

JAZZ CHORD

NEWS & INFORMATION FROM THE NATIONAL JAZZ CO-ORDINATOR

EDITION No. 22

ISSN 1039-7795

SUMMER 1994/95

DIG Goes Gold, Sells 40,000 Albums

It is unusual for a group of jazz musicians to sell 40,000 albums, but this is what the quintet DIG has achieved in 1994 with their debut album *Deeper*. The members of DIG (an acronym for Directions In Groove) are Scott Saunders (keyboards, vocals); Rick Robertson (saxophones); Tim Rollinson (guitar); Sam Dixon (bass); and Terepai Richmond (drums).

The group has been through processes that are more characteristic of a pop group than a jazz ensemble: a record deal with a major multi-national company, Phonogram; strong airplay on Triple J and commercial radio stations; excellent sales of their debut EP *Directions In Groove*, self-funded, but distributed by Phonogram; massive sales for the album *Deeper* - a gold record; international distribution of *Deeper* through the prestigious Verve label (an Australian first); and the development of a large audience in Australia, making them a formidable drawcard on the live circuit.

As one would expect from an involvement with a major record company, DIG is flirting with overseas success. *Deeper* has been released throughout the world on Verve, and the group has now done two overseas tours, which can be regarded as promising, if not moderately successful: in September/October 1993 and July 1994.

On the second tour they had a taste of the big-time. The first gig of the tour was at the Jazz Cafe in London, attended by the head of Polygram Jazz International Wulf Muller, who was responsible for the international release of *Deeper* on Verve. He said he was impressed with the band. DIG also did the Phoenix Festival in London, England, performing on the same stage on one day as Jimmy McGriff and Hank Crawford, Roy Ayers, then Herbie Hancock with his latest band. Later, they appeared at the prestigious Vienna Jazz Festival.

Their commercial success in the marketplace has now been amplified by the 1994 APRA Music Award for Jazz Composition Of The Year, for the composition *The Favourite* (written by the members of the group, other than Sam Dixon, the relatively new bassist who replaced Alex Hewetson, one of the co-composers of *The Favourite*). See below page 6 for a report on the APRA Music Awards.

When accepting the APRA Award on November 21, 1995, Scott Saunders said ironically that the Award had cleared up one



DIG, clockwise from top left: Scott Saunders, Rick Robertson, Tim Rollinson, Terepai Richmond, Alex Hewetson. These are the five musicians who won the APRA Music Award for Jazz Composition Of The Year, but Hewetson has now been replaced by Sam Dixon.

thing: the sort of music that DIG was playing. The award for Jazz Composition Of The Year, in a sense, legitimised the group's musical approach. "Jazz is not so much a style as an attitude," he says. "If there is one thing that links the members of the band together, and runs through all the music, it is the jazz attitude, that attitude of freedom and respect for the music; it colours all the things we do."

What's Inside

BELL JAZZ LECTURE.....	2
CO-ORDINATION & PERFORMANCE.....	5
AUSTRALIA TO MONTEREY.....	6
JAZZ CO-ORDINATION SERVICES.....	11
GAIL BRENNAN ON 94.....	12
CD-ROM TECHNOLOGY.....	12
NEW JAZZ ALBUM RELEASES.....	15

Peter Brendlé In Australia

Peter Brendlé of the Australia Council-funded Oz Connection Bureau has returned for a short stay in Australia. He had meetings in Sydney on January 16, 1995 with a number of jazz artists interested in European tours.

Because of constraints on time and funds, Peter regrets that he has been unable to travel to other capital cities, so suggests that those who have missed him should watch for information that will be published in the Feb/Mar, 1995 edition of *JazzChord*. He will, however, be in Melbourne on January 27, 1995 for AUSMUSIC's "Exporting Australian Jazz" symposium at Montsalvat. Further enquiries to Eric Myers on telephone (02) 241 1349.

Peter has said that one of his main problems in promoting Australian musicians in Europe is the paucity of good promotional material, ie biographies, cassette/video compilations, in-depth press releases, and photographs. Musicians in Sydney are reminded that these resources can be organised through the jazz co-ordination office where desktop publishing facilities are available.

National Jazz Coordinator to Visit Japan

National Jazz Co-ordinator Eric Myers will visit Japan from February 6-14, 1995, as part of an Australian performing arts delegation to learn about the Japanese performing arts and entertainment market. Others in the five-person delegation, which is being funded by the International Cultural Relations Bureau (ICRB) of the Department of Foreign Affairs and Trade, are Trish Ludgate (International Co-ordinator, Musica Viva Australia); Marguerite Pepper (Director, Export Oz); David Gratton (Executive Producer, National Festival of Australian Theatre); and Barry Plews (Producer, Reckless Moments).

The delegation, which will be accompanied by up to ten other representatives of the Australian performing arts, will attend the first Australian Arts Management Seminar to be held in Japan. "It is not enough for us to simply say that Japan is too difficult or that Japan is different", writes Robert Gumley, Cultural Relations Advisor at the

Australian Embassy, Tokyo. "Different it most certainly is, and the level of competition as well as the way of doing business can make performing arts and entertainment promotion inordinately difficult but, for the successful who understand the market, the rewards can be great."

This project is part of the ICRB's three-year program *Arts exports to Japan: understanding the market-place*, which is designed to increase the awareness of Australian arts organisations of the strategies necessary for success in the Japanese market.

The overall objective of the project is 'To facilitate tours, festival participation, co-productions and exchanges, residences and workshops, software distribution, and organisational and artistic linkages.'

The project's aims are: A/ To provide participants with an overview of the Japanese performing arts industry. B/ To give participants an understanding of the decision-making process in the Japanese industry and the importance of personal communication. C/ To provide participants with a clear understanding of the role of the media in performing arts activity in Japan, including strategies for effectively managing media relationships with Japan. D/ To provide introductions to key figures in the Japanese performing arts industry who represent the major importers. E/ To provide an opportunity to attend the World Theatre Conference in Nagoya. F/ To allow time for participants to follow up on individual and organisational needs and opportunities in Japan, while providing high level assistance and support. G/ To provide participants with a cultural framework and structure for dealing effectively with contracts in the Japanese performing arts.

Eric Myers stresses that he will be particularly concerned to work on ways to get Australian jazz performers and their CDs into the Japanese jazz market. It is generally understood that jazz accounts for about 20-25% of albums sold in Japan, one of the largest jazz markets per capita in the world.

Australian jazz artists and/or their managers, and representatives of record companies with Australian jazz product, are welcome to contact Eric to discuss strategies that might be pursued to tap into this market. Further enquiries to telephone (02) 241 1349 or facsimile (02) 241 3083.

PAB News

* Peter Brendlé's Oz Connection Bureau has been granted \$78,000.00 per annum for 1995 and 1996. This is an 'earnback' grant, according to a spokesman for the Performing Arts Board (PAB). The funds will be used to establish and maintain a European agency for Australian jazz; and to increase opportunities for Australian jazz artists to perform in Europe. The primary focus will be on Australian jazz of a high quality, with an emphasis on contemporary Australian repertoire.

* Julie Warn, chair of the PAB, has announced that the PAB's funding structure

has been streamlined and simplified. The funding 'categories' under which support for arts activity is available will be broadened. No-one is officially aware of the changes, which will be announced during January, 1995 but *JazzChord* understands that henceforth there may be only three categories of funding: annual grants, performance projects, and development. Separate funding categories such as composer commissions, recording, individual development, etc are now a thing of the past. Ms Warn stresses in her circular letter of November 28, 1994 that support for all current activity will still be available. The first closing date in 1995 for all applications will be **May 15, 1995**.

