet.

Also featured in a great program were the ubiquitous swing musicians Ian Date & Friends and Tom Baker's Chicago 7, always a pleasure to hear.

Now, for the debit side. Bellingen will not be a fully professional festival until it solves the piano problem. The electric pianos in some of the venues tended to be poor, and the available acoustic pianos (always upright) were mediocre, shortchanging the music at every turn. A barrelhouse pianist like Col Nolan, who performed with the Don Rader Quartet, really needs, and deserves, a first-class grand piano. Difficult as it may be, the festival organisers need to pursue a piano sponsor, or hire good pianos.

Also, there were some sound problems, of the type that bedevil many festivals. For example, Craig Walters' fine quartet First Light, which included Craig (saxophones & flute), Alister Spence (keyboards), Toby Hall (drums) and Adam Armstrong (bass), performing at the Memorial Hall, had a sound

level set at fortissimo from the first note. As soon as the musicians began to play with energy, and bring their own volume up, there was nowhere to go - the sound became muddy, if not cacophonous, with simply too much coming through the speakers, at too hard a volume. Of course, they were playing in an acoustically difficult environment, with very little around the room to absorb the sound; drapes placed around the walls of this venue next year would help the acoustics considerably.

Still, congratulations to the organisers of the Bellingen Jazz Festival for a magnificent achievement based on quality rather than quantity.

Eric Myers

News From Tas Jazz Co-ordinator

Steve Robertson writes: Traditionally the cool winter months in Tasmania see a bit of a slowdown in jazz activity with things picking up markedly as spring takes hold. That's certainly been the case this year.

The much-acclaimed cool alto sax artistry of Fred Bradshaw is back on the scene again in a big way. He and bassist Steve Martin have been playing for those who enjoy an after-work drink at Hadley's Hotel Friday nights from 6.30-10pm. He's also alternating with good friend Deryck Trahair as the saxophonist with Jamin Jazz (with Paul Owen, Allan Park and Tim Partridge) at Cafe Who? on Thursdays starting at 9 pm.

Hadley's Hotel in Hobart, scene of many a major gig over the last eight years, was bereft of jazz for a year or so while ownership matters were being straightened out. Now that the Country Comfort chain is in charge, things are looking very bright again. The group Moments Notice played for Hadley's 160th birthday celebrations recently; I've been meeting with management to assist them in presenting jazz even more regularly, especially a Sunday brunch gig that would be a first for the city.

Speaking of Cafe Who?, the acclaimed young South Street Band has been packing people in for their Saturday night (11 pm-2 am) gig. Playing a mix of acid, hip-hop, Miles Davis, Quincy Jones and Joe Zawinul compositions along with a few originals, this group has one of the freshest sounds to hit Hobart in a long time. I've organised radio and newspaper coverage for the band and will assist them with a touring grant application in 1995.

Another youth success story has been Contraband, the big band from the Hobart Conservatorium of Music. Their October concerts for Jazz Action Societies in both Hobart and Burnie were enthusiastically received and there's little doubt they'll be in demand as music festivals connected with the 50th Sydney-Hobart yacht race at year's end choose their talent. Their repertoire takes in the standards (*Just Friends*) and some more recent high-energy music (*Children of Sanchez*).

In Launceston another big band has been

winning raves. The St Joe Big Band played for Launceston Jazz Club recently and trumpeter Ty Davenport praised their performance, saying "there's nothing more stimulating than to hear a big band live and swinging..."

Launceston's jazz projects continue to forge ahead with a non-stop open-air festival of Tasmanian musicians celebrating Tasmania Day on November 27, 1994. Bands from Burnie, St Helens and Hobart took part. As well the northern city has the honour of sending a young band to Canada in December as part of a cultural exchange that will see a band from Canada's Victorian College of the Arts visit in March, 1995. These events are getting enormous support from Launceston Jazz Club which has been raising money to help the young Canada-bound musicians.

I helped with publicity for the Sydney historian/trumpeter Bruce Johnson, who visited Hobart in late October for two nights at Nonie's Jazz Cellar to celebrate her 12th anniversary as a jazz venue. Among the figures he played with were Ian Pearce, Alf Properjohn, Paul Martin and Nonie herself at the piano.

Sydney pianist Mike Nock toured the state with his trio in mid-November, 1994. Aided by an Australia Council grant, Mike also held a clinic for student musicians. I'm busy assisting with several project ideas for 1995, all involving European artists. Musicians from Denmark, Germany, Holland and other nations have contacted me regarding touring possibilities and I'm busy putting them in contact with the appropriate people.

I've just completed a new edition of *Tasmanian Jazz News* which was in the hands of all state coordinators as well as committee members of the four Tasmanian jazz clubs in October.

Steve Robertson

News From The SA Jazz Co-ordinator

Margaret Suiker writes: The Jazz Co-ordinator position has again been funded for 1995: two days from the Australia Council, and one day from the Department for the Arts & Cultural Development in SA. My committee and I express our sincere thanks to both funding bodies.

The Dept for the Arts funding is specifically designed to expose the talents of jazz musicians in Adelaide. We achieve this by presenting a series of concerts which feature innovative and original music.

Our October 9 concert "Duets" at the Governor Hindmarsh Hotel featured Ben Hughes and Michael Burgess (guitars), Les Millar (bass) and Nick Mulder (trombone), and Ted Nettelbeck & Bruce Hancock (keyboards). Our November 20 concert featured Schmoie (saxophone), David McEvoy (keyboards), Frank di Sarjo (bass), Liz Geyer (trumpet), and Simon Rigby (drums).

The tour by the University of Adelaide Big

Band to Kadina (mentioned in a previous *JazzChord*) took place on October 21, 1994. The big band went to Kadina in 1993, and we are now 'developing' that tour. For example, our workshop, which was reasonably standard in 1993, was this year targeted to 'advanced' or senior students of the Kadina and surrounding schools, the younger students acting as observers. As well as the workshop there was a daytime concert for schools, and an evening concert.

The sponsorship of the Uni of Adelaide Big Band involves the promotion of Foundation South Australia's Health Message which is 'Smoking No Way'. The logo for this message was placed on posters advertising the event. I attended a workshop at the Anti-Cancer Foundation in Eastwood for information regarding FSA's Health Message.

I also attended the launch of the Artworkers Legal Service of SA. This service has been the brainchild of Wayne Eckert, a lawyer with a graduate diploma in arts administration. He has pledged to assist artworkers 'in every sphere of the arts' at the lowest possible cost. Wayne can be contacted at telephone (08) 239 2421.

The Creole Room at the Ambassadors Hotel now has jam sessions on Sunday nights. These have proved very successful, with up to 25 musicians jamming there at a time. The management has agreed to present all 'jammers' with an industry pass, giving them discounts at all times at the Creole Room.