Funding for 1995 by NSW Ministry for the Arts

The NSW Ministry for the Arts has funded the following jazz projects for 1995 activities:

- * Atmosphere Inc \$3,500 for concert costs;
- * Bellingen Jazz Festival \$1,000 for tutors' and artists' fees;
- * Jazz Action Society of NSW \$2,200 for original jazz composition project;
- * Jazz Co-ordination Association of NSW Inc \$23,065 for co-ordinator's salary and administration costs;
- * Jazz in the Highlands \$1,000 for 1995 festival;
- * Sydney Improvised Music Association Inc \$24,000 for musicians' fees;
- * Sydney Youth Jazz Ensemble \$4,500 for tutors' fees, specialist workshops, and orchestration and composition.
- * Kiama Jazz Club Inc \$3,000 for the 1995 Kiama Jazz Festival.

Other grants which have relevance for the jazz world are \$3,000 to Australysis Productions for musicians' fees (activities include jazz); \$252,355 to Musica Viva Australia (jazz is included in its regional touring and education programs); and \$15,000 to the Sydney Spring International Festival of New Music (which includes jazz in its program).

Gail Brennan Delivers Bell Jazz Lecture

The Second Annual Bell Jazz Lecture was presented by the writer and critic Gail Brennan on October 8, 1994 at Waverley Library. His topic was "Jazz Possibilities Realised and Denied". The lecture was in association with the Third Doubly Gifted Exhibition of paintings, drawings, sculpture, photographs, graphics and cards by well-known musicians such as Graeme Bell, Marie Wilson, Susan Gai Dowling, Doc Willis, and Bob Barnard.

The lecture was introduced by The Hon Peter Collins QC MP, NSW Minister for the Arts. "The Annual Bell Jazz Lecture has joined a growing list of public lectures on various aspects of the arts," said Mr Collins.

"We've got the Stuart Challender Memorial Lecture, the Lloyd Rees Memorial Lecture, and the Philip Parsons Lecture, to honour Australian performing artists, visual artists, academics and writers. It's an important development, I believe, in the cultural life of the state. The Bell Jazz Lecture is significant because it's not a memorial, but a tribute to a great musician who's still very much alive. Over the past 50 years Graeme Bell has made an outstanding contribution to jazz in Australia and throughout the world. He's an outstanding pianist, bandleader and composer; he's one of the cornerstones on which the history of Australian music is being built.

"Music transcends racial, cultural, geographic, political and physical barriers. You do not have to see musicians... to find yourself transported or entertained by music. Jazz is one of the most exciting music forms and certainly one of the most difficult to categorise. Everyone on earth seems to have a different opinion. These range from 'cerebral high art' to 'popular lowbrow' with all shades in between.

"Jazz has the extraordinary ability to mean something to everyone. Like it or not, it can mean as much, or as little as you like. Music, of course, is a living art form which promotes a great sense of community and the desire to participate. The listener becomes part of the process - hears, feels and understands, at one with those around him. Jazz music is certainly food for the mind, the soul and the body.

"These days there is an enormous amount of activity inspired by jazz in Australia. The Bell Jazz Lecture and the Doubly Gifted Exhibition are perfect examples of this development. The arrival of jazz on the world stage quite some time ago heralded tremendous change. The ears of the world shifted, and a new age was born. Jazz is music which is in a constant state of change. This fluidity, adaptability and need for social interaction make jazz an ideal art form for contemporary Australia."

Gail Brennan, in his lecture, said that "a negative application of the idea of a golden age, from within jazz culture and from without, has inhibited and stunted many of the musical and social possibilities presented by the tradition of jazz - to such a degree that I can only wonder how jazz, on a creative level, has been able to limp along at all, let alone deliver us the treasures of the current golden age."

"There is a kind of jazz buff, whom I tend to avoid," said Gail. "Time stopped for him decades ago. Nothing I say will have any effect... My appeal is that you live in all time: the past, the present and the speculative future. That's the golden age, and we are in it."

The Third Annual Bell Jazz Lecture will be given in 1995 by the jazz performer and teacher Judy Bailey. Gail Brennan's lecture has been published in booklet form and is for sale. Further enquiries regarding the lecture and the Exhibition may be directed to Jeannie McInnes, telephone (02) 631 1183.

Letters To The Editor

Jazz Co-ordination in Victoria simply farcical

Sir,

I was interested to read your lengthy editorial in *JazzChord* (Sep/Oct, 1994) defending the Jazz Co-ordination program against suggestions that it might be dismantled, and the money better spent elsewhere. I am not really in a position to comment on the effectiveness of the Jazz Co-ordination programs in other states; but I have to say that the operation of the Jazz Co-ordination Association of Victoria (JCAV) in 1994 was simply farcical.

The \$20,000 allocated to the JCAV by the Australia Council was wasted, and I fear that another \$20,000 will be wasted if the program does continue in 1995.

At the AGM of the JCAV in December, 1994, the Co-ordinator Andrea Edwards admitted that she had been unable to achieve what she had wanted to, and said that the program as it stood was a waste of resources; when asked if she (as a newcomer to the jazz scene) had received expert and effective guidance from the Committee, she declined to answer, on the grounds that she didn't want to be negative about people.

The Chairman of the JCAV Sigmund Jorgensen, in his report, was able to claim precious few achievements, and none of any substance. The only good news in his report (eg. the success and growth of various jazz festivals around Victoria, the establishment of some new venues, the success of several applicants for Australia Council funding) actually had nothing to do with the JCAV.

When asked whether the Committee had directed the Co-ordinator to follow the program for which the Australia Council provided funding for 1994, he replied that they had not; when asked if they had negotiated with the Australia Council about changing the funded program, he said that they had not.

This amounts to a flagrant breach of the contract between the JCAV and the Australia Council. Despite what its critics (including several members of the JCAV committee, both outgoing and incoming) like to say about the Australia Council, it does not simply throw money around, it does hold its clients accountable. Before receiving a grant, you sign a contract saying what you intend to do with the money; afterwards, you file a report, saying what you actually did with the money.

In my opinion, the Australia Council would be well within its rights to cancel funding for the JCAV in 1995 (and even call for the refunding of any unspent portion of the 1994 grant). No doubt, the conspiracy theorists on the JCAV Committee will be outraged if this happens. But if it does, the responsibility will rest solely with them.

Adrian Jackson
Blackburn, Vic

Lisa Parrott a clear winner at Wangaratta

Sir,

I heard eight of the contestants, including the three finalists, at the National Jazz Saxophone Awards at Wangaratta.

It is interesting hearing young musicians showing their complete musical vocabulary in the space of three tunes. It is even more interesting hearing one who has actually found a personal "voice" on the instrument. On this basis Lisa Parrott was a clear winner in my view.

An aspect of the competition that did disturb was that it appeared to me that the Melbourne contestants were given a more sympathetic backing by the young rhythm section - the drummer in particular. It's easy to imagine how this could have happened, and I am not criticising the rhythm section for this. In the future, however, I think it would be preferable if some older pros were given the backing job.

I am not sure why all the judges, other than the chairman, should be saxophone players. As they are being judged on their ability as jazz musicians, would it not be best for them to be judged by their peers, as a group, rather than mainly fellow saxophonists - some of whom may have been their teachers?