Margaret Suiker

News From The WA Jazz Co-ordinator

Rachel Robins writes: The Jazz Co-ordination Program in WA has been funded for 1995 by the WA Department for the Arts. Although our application requested more substantial funding, we were allocated \$10,000 as in previous years. The Australia Council also allocated \$10,000 for 1995.

The application to the WA Department for the Arts to fund our proposed "Jazz On A Summer's Day" was unsuccessful. It was recommended that we submit to the Gordon Reid Foundation (Lotteries Commission) under the "Free Community Concert Incentive Scheme". An application is under way.

The concerts are scheduled for February/March, 1995 in shire parks within the City of Perth, Town of Bassendean and the City of Wanneroo. The Community Arts Officers of the respective shires have each given a commitment of \$1,500 towards marketing and administration of the concerts.

In the interim I have submitted an application to Healthways to fund the project. Ideally if both applications are successful a joint sponsorship package by Healthways and the Lotteries Commission would provide substantial funding to produce concerts of high quality and variety by WA jazz performers.

Healthways sponsorship brings a breath of fresh air to jazz in WA. Healthways promote non-smoking policies, and has become the

leading sponsor for jazz in WA, evident in the grants awarded to the following organisations:

* Perth Jazz Society \$45,000.00 (over three years);

* Jazz Australia \$15,000.00;

* Jazz Fremantle \$5,000.00;

* Perth Jazz Orchestra \$10,000.00;

* York Jazz Festival \$10,000.00; and

* Jazz Divas \$3,200.00.

The York Jazz Festival occurred over the long weekend of October 1-3, 1994, and featured interstate and local artists. I was invited to attend All That Jazz at the Burswood Showroom on October 4, where the following artists who appeared at York were featured: Chris Ludowyk's Society Syncopators, Monica Trapaga & Continental Deli, Galapagos Duck, and Su Cruickshank with the Mike Nelson Trio. I thoroughly enjoyed the evening (especially Su Cruickshank) along with the 600-strong crowd in attendance.

Rachel Robins

[Editor's Note: The Old and Vic Jazz Coordinators did not contribute to this edition of *JazzChord*.]

Jazz Media Exposure Disappears

In a blow to the welfare of Australian jazz, the Public Affairs Branch of the Department of Foreign Affairs and Trade has discontinued Jim McLeod's overseas radio program *Australian Jazztracks*. The program went to a number of overseas countries, and *JazzChord* understands that it always received excellent feedback.

JazzChord has had some difficulty getting more detailed information on this matter, including other music programs that are said to have been discontinued, as a number of messages left on answering machines in the Department have had no response. Is it the case, as has been suggested, that the resources have been allocated to *The Big Backyard*, which has been re-instated as a result of a noisy campaign by the pop music industry?

JazzChord supports the continuation of *The Big Backyard*, and concedes its importance to Australian pop music. But, should it be supported at the expense of jazz and other musical forms? *JazzChord* hopes to have more on this in the next edition.

Also, it appears that Kevin Jones's small jazz contribution in the 'The Essential Guide' section of *The Australian*, which appears every Friday, has now been deleted, (while dance, theatre, classical music etc survive, of course). While this may have been a small gain, it was one opportunity for important jazz performances in various states to be publicised in the country's national quality newspaper.

JazzChord asks an innocent question: why is it that small instances of media exposure, which are highly important for the jazz world, can so easily be regarded as expendable?

A Response To Gail Brennan

by Bruce Johnson

Thanks to Gail Brennan for putting pen to paper (*JazzChord*, 20, Jul/Aug, 1994). It prompts me to reflect more carefully about what I think and how much more clearly I might have expressed it. Fundamental to the position I am taking is this: jazz is one of the significant sources of musical enrichment for a great many people in Australia. This enrichment is trivialised by sections of the arts bureaucracy. Look at Leo Schofield's explanation of the negligible jazz content of the Melbourne Festival as an example (*Jazzchord*, 20, p 2). This trivialisation is achieved by the construction of various cultural categories. This demeans a great many people, and I would like to question the power base from which such devaluation is conducted.

I think that Gail and I share this objective. It therefore seems wasteful that his piece should spend so much time making the discussion about me instead of the larger issue. His assertion that I am not competent to reply to his article until he is satisfied that I have been present at a sample of avant-garde events deflects the debate.

The easy response is to give vent to irritation. Apart from squandering a forum, however, that facile private gratification is always purchased at the expense of public credibility. What matters here is not ego, but the opportunity of maintaining a debate that really could contribute to the effectiveness with which jazz followers can marshal their energies in dealing with anti-jazz prejudices. Allow me to stress this: this kind of radical debate has not been conducted in a local jazz forum before. In the context of current shifts in the Australian cultural map - exemplified in recent perturbations in the Australia Council - there is a real chance for jazz to find a space on its own terms, and the free play of provoked egos could blow it. I can't see that a subculture enhances its credibility by the unedifying spectacle of two of its members shoving each other's shoulders like pub drunks and saying 'Did', 'Didn't', 'Did', 'Didn't'. Such exchanges provide a morbid diversion, like a highway accident, but they also provide a gratifying spectacle to those who wish to insist that the jazz community is infantilised. It is therefore important to move beyond personal vexation.

Evidently it is necessary to indicate some basis for my right to participate in discussion. Do I have any entitlement to talk about the way the word 'avant-garde' is used? (though I would tend to avoid the word for reasons that this debate should make clear). Gail disqualifies me presumably on the grounds that he doesn't see me very often at the places he goes to. But there are many ways of experiencing what is designated as the avant-garde, beyond the horizon of where one individual might happen to be at any particular moment. There is a lot of activity designated avant-garde, and I have been

involved in it in various ways. I don't know what counts as enough to qualify me to talk about it, but I would need to reproduce a very lengthy CV to do the job exhaustively. Apart from frequent attendance at functions in many countries as a spectator/audient (exhibitions, theatres, installations, performances), I have also been a 'producer' of various events which have attracted the description 'avant-garde'. A cross-section:

- * Chairman of the committee that ran Australia's first experimental radiophonic composition awards, and producer of the recording of the winning entries;

- * Organising, promoting, recording, broadcasting work by performers such as Amanda Stewart, Plo, Billy Marshall Stoneking, Jon Rose (probably over 30 such functions over the last few years, including in other countries);

- * Producing radio documentaries on installation artists and collaborating composers such as Sarah de Jong;

- * Reviewing (sympathetically) projects undertaken by Jon Rose, Rainer Linz, and others associated with the NMA group;

- * Producing a video archive of the work of contemporary performance poets, many of whom work in conjunction with musicians also designated as avant-garde. There are over a dozen performers represented on the videos I have produced. This is one of the largest archives of this currently active group of 'radical' performers in Australia;

- * As a Director of 2MBS-FM, vigorously championing the cause of such projects as Alessio Cavallaro's late night experimental broadcasts;

- * I teach around half a dozen courses which focus on aspects of the avant-garde, all of which require students (and me) to attend and sometimes participate in public functions, installations, exhibitions, forums;

- * Participation in conferences, policy symposia, media seminars examining the place of radical, experimental and other non-mainstream forms in society;

- * A founding member of the International Sound Forum, established by Canadian avant-garde composer and soundscape pioneer, Murray Schafer;

- * Dozens of publications re-assessing cultural categories, here and overseas, the most recent of which is *Vroom and Moo: Soundscape Essays*, published in Finland, to which I both contributed and acted as translation editor. Closer to home, my article in the most recent issue of *Meanjin* raises cognate issues in cultural politics. Currently at the invitation of OUP I am preparing a proposal for a print/tape volume of contemporary performance poetry.

I don't list the records I have listened to, or books I have read on the subject, though as a matter of general interest, Burger's *The Theory of the Avant-Garde* provides a useful way into the debate. That reference is not

given in a patronising spirit. I have always been grateful for any information that might expand my horizons, including that which I have derived from Gail's writings. I mention several texts here in the same spirit that I have received his suggestions.

The foregoing account is incomplete but I hope it will do. If I may therefore proceed through some of the points made in Gail's article, I might be able to clarify some of my own a little more effectively, try to isolate holes in the debate and do something about them.

- * Gail derides the idea that there can be a representation or imitation of something that doesn't objectively exist (a cutting edge, in this case). This should not seem startling. This is at the centre of the continuing debate about 'imitation' (mimesis) that goes back to ancient Greece. That is the very nature of myth, from unicorns to national identities. Have a look at advertising images, leaf through *Cosmopolitan*, for 'imitations' of things that don't exist.

- * He asserts that I have ignored the 'widespread assumption' that 'all fresh endeavours are avant garde'. I didn't ignore it; in discussions with literally hundreds of individuals I just hadn't encountered it as a widespread assumption.

- * I disagree with his assertion that it is 'natural' to take artistic terms from technology, and this is close to the heart of the debate. We are frequently persuaded that certain words or forms of conduct are 'natural', that they are determined by 'nature'. But 'naturalisation' in this sense has the effect of persuading us that a/ something can't or shouldn't be changed and b/ anyone doing it another way is deviant. Gender and race are particular victims of this swindle, which operates from deep within the structures of language. It is 'natural' that women should be in the home ... meaning, it should not be questioned, and any woman who is not is deviant. Far from being 'natural' to frame aesthetic ideas through technological imagery, it is a practice specific to a very small time and place in human history. It manifests culture, not nature. Likewise, I have specifically written against the implication which Gail finds in my article that folk music is 'natural' (and 'static').

- * I applaud his opposition to 'dismissing something by categorising it', though find it hard to reconcile this stated position with his dismissive categorisations: 'I call that something like classic fascism'. Maybe I am also a 'quaintly old-fashioned crypto-Marxist' (though I don't think so, and I've certainly never consciously been a Marxist, as Stuart Hall has testified) ... but what if I were? I don't see how describing me in this way takes the debate beyond sophisticated name-calling.

- * I regret that the meaning of my phrase 'intellectually pampered' is not clear. I mean people who are not challenged to examine their assumptions, and I am referring here to policymakers, not to musicians.

Now it seems to me that this approaches

the nub of the matter. Gail's irritation perhaps arises from a supposition that I am questioning the work of certain musicians whom he likes (as do I also). Can we clear this up? My primary target is, and I said this clearly more than once, 'the realm of arts support and funding'. Gail challenges me to identify the avant-gardist musicians I am talking about, then he names people like Bernie McGann, Mark Simmonds and Sandy Evans as possible candidates. He is puzzled because I am on record as admiring and promoting their work, and wants to know if I think Bernie and Sandy are pretentious. Well, no, I don't. I don't see how these musicians got into the discussion at all. I wasn't thinking of them, I didn't make any mention of them. I don't think of them as distinctively avant garde, Gail evidently doesn't think of them as avant garde, as far as I'm aware they are not on record as thinking of themselves as avant garde. Gail talks about how people like Bernie McGann have suffered by being situated in the avant-garde. I have never situated him there. Precisely the contrary (see, most recently, *Sounds Australian*, 39, Spring 1993 pp 51-52).

My comments seek to liberate individuals from the restrictive categorisations used uncritically by many arts institutions. My subject is the language of the arts, and those who control it, those who draw the map of the arts. I don't just mean jazz, though jazz is affected. Notions like 'avant-garde' and 'cutting edge' are 'countries' on this map, whose shapes are determined by the shape of adjacent countries with names like 'ethnic', 'traditional', 'contemporary', 'innovative'. I am suggesting that the map still being used by arts bodies no longer reflects the actual shape of the culture it represents, as a map of Africa from the nineteenth century is no longer an adequate representation of its subject. If we distributed financial aid to territories as defined on such a map, we would often be supporting non-existent entities, and neglecting new ones that have come into being. It would be self-evidently absurd. Yet I think something of this is happening in many arts institutions - that various kinds of cultural reality are not yet inscribed on their maps, and some that are, are being supported disproportionately to their relevance.

It is the whole map which I am questioning. This is my point: terms like 'avant-garde' are part of the maps used by cultural power blocs to create divisions, to create exclusions, to generate cultural inequities. How do we know? Gail tartly attributes to me 'telepathic access' to the thinking of arts bureaucrats. This voluntarily relinquishes power we have to confront bureaucracies. We do not need to guess what they think. I know what such institutions think on these matters because I communicate with them several times every week, I read their voluminous literature, I engage in correspondence, I attend (and on occasion organise) public forums and tribunals. We don't have to disempower ourselves even further by pretending that we cannot know the agenda of

New Members of the Jazz Co-ordination Association

The committee of the Association wishes to express its appreciation to the great number of 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 Jul/Aug. 1994, edition of *JazzChord*: Bruce Bell (NSW), Narell Brown (NSW), Errol Buddle (NSW), Peter Burgis (NSW), Roland Chadwick (NSW), Anthony Cusack (NSW), Len Davis (Vic), Delilah (NSW), Cindy Donato (Qld), Herb Edmonds (Vic), Paddy Fitzallan (WA), Vince Genova (Qld), Lyn Gillett (Qld), Tony Graf (NSW), Prue Gregory (NSW), (Dr) Richie Gun (SA), Bruce Hart (NSW), Mike Hayes (Qld), Tony Hillier (Qld), Colin Hoorweg (ACT), Ralph Ingram (NSW), Martin Kay (Qld), Sandy Klose (SA), Ron Leigh (Vic), Tom McElvogue (NSW), Alfred E McGuinness (NSW), Nev Ollis (Qld), Bobby Scott (NSW), Phil Stacey (NT), Suzanne Thompson (NSW), Jeff Usher (Qld), Brian Williams (WA), Viktor Zappner (Tas).