Chris Welsh
Albury, NSW

ROWAN FOTHERINGHAM



Lisa Parrott: one who has actually found a personal 'voice' on the saxophone...

Congratulations to Julien, not sour grapes

Sir,

The "jazz industry" in this country is small and difficult to navigate, even for experienced players. There is no room for narrowmindedness and bad sportsmanship.

Julien Wilson, winner of the 1994 Wangaratta Festival National Saxophone Awards, is an unknown talent who got up and beat the "golden boys".

Let's give him congratulations, not sour grapes, and get on with the business of supporting and encouraging every musician who has the courage to stand up and be heard.

Tony Hicks
Melbourne, Vic

Julien Wilson gave the outstanding performance on the day

Sir,

I refer to your item in 'DisChords' (*JazzChord*, Sep/Oct, 1994) regarding the National Jazz Saxophone Awards at last year's Wangaratta Festival of Jazz. I don't know how much real controversy there has been over the results, or whether your item was meant to stir a bit more up, or was even meant to be taken light-heartedly.

But just in case any of your readers might take it seriously, I would like to refute any suggestion that the judges for this competition (who, since 1990, have included some of Australia's most respected jazz artists, as well as some eminent visitors from overseas) have ever made their decisions on any extra-musical grounds, let alone one so trivial as whether the entrants come from Sydney or Melbourne.

Of course, the judges' decisions - which ten entrants are invited to perform at Wangaratta, which three will make the final round, which one will receive the first prize - cannot be shown to be right, nor wrong. It boils down to a matter of opinion, as to whether one player on the day displays more facility than another, or more originality, or swings harder, or expresses more feeling in his or her playing.

But those who are advancing theories as to why Julien Wilson won First Prize at the 1994 Awards really should have offered the possibility that a majority of judges felt that Julien gave the outstanding performance on the day. To exclude this possibility constitutes an unwarranted attack on Julien Wilson, and on the integrity of every member of the judging panel.

Adrian Jackson
Artistic Director, Wangaratta Festival of
Jazz
Blackburn, Vic

[Eric Myers writes: In general, my editorial policy is to encourage lively debate about the arts. In the case of the National Jazz Saxophone Awards in particular, I did not create the controversy; I merely reported on its existence. Controversy exists when a reasonable number of people are disputing something, and offering a range of explanations for it. Some correspondents who have written to JazzChord appear to be wanting to shoot the messenger. JazzChord has received a greater number of letters about the Saxophone Awards than any other matter for some time, which

indicates that there is substantial interest in the jazz world in this matter. Unfortunately we don't have the space to publish all the letters we've received. In the last *JazzChord*, in no way did I intend to reflect on the integrity of the distinguished judges who made the selection, and my apologies are offered to anyone who felt offended by my comments. I have no doubt that the judges did their job honestly and diligently. Still, to borrow a point made by Bruce Johnson in the last *JazzChord*, "if [people] are doing their job conscientiously, they should welcome debate and accountability". No-one has yet answered one legitimate question in all of this. If a number of the judges have been, in the past, the winner's teacher, at what point does the bond which develops between teacher and student cease to operate when the same teacher must judge the student's performance in the context of a competition? I'm told that there are guidelines regarding conflict of interest operating in the judging process. If this is so, they should be published. There would be less mystique about this if the chair of the panel could state why a conflict of interest did not exist. Meanwhile, my sincere congratulations to Julien Wilson for winning the award; from the music that has been broadcast so far on Jim McLeod's Jazz-track featuring his playing, Julien is obviously an outstanding young musician with enormous potential. His success at Wangaratta cannot be taken away from him.]

Bring back Midsummer Jazz in 1996

Sir,

We wish to lodge our strongest objection to the deletion of the concert Midsummer Jazz from the Sydney Festival, usually held in The Domain in January.

It would appear that this popular concert, held in the peak of the holiday season, in conjunction with the festival and played to a capacity crowd, which was well sponsored, has been left to smaller venues such as pubs and restaurants. We cannot believe that such a well-attended event, for the enjoyment of young and old, has been discarded after such a long tradition.

The organisers of this festival obviously did not give much consideration to the immense popularity of this event. It must not be assumed that the Manly Jazz Festival held over the October long weekend is now good enough as a substitute for the patrons of what was this very popular event in The Domain.

The Sydney Committee should reconsider its priorities for 1996 and be more in tune with the wishes of the people of Sydney, interstate and overseas visitors, so as not to embarrass a great city with smaller offerings that obviously will not be able to handle anything like the crowd that attended the Domain function.

It is noted that three other concerts have been scheduled for The Domain in January, 1995 when previously one concert was held every weekend in January. People should write and complain most vigorously to the

Sydney Committee members who purport to be looking after our interests. Complain in the strongest terms, so that these complaints will echo through to next year when, hopefully, a new and revitalised committee will consider jazz enthusiasts, and not simply allocate funding to other areas, or further defer any suggestions of a Midsummer Jazz in 1996.

It is understood that it was not simply a matter of funding of this particular event, but not enough overall that was the main problem.

Make your voices heard now! Return Midsummer Jazz for 1996!

G Roe
Ultimo, NSW

[Editor's Note: This letter came to *JazzChord* over the names also of A Baxter, S Newall, B Sanoi, C Rowlands, G Roels, D Zammit, H Townsend, G Brown, T Randway, L Kinsey, E Edwards, J Carpenter, M Brands, F Danksson. Please note that on Saturday, January 28, 1995 an event called Midsummer Jazz On The Harbour will take place, as part of Darling Harbour's Light Fantastic Summer Festival. For further information on this event, see below page 14.]

The best teachers are those who practise what they preach

Sir,

After reading Geoff Ogden's letter (*JazzChord*, Sep/Oct, 1994) I would have to agree with him that "a good performer does not necessarily make a good teacher". After 12 years in education and 25 years experience in music, however, I believe it is even more obvious that people with the "right piece of paper" do not necessarily make good teachers either.

The arts have always posed problems for those in the education systems. I was shocked to hear that one year there was a dilemma in the Education Department when two "A" Grade students in Drum Kit fronted for final assessment but because of the percentage pass rate one had to be failed. After much debate and quite heated discussion it was decided by the powers-that-be that since there was an overabundance of pianists that year they would fail one of them to satisfy the quotas.

Although I applaud the ever-increasing number of specialist diplomas and degrees being offered all over the country, I worry that it is yet one more example of "outsiders" trying to pigeon-hole the arts, to legitimise and justify their existence as part of the education programs. Politicians, poets and pedagogues have been trying for thousands of years to justify the arts. The best teachers certainly are those who practise what they preach, who guide by example as well as a firm understanding of the basics of their crafts, who inspire and bring out the best in their students.

Peter Hannah
Spotswood, Vic

Australia has followed Miles Davis's management techniques

Sir,

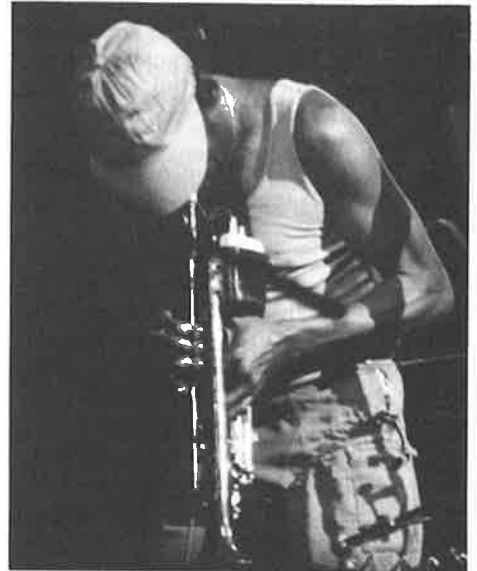
I noted with interest your report (*JazzChord*, 19, May/June, 1994) regarding BMW's Research and Development team basing their management techniques on the example of Miles Davis's approach to bandleading.