During the same period, the following organisations affiliated with the Association: Melbourne International Festival of the Arts (Vic), Newcastle & Hunter Jazz Club (NSW), Sydney Opera House Library (NSW), Sydney Opera House Programming Department (NSW).

arts funding and policy making bodies. There is a self-defeating syndrome here: we cannot know, we cannot act. Not true. We can know. It is a matter of public record. We do the homework. Read publications like *Artforce* (and in turn the publications which it lists), read the scores of publications that come out of the Australia Council, read the policy documents that come out of state and federal government agencies, read the Australian Research Council's guidelines, read the vigorous debates that come out of the Australian Music Centre, 'Heritage' documents, read *Author*, *Viewpoint*, and other journals that emanate from arts organisations. The problem is not that there is no evidence of how these bureaucracies think, rather, unless we are prepared to put in some serious time, we feel defeated by the proliferation of information.

And we can act. We do not live in a closed society, and those who spend public money should be publicly accountable. Indeed, if they are doing their job conscientiously, they should welcome debate and accountability. Read that sentence again, because it also implies clearly what fear of debate means. Badger the bureaucrats for interviews until you get them, petition the policy makers, attend the forums, stand up and speak and question, demand explanations and accountings. A large number of highly vocal jazz supporters attended the public forum of the Performing Arts Board held in Sydney in July, 1994. I did not have to be telepathic to discover later that this made an impact on the representatives of the PAB. And it was those who actually attended and spoke who generated that perception. Question the rules, question the definitions, question the borders. A map appears to be about the character of a continent, but it is more often about political control. Terms like 'avant-garde' might appear to define something about 'art', but the fact is that they are also deployed for political objectives. By 'political', I mean that they are used as instruments of power while masquerading as instruments of aesthetics.

The question of who owns meanings is central to cultural power. If we leave the bureaucrats in control of the discourse we surrender control of the music. I don't know if lobbying will help, but I do know that doing nothing will produce nothing. It is essential to question the very fundamentals of their discourse. If they say, for example, 'jazz is not art,' before we obligingly fall over ourselves trying to prove that it is, ask them what they mean by it ... after all, they used it, and for purposes of exclusion. The political dimensions of aesthetic categories should not be so surprising to people interested in these matters. There is abundant literature on this, and, again, in a constructive spirit, I would suggest that a good way to get a feel for the issues would be to begin with Pierre Bourdieu's *The Field of Cultural Production*.

I'm glad that Gail Brennan has given impetus to this debate. Without his contribution it would have proceeded no further, and it has also been useful for me to revisit my own position. I would have liked to take it further at this stage, by, for example, analysis in the plainest terms of some very specific case studies. I have been somewhat elliptical, because I have had to devote some time to what seems to me to be a distraction. It really does seem to me more useful to the jazz community to pool its resources rather than to dissipate them in the attempt simply to silence allies. I am not interested in point scoring over members of the jazz community here, and I have not tried to write in an inaccessible way. But I must also say that, if we are enjoined to expand our receptivity to jazz vocabulary, why should we not also try to expand the vocabulary through which we conceptualise it? It is easy to be sceptical about unfamiliar words but remember this: the bureaucrats who control those 'words' - the discourse - control the cultural space within which we all live and work.

[Editor's Note: Gail Brennan's short response to this article will appear in the Nov/Dec, 1994 edition of *JazzChord*.]

JAS of NSW Original Jazz Composition Award

The Jazz Action Society of NSW has announced that the winner of its 1994 Original Jazz Composition Award is Cathy Harley, for her piece *You Think So*. The award carries a cash prize of \$1,000. The Encouragement Award of \$500 went to Steve Hunter for his piece *Let's Look*.

The judges for 1994 were Allan English, Chuck Yates and Ron Philpott. The awards are made possible through the assistance of the NSW Government's Ministry for the Arts and the Australasian Performing Right Association (APRA).

[Editor's Note: Previous winners of this competition going back to 1980 are listed in the Jan/Feb, 1994 edition of JazzChord.]

Jazz Education Matters

* Greg Quigley has announced details of **Summer Jazz Clinics** that will be held in Brisbane from January 23-27, 1995. The teaching faculty will include Don Rader and John Hoffman (trumpet); Col Loughnan, Tony Buchanan & Graeme Lyall (woodwinds); Bob Johnson (trombone); Paul McNamara & Vince Genova (piano); George Golla & Jim Kelly (guitar); Craig Scott (bass); John Morrison (drums); and Sharny Russell & Vikki Rubin (vocals). The five-day workshop includes improvisation classes; jazz combos; instrumental master classes; learning how to use jazz play-alongs; and videos of jazz greats. The cost is \$175.00, and students are encouraged to enrol by December 16, 1994, to receive a free T-shirt, or send a \$50.00 deposit. Cheques should be made payable to Summer Jazz Clinics, and sent to PO Box 328, Mt Ommaney Qld 4074. Enquiries to Greg Quigley, tel/fax (07) 279 1041.

* **Don Johnson**, head of jazz studies at the Canberra School of Music's Institute of the Arts, has asked that any promoter or agent touring an overseas jazz artist in Australia in 1995 should contact the School as soon as possible, with a view to arranging a concert and/or masterclasses in Canberra. Anyone interested to follow this up should telephone Jazz Liaison Officer Florence Johnson on (06) 249 5754.

Short Takes

* By the time this edition of *JazzChord* is out, **Australian Music Day**, Saturday, November 26, 1994, will be over. Australian Music Week was November 21-26. *JazzChord* trusts that as many gigs, radio shows, and promotions as possible emphasised Australian-composed music, in line with the ideals of AUSMUSIC, which does a great job every

year organising Australian Music Day. ABC Classic FM's Jim McLeod made an invaluable contribution on November 26, with a very interesting all-Australian *Jazztracks* program, completely dedicated to Australian performers and Australian-composed works.

* The **Kawai Australian Jazz Piano Collective** is presenting an eight-week programme of jazz pianists, at the Cafe de Lane, Brisbane Street, Surry Hills in Sydney. It commenced on November 29, 1994 with Sean Wayland's Seed, Cathy Harley Trio and the Mark Isaacs Trio. The program follows with Matthew McMahon (November 30); John Harkins (December 4); Jann Rutherford (December 6); Paul McNamara (December 7); Roger Frampton (December 8); Bill Risby (December 13); Cathy Harley (December 14); Adam Ponting (December 18); Sean Wayland's Seed (December 21); and Bobby Gebert (December 22). Kawai has generously loaned the Jazz Piano Collective a grand piano, which will be tuned every two weeks. Enquiries to Sean Wayland on telephone (02) 360 9441.

Around The Jazz Festivals

By the time this edition of *JazzChord* is published, some jazz festivals will have taken place: **Jazz On The Beach**, for example, which happened on November 11-13, 1994 in Mooloolaba.

There were three festivals on the weekend of November 18-20, 1994: **Jazz In The Highlands**; the **Portland Pioneers of Jazz Festival**; and the **Maryborough Jazz Festival**.

The **Dubbo Mini Jazz Festival** took place on November 25-27, 1994.

The **49th Australian Jazz Convention**, the world's longest running annual jazz festival, takes place at the Bond University on the Gold Coast from December 26, 1994 to January 1, 1995. Those wishing to book accommodation should call Ozaccom on telephone (008) 81 4611 (toll free). Registration for musicians has now closed on October 31. Telephone enquiries to President Allan Leake on (075) 914 223 or Secretary Jim Mills on (075) 364 680. Or, write to PO Box 3, Tugun Qld 4225.

By the way, the **50th Australian Jazz Convention** at the end of 1995 will take place at the University of Melbourne. Its main aims are to acknowledge the pioneering musicians and original conventioners, and to encourage exciting young musicians now playing jazz. Correspondence can be addressed to The Secretary, Don Anderson, 50th Australian Jazz Convention, PO Box 185, Ivanhoe Vic 3079.

The jazz component of the 1995 **Sydney Festival** has now been announced. The following artists will appear at The Basement: from the US, John Scofield Quartet (Jan 9-12); DIG & Friends (Jan 16-19); from the UK Stan Tracey Quartet (Jan 22,23); from the US Billy Cobham (Jan 24-26). Dave Tolley's

THAT, from Melbourne, appears at the Harbourside Brasserie, Jan 15. The following groups will appear at the Strawberry Hills Hotel: Atmosphere (Jan 10); Bernie McGann Trio (Jan 17); Mike Nock Band (Jan 18 & 25); and Clarion Fracture Zone (Jan 24). The following will appear at the Bacardi Festival Club: The Catholics & Andrew Oh (Jan 11); Wanderlust & Dale Barlow (Jan 18).



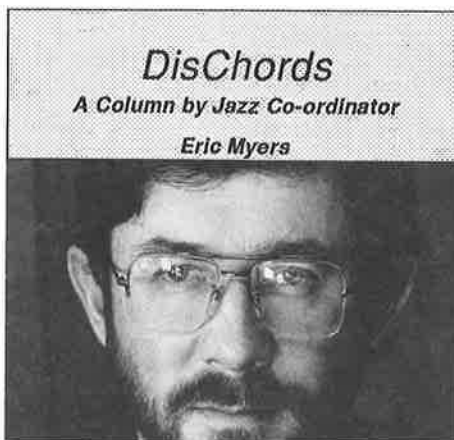
Mike Nock: His band appearing at the Strawberry Hills as part of Sydney Festival on Jan 18 & 25...

The **Vic Health Montsalvat International Jazz Festival** takes place next January 22-29, 1995. The draft program supplied to *JazzChord* includes *Jazz Art 2*: an exhibition of paintings in the Long Gallery, Montsalvat, opening on Sunday, January 22; The Jazz Camp: workshops in the Gallery, Montsalvat, on January 23 & 24; a *Jazz Ballet* by Tony Gould and Graeme Lyall on January 24; masterclasses on January 25 & 27; the Yalumba Jazz Dinner on January 25; Downbeat Revival Concerts on January 26, in the Melbourne Town Hall, featuring *Jazz Off The Rails*, *Hotter Than Six*, Allan Browne's *New Orleans Jazz Band*, the *Yarra Yarra Jazz Band* with Judy Jacques, and Bob Barnard's *Original Jazz Band*; a *Headliner Concert* on January 26 in the Victorian Arts Centre, featuring Don Burrows & Friends; The Piano Choir, with Roger Frampton, Mike Nock, Steve Sedergreen, Mark Fitzgibbon, Terry Clark, Sue Johnson, Monique Dimmatina plus rhythm section; and the James Morrison Phenomenon; and a forum on the exporting of Australian jazz on January 27 (see above page 2). In addition six stages will run from 1 pm-11.30 pm on January 28 & 29 in the grounds of Montsalvat. Enquiries to Sigmund Jorgensen, telephone (03) 439 7712.

[Editor's Note: Owing to space problems, the following editorial material has been held over until the Nov/Dec, 1994 edition of JazzChord: 1/ An obituary of the saxophonist Dave Van Kriedt, written by Kevin Casey; 2/ A report on CD-ROMs, and how jazz musicians can get involved in this new technology; and 3/ Comments on the jazz component of the Sydney Spring International Festival of Music.]

The awarding of a Creative Fellowship worth \$330,000.00 to **Don Burrows** by the Australia Council has caused predictable reactions in the jazz world. Some people have greeted the award with cynicism; others have been gratified that, for the first time, a jazz musician has been recognised as being worthy of a 'Keating'. I don't know if Don needs the money or not - most people assume he doesn't - but my congratulations go to him. I was less worried by the award than by the unfortunate symbolism of the whole process. On the same day that Don's Fellowship was announced, the Prime Minister issued the Federal Government's cultural policy *Creative Nation*, in which jazz was scarcely mentioned (despite a strong submission from the National Jazz Alliance). The traditional view that Australian jazz begins and ends with Don Burrows - a travesty of reality that many of us working in the jazz world have been trying to combat for many years (and which we thought had gone forever) - therefore came back to haunt us. An interesting aspect is the role that *JazzChord* apparently played in the process which ended with Don Burrows receiving his grant. Ken Sparkes tells me that, having read about the Creative Arts Fellowships in this newsletter, he rang Don's manager Brian Jones and urged Brian to nominate Don for a Fellowship. Having read the criteria published here, Ken felt that Don would have a great chance of getting a Fellowship. Brian took up the case and the rest, as they say, is history.

* The **Manly Jazz Festival**, held over the long weekend of September 30-October 3, 1994, was given a good review by John Shand and Peter Jordan in the *SMH*. An interesting aspect of the festival was that people had to pay to hear the most interesting and progressive jazz: The Engine Room with Daryl Pratt; Mark Simmonds Freeboppers; the Dan Barrett Octet; Moncef Genoud's Trio; the Don Rader Quintet. This was an interesting reversal of the usual situation where more difficult music is presented free-to-the-public, and people pay for so-called 'commercial' jazz. The fact that all the ticketed concerts were sold out is a tribute to the growing sophistication of the jazz audience. Also, I'm glad to say, many of our finest musicians are now stars, and audiences know that they will hear something outstanding when those musicians perform. How different things were ten years ago! Manly is the expression of John Speight's particular vision: it's a philosophy of 'give everyone a go', particularly young people. The down side of this is that, in the process, many of our finest established musicians are overlooked, and thousands of people who mill around the various stages are often given a good dose of non-professional music. Still, does it matter? For me, the Larrikin stage was by far the most interesting, featuring groups like Improviso, Suzanne Wyllie's band and Jiri's Harlem Swing. The closing three groups on the final day, The Umbrellas, Banana and Tim Hopkins' Good Heavens took the audience on a fascinating trip