I am happy to report that Australia is way ahead of Europe in this regard. I refer your readers to an anecdote regarding Miles in Ross Russell's book *Bird Lives*: "One of his favourite ploys was to shake hands with an old colleague, apply an agonizing grip, and, as the other writhed in his grip, hiss, "I never liked you". [319]

Having spent a number of years in the Victorian State Public Service, I can confirm that an approach based on this example has been practised for some time!

Rohan Parkes
St Kilda, Vic

MARGARET SULLIVAN



Miles Davis: applying an agonizing grip to old colleagues...

Jazz Directory needed in Germany

Sir,

I was most impressed with the *Australian Jazz Directory* and the *JazzChord* magazine. It would be great to see such a directory here in Germany as a comprehensive guide to the important contacts in jazz in this country is still lacking.

Thomas Proff
PROFFessional Promotion
Bremen, Germany

Helluva lot of information in JazzChord

Sir,

I read every word of the three *JazzChord* newsletters you gave me when I visited Sydney recently. I thoroughly enjoyed them, and got a helluva lot of information from them.

Bryce Rohde
California, USA

Jazz Co-ordination & Performance

by Eric Myers

This article has been written to debate the proposition that jazz co-ordination eats up funds that would be better spent on performance. "Tell me one performance that has come about through jazz co-ordination", a leading figure in the jazz world recently asked. He spoke of jazz co-ordination as if it had nothing to do with performance. When I hear such talk I'm flabbergasted.

Still, those who believe that jazz co-ordination is a valuable and cost-effective way of delivering Government assistance to jazz have to concede that some people find it difficult to see the connection between performance and an infrastructure like jazz co-ordination. It often is an abstract one. Jazz co-ordinators work behind the scenes, and it's not obvious from a performance who is behind the scenes. Some research is required to make the connection. But, it is relatively easy to substantiate that jazz co-ordination leads to performances.

For example, from the co-ordination program operating out of Sydney:

1/ Assistance to numerous musicians applying to arts funding authorities for subsidies to tour, to record, to stage a series of performances, to commission compositions, etc. When the applications are successful, these activities result in performances, and many hundreds have come about in this way, since the advent of the program in NSW. Consider the following instance of jazz co-ordination:

In 1986 I encouraged Dale Barlow, following his return to Australia from overseas, to apply to the Australia Council under International Touring for the quartet The Wizards of Oz to tour Europe. There was a larger objective involved than just securing performances for the Wizards. The then Music Board of the Australia Council was getting virtually no applications from jazz ensembles under the International Touring program, because it was widely considered impossible for a group to confirm its itinerary by the Board's required closing date; by that date, most European festivals were simply not making final decisions on their programs.

Away into this funding program was needed, so I suggested an experimental strategy: Dale should apply on the basis of a *proposed* itinerary, devised from our knowledge - gleaned from previous tours organised by Musica Viva (eg Pyramid, The Benders) - of festivals and venues most likely to book the quartet. If the application was funded, then we would do our best, with the assistance of Musica Viva, to make the tour a reality when the European festivals were actually booking their artists. The strategy was successful. A grant of \$15,140.00 was awarded in 1986, and the tour took place in 1988. It wasn't easy to get the performances, but they were eventually secured. So, performance opportunities in Europe were created for Dale, Paul Grabowsky, Lloyd Swanton and Tony Buck, (and indirectly for other ensembles



The Wizards of Oz: Their 1998 European tour came about through jazz co-ordination...

who later used use the same strategy).

2/ The formation in 1984 of the contemporary jazz organisation SIMA, which was an initiative of the NSW jazz co-ordination program. This initiative institutionalised performances of contemporary jazz in Sydney, and has led to many hundreds of performances entrepreneurship by SIMA over the last ten years.

3/ Lobbying the Sydney Festival to establish Midsummer Jazz as an annual event in The Domain, which commenced in 1985. This led to performances by many jazz groups over ten years from 1985-1994.

4/ The Australian Jazz Orchestra (AJO), which was funded by the Australian Bicentennial Authority to perform in 1988. What was achieved here could only have come about by virtue of the National Jazz Co-ordination program. My objective was to create something worthwhile out of what might have been a lost opportunity. Firstly, a group of people, including the promoter Peter Brendlé, were mobilised to ensure that the Bicentennial Authority actually had a major jazz project. Until our initiative no major jazz project was planned for the Bicentennial arts program (despite massive expenditure on other musical and art forms).

Once the existence of the project was ensured I used whatever influence I had to: a/ ensure that the selection of the players was on the basis of musical excellence, and not on the whims of one musician only; b/ ensure that the group - an Australian, rather than a Sydney, orchestra - included a Melbourne contingent; c/ ensure that the emphasis in the band's repertoire was on Australian composition. This project - one of the richest in Australian jazz, with a turnover of \$250,000.00 - was administered by the Jazz Co-ordination Association of NSW. The end-

result of these initiatives was a great number of performances by the AJO in 1988, on two tours of Australia, and one tour of the USA.

5/ Organisation of a three-weeks tour of Russia by The Engine Room in 1989, which I accompanied at the invitation of the Russian Jazz Federation. Contacts which were made on that trip led to other tours of Russia in the following years, eg The Last Straw (1990), Lewis & Young (1990), Clarion Fracture Zone (1992) and Mark Isaacs (1994).

6/ Performances in Indonesia in early 1993 by Dale Barlow, Tony Buck and Steve Elphick in the company of various Indonesian musicians including Indra Lesmana (documented in *JazzChord*, 11, Jan/Feb, 1994).

7/ If these examples of performance resulting from jazz co-ordination, drawn from random, are too far in the past to impress the cynical, how about a more current activity? If the Red Onion Jazz Band goes to Argentina and other Latin American countries in 1995 as a result of a recent approach to Justin Macdonnell Promotions, will this not lead to performances? Furthermore, as has happened in the past, a tour by the Red Onions may well lead to tours by other groups following in their footsteps.

All these things have happened through the jazz co-ordination program operating out of Sydney, even though the program is not primarily about seeking performances. In the future, performance might be a much higher priority in the jazz co-ordination programs. If that is the case, then how much more might be achieved in this area?

It is often far more beneficial to the scene if jazz co-ordinators, rather than individual musicians, have control over access to performance. History shows that, if individual musicians break new ground in performance, there is no guarantee that other musicians will have access to those opportunities; jazz co-ordinators, if they break new ground in performance, seek to spread those opportunities to ensembles of excellence which have previously been denied such opportunities.

As an example of this, see the list of overseas tours published in *JazzChord*, 13, May/ Jun, 1993, which have come about through co-operation between Musica Viva and the national jazz co-ordination program. Groups listed there include Bob Barnard Jazz Band (NSW), Four On The Floor (WA), Paul Grabowsky Music (Vic, tour not taken up), The Last Straw (NSW), Chris Ludowyk's Society Syncopators (Vic), The Engine Room (NSW), Dale Barlow Quartet (NSW, tour not taken up), Marie Wilson Quartet (NSW), Keith Hounslow's Jazzmakers (NSW), Clarion Fracture Zone (NSW), Paul Furniss Trio (NSW), Onaje (Vic), Helen Matthews Quartet (WA), and Graeme Norris Quartet (NSW). When these groups ventured overseas, did they not perform?

To those who cannot see the connection between jazz co-ordination and performance, I ask 'what's the problem?' I'd be grateful if they could look at the evidence, which speaks for itself.

Members of the group DIG recently took out the Australasian Performing Right Association (APRA) Music Award for Jazz Composition of the Year, for their composition *The Favourite*, which is featured on their best-selling album *Deeper*. The composers were Scott Saunders, James Robertson, Timothy Rollinson, Alexander Hewetson, and Terepai Richmond. Their composition *Reinvent Yourself* was also a nomination for the award.

The other three nominations for the award in 1994 were Colin Snape and Al Bare for their composition *Can't Say*; John Foreman for *Melon*; and Paul Baker for *Sweet And Hot*. The previous winners of this award have been:

- * 1993: Vince Jones, for *Hindered On His Way To Heaven*;
- * 1992: Tommy Emmanuel, for *Stevie's Blues*;

* 1991: Roger Frampton, for *And Zen Monk*: In previous years, the award was styled Most Performed Jazz Work, and the winners were:

- * 1990: Paul Grabowsky & Yuri Worontschak, for *Tonite I'm Alive With You*;
- * 1989: James Morrison & John Morrison, for *Saturday Sailing*;
- * 1988: Paul Grabowsky, for *Disappearing Shoreline*;
- * 1987: John Sangster, for *Willow Tree*;
- * 1986: Vince Jones, for *Blue*;
- * 1985: Vince Jones, for *For All Colours*;
- * 1984: Judy Bailey, for *One Moment*.

The APRA Music Awards were inaugurated in 1982, originally without an award for jazz composition. The award for Jazz Composition Of The Year was established in 1984 following lobbying organised by National Jazz Co-ordinator Eric Myers.

New Annual Competition for Australian Big Bands

The Monterey Jazz Festival in association with the Darling Harbour Authority and World Projects has announced the launch of the Australia to Monterey Jazz Competition. Open in 1995 to any Australian big band, first prize is an invitation to perform at the prestigious Monterey Jazz Festival in September, 1996. This includes a \$10,000 grant towards the travel costs of the tour organised by World Projects. Similar tours, although self-funded, were undertaken by the Sydney Grammar School Big Band in 1993 and The Brass Machine in 1994.

There will also be opportunities for the winning big band to meet and jam with great US jazz musicians on their home ground, take part in workshops and tour California.

Big bands throughout Australia are invited to audition for the ten available places. Closing date for receipt of applications is **March 30, 1995** with selection announced May 1, 1995.

The programme will be as follows:

June 28, 1995: Ten finalists will compete at Chatswood High School in Sydney.

June 29: Jazz clinics at the school, followed by the Pacific Rim Jazz Concert at Sydney Town Hall at 7.30 pm, featuring from the USA the Monterey Jazz Festival High School All-Star Big Band with Bill Berry (cornet/trumpet) and from Japan Eiji Kitamura on clarinet. On this night the three finalists will be announced.

June 30: Workshops and jam sessions at Chatswood High School.

July 1: The runner-up bands perform at Darling Harbour.

July 2: At midday the finalists play off at Darling Harbour, followed by the Pacific Rim Jazz Summit featuring US vocalist Margie Baker, Monterey County All-Star High School Big Band directed by Bill Berry, Japan's Eiji Kitamura on clarinet, plus leading Australian guest artists. The announcement of the winner of the Australia to Monterey Competition will be made at 4 pm.

Bandleaders wishing to apply should write for application forms to: Gavin Staines, PO Box 200, Willoughby NSW 2068. Further information on this project can also be provided by Penny Drake-Brockman of World Projects, tel (02) 310 2125, fax (02) 310 2109.

A Response to Bruce Johnson

by Gail Brennan

[Editor's Note: Bruce Johnson began this debate with his piece "The Myth Of The Cutting Edge", published in *JazzChord*, 19, May/June, 1994. Gail Brennan responded in *JazzChord*, 20, Jul/Aug, 1994 with his piece "A Defence Of The Avant-Garde". In 21, the Sep/Oct, 1994 edition, Bruce wrote "A Response To Gail Brennan". The following short response from Gail closes this debate, unless someone else wishes to take part.]

A new picture emerges. Hitherto, Bruce had shown us only one piece in a campaign he has mounted in various high culture pamphlets.

Eric Myers may recall that when he heard Bernie McGann for the first time at the Seymour Centre, he said, "I'd heard he was avant-garde, but he's actually very melodic." That he was avant-garde and difficult was a widespread assumption and a frequent put-down. I have heard venue owners say that they would not book the musicians I mentioned because they were "too avant-garde." A prominent rock critic expressed disbelief when I said Ornette Coleman was very rhythmic and melodic. "But isn't he avant-garde?" A musician I greatly admire was surprised I liked his record. He thought I was "into the avant-garde."

Others have asked why I write about the avant-garde. Those names are mentioned. A journalist is now preparing an article on the future of jazz. On his record and the questions he is asking, I fear an attack on organisations like SIMA, which are widely assumed to support the avant-garde. One of his interviewees described projects such as those Bruce Johnson mounts (a one-man avant-garde industry!) as pretentious, or in fact a wank. I find them mysterious

too, but object to such generalisations. I still maintain that it is as divisive to deride some unidentified avant-garde as it is to object to this derision. Conjure the furor if I made derisive generalisations about traditional jazz.

I don't know what constitutes a real or imagined avant-garde. Contrary to rumour, I'm not really interested and probably would not understand if I was told. I only know that many musicians I love - including Coleman, Boulez, Stockhausen and Coltrane - have been very definitely categorised as avant-garde. Therefore, I defend the avant-garde when it is attacked. I know nothing about Greek myths or *Cosmopolitan*, so that point goes by me. Nevertheless, I did concede that someone out there might be imitating a notion of the avant-garde that exists only in the minds of arts bureaucrats. I did not know they had described this notion in print.

When I say it is natural to borrow technological terms, I mean it in the everyday sense that it is natural enough to name a song after a city, or your own street or a Ford V8, or to pick up a ten dollar note if you see one on the footpath, or to call your music techno punk or industrial funk or whatever. Bruce's is a stricter and deeper usage. It doesn't convince me that terms borrowed from technology automatically mean what Bruce assumes they mean. Technology has never been so omnipresent as now. It would be odd if we didn't borrow its terms. I was asked for a brief reply. We now know the identity of some of the people to whom Bruce is not referring. That's a start. It could be that none of the pretentious people he is talking about actually exist - a concept that could well be justified with a reference to Greek myth.

THIS EDITION OF JAZZCHORD

Please note that this edition of *JazzChord*, Summer 1994/95, covers the three-months period November/December 1994 & January 1995. The next edition will be Feb/Mar, 1995 for which the deadline is **Tuesday, February 28, 1995**. *JazzChord* will then continue with a normal bi-monthly schedule: Apr/May, 1995; Jun/Jul, 1995, etc.