through some of the diversity that currently exemplifies jazz in Sydney. There were snippets of superb music also in the Corso Amphitheatre: I was pleasantly surprised by the gentle, floating funk groove of Hipso Facto; the mixture of straight-ahead funk and intriguing Steve Coleman compositions by Lynda Bacon's group The Eggs; and the impressive excellence of Steve Williams's Sydney Con Big Band No 2. One of the surprises of the festival was Perth's big band Jazz West. It sounded like an orthodox powerhouse on the Oceanfront Stage but, playing acoustic jazz in the warm atmosphere of the Manly Boatshed Restaurant on the Monday evening, it produced measured, subtle and original big band jazz, very much on a par with the best Sydney big bands. When you hear such a band with good original writing, fine soloists, and tight section work - produced in what is a tiny jazz scene, compared to Sydney or Melbourne - you begin to understand why Perth people are so chauvinistic about their own jazz musicians. In future, I would like to see the Manly program nodding much more towards current creativity in the music, as on the various CDs being released. For example, the Paul McNamara CD *Point Of No Return* was released the same week as the Manly Festival. What a good idea it might have been to have that quartet performing material from the CD. The same goes for Sam McNally and Bill Risby who both released impressive CDs recently.

* I don't think anyone in the jazz world will be sorry that **David Hill** is leaving the ABC. The fate of jazz under his stewardship has generally been a sorry one, even though, ironically, David Hill is reported to be a jazz lover. Is this another case of someone in a position of great influence who loves jazz, but just doesn't think it's relevant? (There are some other tall poppies I could name, who allegedly love the music, but have never done anything for it). Hill apparently got the idea to transform what was ABC-FM Stereo when he was in England and heard the ghastly station Classic FM, which plays middle-of-the-road classical music 24 hours a day, and has six to seven million listeners. From that point ABC-FM in its then form, was doomed. I was warmed by the recent straightforward com-

ments of the *Sun-Herald's* Peter Robinson who put it much better than I could (25/9/94): "...to suggest that because there is a preponderance of commercial interests out there, even publicly owned broadcasters should follow suit is a dangerous, pernicious strategy driven by goodness knows what half-hidden ambitions. It has already led to travesties such as the transformation of ABC-FM radio into a ghastly amalgam of commercial sleaze and talk-clogged classical snippets." Yessir! Let's hope that the rebuilding of the ABC culture that must take place under David Hill's successor involves a better deal for jazz.

* The Wangaratta Festival **National Jazz Saxophone Awards** competition continues to provoke controversy. In 1993 there was dismay that Elliott Dalglish and Ian Chaplin did not make the final three, but I found no one who felt that Tim Hopkins should not have won. In 1994, there are suggestions that the winner, Julien Wilson, 22, from Melbourne, was given the first prize of \$5,000 on political grounds rather than musical excellence. The judges were Tony Gould, Graeme Lyall, Brian Brown, Barry Duggan, and Mark Simmonds, augmented by the American master Steve Lacy. In the final Julien defeated Elliott Dalglish (from Brisbane, now living mostly in Sydney) and Lisa Parrott (Sydney). I wasn't at Wangaratta this year, so couldn't testify myself. But many people, including some who live in Melbourne, felt that Julien did not play well enough to win. It is said, however, that he has been a student of a number of the judges, which raises the question: did a conflict of interest exist? Another theory advanced is that of Melbourne-Sydney rivalry: the judges might have felt that the competition was won by a NSW musician last year, and it was Victoria's turn. I *can't believe* that this was a conscious factor, although any psychologist will tell you that it may have operated subliminally. Still, those who are interested in this controversy will be able to judge for themselves. The ABC recorded the whole thing, and Jim McLeod tells me that he'll present the tapes on *Jazztrack* in the following sequence: Lisa Parrott on January 7, 1995; Elliott Dalglish on January 14, 1995; and the winner Julien Wilson on January 21, 1995. Who won't be listening? The other seven contestants were, from Sydney, Paul Cutlan, 30; Graeme Norris, 30; Mark Taylor, 25, and Blaine Whittaker, 23; from Melbourne Anton Delecca, 24; and Jim Glasson, 25; and from Perth, Jamie Oehlers, 21. I think it's terrific that this sort of interesting controversy is generated by the Wangaratta competition. It underlines the fact that the jazz world is not boring, and the best way to increase the audience is by stimulating the chattering classes. Also, it reinforces the feeling that Wangaratta is the place to be every year, if you want to be at the centre of things in Australian jazz. Other *Jazztrack* programs presented by Jim McLeod on February 4 & 11, 1995 will include music recorded at Wangaratta.

BOOK REVIEWS

JIM McLEOD'S JAZZTRACK, by
Jim McLeod. ABC Books, Sydney,
1994. 240 pp.

This is a collection of interviews done by the ABC broadcaster and writer Jim McLeod in recent years with Australian and overseas jazz musicians, and taken down verbatim, in question & answer form. It's an absolutely fascinating book, which I really couldn't put down. I can't imagine anyone in this country, who is interested in jazz, not wanting to have it, and savour it.

There are some who believe that jazz musicians communicate only through the music; therefore what they say to interviewers is somehow irrelevant. There is some truth in this. Who would care very much about Keith Jarrett's views? While there is a lovely spirit coming through his music, many have found him personally unpleasant, and his ideas somewhat loopy. Better to stick to the music. Still, it often helps to know what the musicians are thinking.

The ten Australian musicians interviewed are Don Burrows, Bryce Rohde, Jack Brokensha, Bob Bertles, Judy Bailey, Mike Nock, Dale Barlow, Paul Grabowsky, and Kate Dunbar. So, this is a book very much concerned with the older, established musicians. Dale Barlow, very much an established star, even if he is only just short of 35, is the youngest Australian interviewed. There are eight Americans whom I won't list here, but they include Jim's intriguing interview with Artie Shaw, which has already been played on ABC radio.

In some ways, this is a book of lovely stories. I'll reveal two here. In the interview with Jack Brokensha of the Australian Jazz Quintet, Jack relates the story of Errol Buddle walking into a music store in New York, in the 1950s, and picking up an oboe. He'd never played this very difficult instrument before, asked the salesman for a reed, and mastered it in a minute, achieving what the salesman said was "a very good sound". "Errol's just one of the naturals of the world", says Jack. "He doesn't know what he's doing. He just plays."