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. In the last edition of *JazzChord* (21, Sep/Oct, 1994) tours by the Hot Gossip Jazz Band, The Catholics, Ten Part Invention and Mark Isaacs were documented. *JazzChord* continues with the following short reports, giving basic information about a number of international tours that took place during 1994:

1. Zenith New Orleans Jazz Band: Tour to Japan & UK, August 1994

The Zenith New Orleans Jazz Band stopped over for a performance in Tokyo, Japan, on August 1, 1994, on the way to the UK. On August 4, they performed at the Nottingham Rhythm Club where their music was reviewed as "jazz as it is meant to be played!" This was a sentimental gig for clarinetist Nick Polites, who last performed there 30 years ago. Other musicians included Tom Wood (piano); John Edser (trombone/vocals); Harry Ceulen (drums); John McClure (double bass/sousaphone); Dave Ferrier (trumpet); and Ashley Keating (banjo).

At the Edinburgh International Jazz Festival the New Zenith did four performances, including a colourful three-hour long mardi gras parade and a performance at the Grassmarkets, along with a dozen traditional and mainstream bands. They also performed at the opening ceremony at the council chambers; were part of the Sunday concert *Jazz In The Gardens*; and were on the same bill as the British musicians Monty Sunshine and Chris Barber. After the opening weekend the band hit the Edinburgh 'pub trail' where, between August 8-12, they played three gigs a day.

August 13 and 14 saw the band in Brecon, Wales, a small town of 40,000 people which draws some 100,000 people to the annual festival. Their performance at one of the main venues, the Castle Hotel, saw people turned away and others watching the performance on closed circuit television.

2. Dale Barlow's Wizards of Oz: European Tour, July-August, 1994

This quintet led by the Sydney saxophonist Dale Barlow toured from July 1-30, 1994, in Holland, Germany and Finland, doing some 15 performances, before Dale went on for a week as a solo artist to Ronnie Scott's club in London, August 1-7.

The tour was assisted by a grant of \$10,400.00 from the Performing Arts Board of the Australia Council, and also \$1,000.00 provided by the Department of Foreign Affairs (to cover airfares to Finland).

Other than Dale, the group included Carl Orr (guitar) and Janawirri Yipparka (didjeridu) who travelled from Australia. The three musicians met up in Europe with two expatriate Australians living in Amsterdam,

ROMAN CERNY



Dale Barlow: hoping to take the *Wizards of Oz* quintet back to Europe in mid-1995...

Tony Buck (drums) and Joe Williamson (bass).

"I've always had a vision of creating a unique blend of contemporary urban jazz with indigenous Australian roots that would satisfy the harmonic and rhythmic scope of the trained jazz improviser", says Dale. "After investigating the melodic and rhythmic heritage of indigenous Australian music, and exploring the possibilities contained within the deep, rich texture of the didjeridu, I set about composing a repertoire that I hoped would be fresh and exciting for European jazz audiences.

"We had very good billing at the festivals, and most of the clubs were well-attended despite the present line-up being unknown. The venues varied a lot, from jazz clubs to concert halls and outdoor stages. We were invited back to many of the places we played at. We were overwhelmed by the enthusiastic response from the European audiences, and by the amount of praise we received from the critics."

Dale Barlow is hoping to build on the goodwill established by this tour, and take a similar group back to Europe in mid-1995.

3. Clarion Fracture Zone: European Tour, Sept-Oct, 1994

This tour took place from September 11-October 8, 1994, and was supported by a grant of \$19,058.00 from the Performing Arts Board of the Australia Council. It included some 16 performances at festivals and venues in Denmark, Germany, Switzerland, Belgium and the United Kingdom.

Clarion Fracture Zone included Sandy Evans (tenor & soprano saxophones); Tony Gorman (saxophones & clarinet); Alister Spence (piano & keyboards); Lloyd Swanton (double bass); and Toby Hall (drums).

The band was delighted at the positive reviews it received. The German critic Arnie

Schumacher described Clarion in *Weser Kurier* (the Bremen & Lower Saxony Daily) on 16/9/94 as "a band of fascinating contrasts, whose special perspectives are an enrichment to the international jazz scene."

In Derby, England they performed at Pymms, where their gig was selected 'pick of the week' by John Fordham in *The Guardian*, 24/9/94. Fordham described Clarion as "a truly contemporary band sensitively mixing acoustic playing and electronic sampling to produce a confection of influences that sound as if they were meant to belong together rather than just thrown in a blender and spun." Clarion also performed at Australia House in London, and concluded their tour with a performance at the Leverkusen Jazztage, Germany.

4. Linda Cable Band, Ronnie Scott's Club, UK, September, 1994

The Melbourne vocalist Linda Cable and her band appeared for a week at Ronnie Scott's Club, London, from September 19-24, 1994. The band included Jim Kelly (guitar), Ben Robertson (acoustic bass) and David Jones (drums). The pianist Tony Gould was ill and withdrew from the visit, to be replaced by the London pianist Simon Purcell.

The engagement was secured by Linda herself, and the trip privately funded.

Linda's band shared the bill with an American band led by José Neto (vocals & guitar), who played what Linda describes as "music reminiscent of Jimi Hendrix's style of music in a 90s fashion". "It was an eye-opener to realize that this famous jazz club survives not only on traditional jazz, but funk/fusion", says Linda. "This was probably responsible for the fact that we played to full houses."

"Ronnie Scott said he particularly liked my original compositions which was very encouraging, and he extended an open invitation to work there again if I go back over to London... The Londoners made us feel very welcome, and it was a pleasure to perform in such a well-run club".

HOWARD BIRNSTEHL



Linda Cable: an open invitation to perform at Ronnie Scott's if she returns to London ...

News From The Tas Jazz Co-ordinator

Steve Robertson writes: The recent 50th anniversary Sydney-Hobart yacht race has provided the impetus for a burst of jazz activity in Hobart. Working with city officials, I've been involved in a program of daily concerts that included youthful big band Legs and Brass, acid groups South Street and the newly-formed Acid Factory, Jazz With Attitude, Kaye Payne and A Touch of Class, and Billy Whitton and the Jive Cats. With some 200,000 people visiting the dockside area during the week, we saw this as an ideal way to spotlight the quality and extent of jazz in southern Tasmania today.

Traditional band Clem Meehan and the Dixieland Express will be a headliner at Jazz on the Bellerive Foreshore, an annual event in February. Sharing the bill will be South Street and their tribute to Miles Davis. As well, Bellerive will see a first in March, a jazz concert in the historic Bluff Battery, built in 1880 to repel a feared Russian naval attack. Reedmen Deryck Trahair and Fred Bradshaw will front a big band in the shadow of huge cannons and sandstone fortifications. I've helped with arrangements for both events.

Also in March, Fred, along with Brian Parkinson (bass), Dave Tumney (guitar) and Melinda Risby (vocals) will appear at the King Island Festival and will conduct clinics. This is believed to be the first time a jazz group of significance has ever played on the island. Their trip is being made possible by a grant I applied for from Arts Tasmania, which has also agreed to assist in the creation of a master tape of Fred Bradshaw compositions.

Veteran vibes player Jack Duffy and his vocalist wife June recently won the Launceston Jazz Club's raffle, a prize for which was a return airfare for two to King Island. They've decided to go during the festival and will perform, too.

In the north, Launceston Jazz Club's recent outdoors Tasmania Day concert was an enormous success, bringing together bands from all over the state. And in St Helens, planning is now well underway for the 11th Suncoast Jazz Festival, with Sydney star Tom Baker indicating he'd like to return.