Another great story is told by the US trumpeter Warren Vaché about Bob Barnard. How Bob got to play on the soundtrack of the American film *The Gig*, in which Vaché appeared as an actor, is well-known. (Vaché was pre-recording the soundtrack when he took ill; Bob Barnard happened to be visiting New York, and in the studio at the time, so took over and performed on about half the soundtrack. In the film Vaché later had to mime to Bob's solos). What is not so well-known is that sometime later Bob Barnard was flying back to Australia in economy class, and *The Gig* was being shown in business class. Bob hadn't seen the movie, so stood like a child, pulling the curtain back and telling the stewardess, "I'm on that. I'm playing on the soundtrack. Please let me watch the movie".

There's some stirring defence of jazz in

PETER SINCLAIR



Errol Buddle: a natural who mastered the oboe in a few minutes...

some of the interviews. Paul Grabowsky, for example, says that jazz "has achieved some of the most potent and articulate levels of expression of any art" and this hasn't been accepted by "people who wish to maintain a certain status quo. Jazz left the rest of music behind a long time ago, and now - I'm talking about Western formal music - it's trying to catch up... [Jazz] presents a constant threat to the fixed rigidities of formal music. Rigidities which formal music is so loath to get rid of because it depends on them for its whole apparatus of orchestras and funding and so on."

Many of us in the jazz world would agree with this sentiment, which is why we are watching Paul with great interest, now that he's moving in the corridors of power at the Australia Council (where he will be until mid-1996). Will he be able to advance the better interests of jazz itself, in the face of those forces that have tended to marginalise significant sections of the jazz world in the past?

One thing struck me strongly throughout this book: in the interviews the individual mentality of the jazz musician is beautifully exposed, but it is a mentality that is somewhat parochial. (Parochialism, of course, is not necessarily a bad thing). Despite valuable insights into the music, and the interesting historical material they reveal about themselves, the musicians rarely see beyond their own projects. One looks in vain for an idea which might advance the interests of jazz as a movement. I don't say this lightly, and I'm prepared to concede that, given the questions asked, the musicians may not have had an opportunity to address wider questions. Also, it may be that jazz musicians are not generally of a collective temperament. Perhaps the sort of individualism that makes for a fine jazz musician - that capacity to live in the moment, which is essential to improvisation - militates against a broader view of society. This could explain why most jazz musicians tend to be passive on committees, or as part of organisations, and why

they have had little effect in the past on the policies of, say, arts funding bodies. For progress in these areas policymakers need to turn, not to the musicians, but to others - consumers, perhaps - who have an intellectual understanding of jazz's place in our culture. As Mike Nock remarks about the musicians, "...there seems to be a lack of understanding about the group interest."

Jim McLeod's *Jazztrack* will be of great value as a reference source. Therefore, whoever was responsible for it at the ABC should have ensured that it included an index. It's irritating not to have the benefit of one, and is a puzzling omission in today's world, where computerisation can create an index in an hour or so. Also, I would have liked the dates of the interviews included; it's hazy as to how old some of them are. There are proofreading errors. For example, it's unfortunate that such a well-known music college as Berklee is misspelt as 'Berkeley' throughout; and it's a great shame in the Bob Bertles interview that Stewie Speer comes out as Stewie Speers. This reinforces a chronic error in Australian jazz writing but, of course, it was an error often made even when Stewie was still alive.

These are relatively minor aberrations, however, which should not deter any genuine jazz lover from enjoying what is a major achievement in the documentation of Australian jazz.

Eric Myers

A GLANCE OVER AN OLD LEFT SHOULDER, By Harry Stein. Hale & Iremonger, Sydney, 1994, 210 pp.

Who's the old guy? And the question was asked in the manner of - "Why would you want to talk to someone that old?" During a break in a pub gig I had excused myself from a conversation so that I could talk to Harry Stein. I wanted to ask him a question about the possible relationship between the promulgation of the Zhdanov doctrines in Czechoslovakia and the Graeme Bell tour of 1947-8. The disparity between the knowledge Harry had alertly accumulated over a lifetime of audacious social and political activism, and the implication in the question that the old have nothing to say of value, reminded me of what a society loses when it has no tradition of "elder reverence", when its main commodity is "youthfulness". "The old guy" had far morechutzpah than the derisive questioner.

This memoir reminds us of what "the old" have done. It reminds us of what has been endured and known long before our later generation discovered endurance and knowledge. It is the memoir of a friend who, although clear-minded about his contributions to society, never flagged them ostentatiously. (Incidentally, someone else who doesn't bruit his achievements is Kiama Jazz Club's Dennis Koks, who is credited with the cover art here.) It also includes an account of one of the most influential episodes in the history of Australian music: the Bell band's first tour of Europe. And it is a portrait of

Australian youth before they became a constructed consumerist market.

I knew there was more to Harry's career than I knew, but I didn't know there was that much more. A key "connector" between such realms as those of painting, music, radical politics, youth communities, Harry was able to spot possible junctions of interests through which he conjured invisible but fully operational networks, rather like Thomas Pynchon's Tristero - alternative systems that constituted a doppelganger to the official culture. As far as jazz is concerned, perhaps the most spectacular result was the profound influence Australian jazz exercised in parts of Europe and the UK in the postwar period, partly because of Harry's creative networking. Go to Czechoslovakia today, and they will tell you that Australian musicians functioned in relation to the Czech jazz tradition in the way that American jazz musicians functioned for ours in Australia. Harry gives us his version of the events that established that canonical authority.

What is also striking about this memoir is the shift from youth as producer to youth as consumer. Harry's generation made their own world to a greater degree than seems to be the case today. There seemed little that one could not try to do. Perhaps this is because the adversary was clearer and less seductive - it looked like a bogeyman. The attempted illegalisation of the Australian Communist Party by the Menzies government, for example, defined clear lines of force. What rallying point for action can there be where the adversary is not the overt oppression of Orwell's 1984, but the sybaritic abundances of Huxley's *Brave New World*? What happened to the political activism of youth, or has it simply become more mediated? The youth culture recalled by Harry seems more autonomous than now, creating its own sites of self-definition and re-creation. Harry recalls a time before "youthfulness" was a commodity constructed not by youth, but for youth. I know that studies of consumerism accord a certain creativity to strategies of consumption... but a memoir such as this invites the question, "Compared to what?"

As we become aggrieved at how long the home delivery pizza is taking, can we imagine responding to politically motivated police searches? Illegal Sunday recreation? The use of the army as strike-breakers? Harry's narrative joins those of other "underground" activists like Audrey and Jack Blake, Joan Clarke, Jean Devanny, and fictionalised accounts such as Eleanor Dark's *The Little Company*, which remind us of the deprivations and oppressions which had to be confronted to create the Lucky Country, but also of the optimism with which the challenges were taken up. And for readers of *Jazzchord*, it provides a glimpse of a significant strand in the history of Australian jazz which has virtually disappeared from view.