The reception for Ian Pearce's all-original composition CD (and cassette) has been excellent. I've assisted with publicity and Robert Cox and I have frequently used it on our radio show "Contrasts in Classic Jazz". Robert recently announced he'll leave the show in April after 10 years. I'll continue on air and will seek out a new co-host. The show plays a major role in broadcasting news of jazz activities in Tasmania and introducing new Australian (as well as classic jazz) releases to listeners.

With the exhibition of colour photographs of Tasmanian jazz musicians already a reality, my next photo project is a black and white photo show which would include historic shots of important figures in the development of Tasmanian jazz. Soon I'll be

contacting veterans, players and enthusiasts throughout the state, looking for old negatives that can be printed and used. The idea is to raise the profile of jazz amongst the populace in general by exhibiting these photo collections in places where a wide variety of people will see them.

Steve Robertson

News From The WA Jazz Co-ordinator

Rachel Robins writes: Funding received by the WA Dept for the Arts to market Jazzline has been implemented. Display ads are now appearing monthly in the *West Australian* newspaper's *Review Gtg Guide* section, fortnightly in *X Press* magazine and weekly in 'What's on this week' in Perth, Fremantle and the Sunset Coast.

Figures released by Telecom show yet again a marked jump in the use of Jazzline by the general public, reaching 339 calls in August.

An application for \$2,500 submitted to Healthway to assist with funding for the 1995 concert series "Jazz On A Summer's Day" on behalf of the Jazz Co-ordination Association of WA has been approved. A further application to the Lotteries Commission for additional funding is pending.

The jazz co-ordination program has purchased a facsimile machine as a result of the grant awarded by the Lotteries Commission. The new fax number now for the Jazz Co-ordination Association of WA is the same as the phone number (09) 439 1504. A computer is next on the shopping list.

I accepted an invitation to attend a seminar at the WA Department for the Arts with guest speaker David Mountrey, Director of Arts About Manchester, a marketing resource centre. The thrust of the seminar was in the area of marketing consortia and marketing practices within the local arts community.

Following on from this a Performing Arts Focus Group was formed to brainstorm the possibilities of a co-ordinated marketing strategy across artforms. Initiatives established by the Jazz Co-ordination management committee for the marketing of WA jazz through Jazzline met with approval by the group as an appropriate strategy.

Congratulations to the Jazz Divas for presenting an excellent concert 'Celebrating the true spirit of Christmas' at the Quarry Amphitheatre on December 17, 1994. Sponsored by Healthway promoting its 'Respect Yourself Drink Safe' policy the Jazz Divas (Helen Matthews, Sue Bluck, Jenny Wrenn, Annie Neil, June Smith and Kerry Byrom-Carter) played under the stars to an enthusiastic audience. They were accompanied by Gary Ridge (percussion), John Pinn (guitar), Ric Eastman (drums), Marcus Dengate (bass) and Mike Nelson & Dennis Follington (keyboards). The concert was a sellout.

The WA Music Industry Awards took place at His Majesty's Theatre on November 23, 1994. Congratulations to Helen Matthews who won the Jazz Artist Of The Year award

presented by the Perth Jazz Society. Congratulations also to Jordan Murray for winning the Medibank Private Arts Award as part of the Young Achievers Awards.

Rachel Robins

News From The SA Jazz Co-ordinator

Margaret Suiker writes: Our final Dept for the Arts & Cultural Development concert for 1994 was 'Jazz Originals', an evening of original jazz compositions played by Adelaide's leading musicians, including Liz Geyer (trumpet), Schmoie (tenor sax), Frank Disario (bass), David McEvoy (keyboards) and Simon Rigby (drums). There were many first-class entries, with the winner being the pianist Mark Ferguson for his compositions *Waiting For Dand Ode To André*.

I am pleased that the SA Jazz Co-ordination Scheme will receive additional funding for 1995. Foundation South Australia has offered to sponsor the concerts in 1995, with the Department for the Arts & Cultural Development still funding the administrative side of the concert program. Foundation SA will actually cover the deficit of the concerts, while the Dept for the Arts funds the jazz co-ordinator salary plus some administration. Thus, for the first time in SA history, we have four-days-a-week for jazz co-ordination. We look forward to 1995 being a very special year.

The 12 concerts listed for 1995 are: The Leslie Millar Quartet; Pieces (with Sandy Klose on bass); Supersax; Big Band Theme Concert; Jazz Originals; Celebrate The Drummers; Singers' Night; Brass-o-matic; Tony Hobbs Quintet; State Of Shock (octet led by pianist Ted Nettelbeck); John Hoffman Feature Night (our special interstate concert); and Pro-Am (professional-amateur night, based on the principle of established players working with up-and-coming players).

In December, 1994 the University of Adelaide Big Band launched its first CD *Live At The Walkers Arms*. We are very proud of their efforts. On November 22, the South Australian Music Industry Awards (SAMIA) presented an award for Most Outstanding Contribution To Jazz, sponsored by the Jazz Action Society and the Jazz Co-ordination Scheme. The first recipient was Hal Hall, a pioneer of jazz in Adelaide in the 1970s. He started many jazz courses, and initiated the Uni of Adelaide Big Band, which he still leads and conducts. 1994 was the first year that jazz was represented at the SAMIA awards night. Speakers and presenters included Diana Laidlaw, SA Minister for the Arts.

In November I attended two sessions of 'Meet The Musos', a Continuing Education course held at the Uni. I talked about the services of my office, and gave out flyers; and informed people about pre-registration for a half-day workshop, to be held in 1995.

Margaret Suiker

OBITUARY

David Van Kriedt 1922-1994

The tenor saxophonist, composer, arranger and jazz educator David Van Kriedt died in Newcastle, NSW on September 29, 1994, a victim of prostate cancer. Born on June 19, 1922 in the USA and raised there, he settled in Australia in 1969 and, apart from some brief sojourns in his native country, spent the next 25 years in this country, playing intermittently and teaching extensively.

David, among other things, was instrumental in the establishment of the Jazz Studies Course at the Capricornia Institute of Advanced Education, where he taught in 1975/76. For some reason, he was never accepted by the Australian jazz establishment of the time and his considerable talents were never fully appreciated or utilised.

He first became involved in jazz in the late 30s, playing in dance bands in the Fillmore district of San Francisco, while he was studying with Bob Barfield, who was playing with the Lionel Hampton band at the time. A period of military service, in which he played in a number of military dance and show bands, led to his initial meetings with Dave Brubeck and Paul Desmond, who later became important figures in David's musical development.

In 1946 David was a student at Mills College in Oakland, California, where he came under the influence of the French composer Darius Milhaud, who was a resident at the college at the time. His studies with Milhaud instilled a profound understanding of fugue and counterpoint, which David was to explore extensively in his later work.

At this time he was reunited with Dave

Brubeck who was also a student of Milhaud. A co-operative band was formed by Van Kriedt and Brubeck (The Jazz Workshop Ensemble), which included such future luminaries as Paul Desmond, Dick Collins, Bill Smith and Cal Tjader. The band played first at campus concerts, then in 1948 began performing off-campus gigs under the title of the Dave Brubeck Octet in the San Francisco Bay area. Although the instrumentation was slightly different (no trombone or tuba), many of the group's voicings bore a remarkable similarity to those of the Miles Davis Nonet, which is enshrined in jazz history as the 'Birth of the Cool' band, and developed on the other side of the continent.