Bruce Johnson

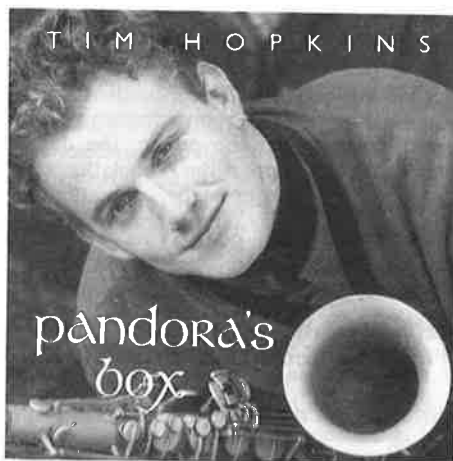
Recent Australian Jazz Albums

Alison's *Wonderland, Once Upon a Timelessness...*, (NEW 1058.2). Personnel: Alison Carroll (violin); Andrew Robson (alto saxophone); Alister Spence (piano); Adam Armstrong (acoustic bass); Toby Hall (drums); Fabian Hevia (percussion). Distributed by Newmarket Music, telephone (03) 372 2722.

Eva Breckon, *My Home Is In My Heart*, (NEW1046.2). Personnel: Dale Barlow (tenor sax); John Hoffman (trumpet); Eva Breckon (piano); Peter Walters (double bass); Alan Turnbull (drums). Distributed by Newmarket Music, telephone (03) 372 2722.

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Bobby Gebert Trio, *The Sculptor*, (ABC Music 4797572). Personnel: Bobby Gebert (piano); Jonathan Zwartz (double bass); Andrew Dickeson (drums). Distributed by Polygram Jazz, telephone (02) 581 1399.



Tim Hopkins, *Pandora's Box*, (ABC Music 4797642). Personnel: Tim Hopkins (saxophone); Mark Isaacs (piano); Cameron Undy (bass); Andrew Gander (drums). Also appearances by Peter Dasent (piano accordion); Tim Rollinson (electric guitar); and Peter Dasent, Rita Van Ooi & Tim Hopkins (vocals). Distributed by Polygram Jazz, telephone (02) 581 1399.

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Bruce Mathiske, *Acoustically Speaking*, (Sandstock Music SSM 048CD). Personnel: Bruce Mathiske (guitars); Peter Gray (bass); Terry Morton (drums); Keith Mackie (electric

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Nude, *Side Of Clues*, (NEW 1054.2). Personnel: Lisa Parrott (alto saxophone); Carl Dewhurst (guitar); Cameron Undy (bass); Louis Burdett (drums). Distributed by Newmarket Music, telephone (03) 372 2722.

Gregg Telian, *Bazaruto*, (No serial number). Personnel: Gregg Telian (alto & tenor saxophones); John Aué (acoustic & electric bass); Ron Lemke (drums); Phil Marks (keyboards & piano); Graham Constantine (trumpet). Distributed by Gregg Telian, telephone (02) 484 4394.

Scott Tinkler, *Back Of My Head*, (Origin Records OR 105). Personnel: Scott Tinkler (trumpet); Philip Rex (double bass); Paul Grabowsky (piano); Scott Lambie (drums). Distributed by Polygram, telephone (02) 581 1399.

Frank Tyne and Friends, *Jazz* (No serial number). Personnel: Frank Tyne (alto saxophone & clarinet); Vince Genova (piano); Bob Watson (drums); Les Still (bass); Clive Moorhead (piano). Distributed by Frank Tyne, telephone (07) 229 7626.

George Washingmachine & Ian Date's Sweet Atmosphere, *Actd Trad*, (Larrikin CD LRJ 336). Personnel: George Washingmachine (violin); Ian Date (guitar); Nat Morrison (bass), Jonathan Zwartz (bass); Glenn Henrich (vibes, baritone & alto saxophones); Lyn Wallis (drums); Jim Purnell (guitar); Tony Burkys (guitar); Tom Baker (trumpet); Roy Fern (trombone); Paul Williams (tenor saxophone). Distributed by Larrikin, telephone (02) 550 3688.

Kym Wilson, Mike Doyle & Geoff Kluge, *Bright Oranges* (NEW1052.2). Personnel: Kym Wilson (flute); Mike Doyle (guitar); Geoff Kluge (bass). Distributed by Newmarket Music, telephone (03) 372 2722.

The Yarra Yarra Reunion Band featuring Judy Jacques, *The Yarra Yarra Reunion Band*, (NEW1041.2). Personnel: Maurice Garbutt (trumpet); Roger Janes (trombone & vocal); Karl Hird (clarinet & saxophone); Andy Symes (banjo & guitar); Don Heap (double bass); Lyn Wallis (drums); Judy Jacques (vocals). Distributed by Newmarket Music, telephone (03) 372 2722.

Edward York & The York Quintet, *A Prayer For The Workin Kats*, (Out To Lunch Records OTL0001). Personnel: Edward York (drums); Nick Haywood (double bass); Scott Tinkler (trumpet); John Barrett (saxophone); Scott Griffiths (piano). Distributed by Out To Lunch Records, telephone (03) 415 1321.

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Editor: *Eric Myers*

Editorial Assistant: *Simon Bennett*

Typesetting & Design on Aldus Pagemaker 5.0: *Eric Myers*

Members of Committee of Jazz
Co-ordination Association of NSW:

Bruce Johnson (President)
Peter Rechniewski (Vice-President)
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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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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."

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- * A copy of the *Australian Jazz Directory* for \$22 plus \$4 postage & packaging. (Non-members pay \$36 plus \$4 postage & packaging);
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Eric Myers

National/NSW Jazz Co-ordinator
Street Address: Arts Council of NSW
Pier 5, Hickson Road
Millers Point NSW
Postal Address: PO Box N503
Grosvenor Place
Sydney NSW 2000
Tel: (02) 241 1349 Fax: (02) 241 3083

Andrea Edwards

Vic Jazz Co-ordinator
387 Barkly Street
Brunswick Vic 3056
Tel: (03) 388 0517 Fax: (03) 380 5744

Lynette Irwin

Qld Jazz Co-ordinator
137 Gray Road
Hill End Qld 4101
Tel & Fax: (07) 844 3931

Steve Robertson

Tas Jazz Co-ordinator
14 Clarence Street
Bellerive Tas 7018
Tel: (002) 447 555 (home) or
(002) 333 848 (office)
Fax: (002) 333 186

Rachel Robins

WA Jazz Co-ordinator
22A Feilman Drive
Leda WA 6170
Tel: (09) 439 1504 Fax: (09) 227 9016
Jazzline: (09) 357 2807

Margaret Suiker

SA Jazz Co-ordinator
Faculty of Performing Arts
University of Adelaide
Adelaide SA 5005
Tel: (08) 303 4339 (office) or
(08) 277 9831 (home)
Fax: (08) 303 3641
Jazzline: (08) 303 3755