David was one of the leading arrangers for the Octet as well as contributing interesting originals such as *Prelude And Fugue On Bop Themes*, one of the first expositions of the fugue form in modern jazz. The latter piece, and others, so impressed Igor Stravinsky that he used David's work to demonstrate counterpoint while teaching at the University of California, Los Angeles, in 1951.

After a period when he lived in Europe, working with, among others, Kenny Clarke's Be Bop Minstrels (his works for this band were listed under the Best Record Of The Year by the influential *Metronome* magazine in 1948), David returned to the US where, in 1952, he was granted Mills College's Graduate Composer Award.

In 1955 he joined the Stan Kenton Orchestra, replacing Bill Holman, who had decided to give up playing to further his career as a composer and arranger. A further reunion with Dave Brubeck and Paul Desmond in 1956 resulted in what is probably his finest work on record, the Fantasy album *Reunion*, which was devoted entirely to his compositions and arrangements, and stands, nearly 40 years later, as a fresh sounding example of his composing and arranging skills.

A meeting with the Australian pianist Bryce Rohde was a catalyst in his decision to relocate to Australia, where he found an environment that suited him. He became almost invisible to the jazz listening public at large, yet reports indicated that he was working on a new series of Octet works at the time of his death. Maybe we will hear a performance of these works in the future.

Kevin Casey

[Editor's Note: Kevin Casey acknowledges as an invaluable source in preparing this obituary an article by the Queensland guitarist and teacher Phil Wright, "Tenor Man Down Under: A David Van Kriedt Retrospective", which was provided by Dave's widow Margot Van Kriedt.]



David Van Kriedt: almost invisible to the jazz listening public...

Short Takes

* Well-known Sydney jazz enthusiast Peter J F Newton has introduced the **Jazzdag's Bookshelf**, which deals by mail only, in new and fine used books on all jazz styles, gospel, blues, ragtime and swing. Services include purchase of collections, book searches, topical bibliographies and mail order lists. A \$5 subscription entitles you to ten lists of books a year. For further information regarding titles available and future stock titles, telephone Peter Newton on (02) 810 1133 or write to 2 Carieville St, Balmain NSW 2041.

* The **Jazz Broadcasting Association (JBA) Inc** held a fundraising Jazz Party on November 13, 1994, at the Waverton Bowling Club between 2-10 pm. Performers included Graeme Bell, Bob Barnard, the New Wolverines, Georgina de Leon, Ed Gaston, Ken Flannery, Bob Henderson and many others. Chairman Tony Buckley says that the function was "extremely successful". Proceeds went to the Society's broadcasting transmitter fund. The JBA is an aspirant broadcaster which currently has an application before the Australian Broadcasting Authority to broadcast on the FM band in Sydney. Enquiries regarding the Association can be addressed to the chairman Tony Buckley on telephone (02) 477 1616 (after hours), or write to PO Box 1181, North Sydney NSW 2060.

* The **Third Stream Foundation Inc**, based in Massachusetts, USA has written seeking funds to implement its goals and purposes. Third Stream originally combined two mainstreams, jazz and contemporary classical music, into a marriage which brought forth new musical creations that could not exist but for this synthesis: In recent decades the Third Stream concept has been extended to bring together not only classical music and jazz, but all manner of ethnic, folk and vernacular musical traditions. "The essential insight of the Third Stream perspective is that music is an aural art, which can be developed independent of musical notation", it is stated in a letter from two office-bearers of the Foundation, Gunther Schuller (President) and Ran Blake (board member). "The capacity to hear and conceive music by ear allows the creative imagination to embrace and appreciate the musical diversity of other countries and cultures, many of which do not use musical notation. It allows the imagination to create music in a more direct, spontaneous and individual way. The Third Stream thus encourages the coming together of the world's musical talents and streams to communicate and inform one another, to interact and cross-fertilize, and to form new streams of music synthesis. The Third Stream represents a global culturally diverse view of music, so necessary in our world today." The Third Stream Foundation Inc is at PO Box 1865, Brookline MA 02146, USA. Telephone (617) 868 8388.

Alliance Francaise de Sydney Centenary

The centenary of the Alliance Francaise de Sydney will be celebrated in 1995 with a series of cultural events. This will include an evening of French jazz at the Sydney Town Hall on March 4, 1995. The program will feature the quartet led by the pianist Laurent de Wilde, and the a capella vocal quintet Indigo.

Laurent de Wilde has recorded with many American musicians, including Jack De Johnette, Eddie Henderson, Vincent Herring, Lewis Nash, Joshua Redman and Billy Drummond. On the visit to Australia, he will be accompanied by Eric Barret (saxophones), Philippe Soirat (drums) and the US bassist Ira Coleman.

For the evening the Town Hall will be transformed into a jazz club. Further enquiries and bookings to Alliance Francaise de Sydney, 257 Clarence St, Sydney NSW 2000. Tel (02) 267 1755, fax (02) 283 2549.

Jazz Education Matters

* In the August, 1994 edition of the American magazine *Down Beat*, the bassist **Charlie Haden** had some perceptive things to say about jazz education. "Music teaches that you'll not be allowed to play music unless you're humble", he said. "It teaches about being in the moment you're in and that there's no yesterday or tomorrow, there's only right now. And in that moment you have to see your insignificance and unimportance to the rest of the universe before you can see your significance or importance. The secret of playing music in a powerful and beautiful way is to have humility...I tell young people it's especially important to strive to become a great human being, and if you work on that, then you'll be a great musician.... The whole purpose is to get people to go into the world and play their music. I talk about what happens spiritually when you play, not what happens technically. I talk about the spiritual connection to the creative process. A lot of people are eager to hear that because mostly they get the technical stuff."

* **Dr Ellen Rowe**, jazz pianist and composer, and director of Jazz Studies at the University of Connecticut, was artist in residence recently with the Perth Jazz Orchestra (PJO), from November 21-28, 1994. She was featured with the PJO in concert at the Wardle Room, Perth Concert Hall, on November 27.

* Ex-Sydney saxophonist **Paul Andrews** has surfaced in Armidale, NSW where, in 1994, he was appointed to the staff of the Music Department of the University of New England. "I've discovered a strong demand and a keen interest among the youth of Armidale to explore the exciting world of jazz



The French pianist Laurent de Wilde: his quartet is appearing at the Sydney Town Hall in March...

and improvised music", Paul said recently. The result has been the Armidale Jazz Orchestra which now rehearses once a week. "I need trumpets, trombones, piano and sax, and especially drums", Paul says, "but we can handle 20 players or more".

In July, 1994 Paul and the guitarist Andrew French-Northam organised Armidale's first jazz camp. They were overwhelmed by the response, with people travelling from Toowoomba, Bellingen and Uralla to attend. Guest artists who travelled from Sydney to teach at the camp included Alan Turnbull (drums), Rolf Stuebe (bass), Becky Smith (vocals) and Joe Lane (vocals). Other teachers included Steve Russell (piano), Joe Tussey (drums) and Mark Bromley (bass).

When his friends from Sydney and elsewhere are in town Paul performs with the quartet Dial Africa, which includes Alan Turnbull, Steve Russell and Rolfe Stuebe. His local quartet is Brothers & Other Mothers, including Andrew French-Northam, Joe Tussey and Jill Griffiths (bass).

The second Armidale Jazz Camp took place on January 18-20, 1995, featuring the same tutors with the addition of Warwick Alder (brass). Activities included three days of intensive instruction, with master classes, an



Paul Andrews: strong demand for jazz & improvised music in Armidale...

improvisation workshop, small ensemble, big band and concert. Further enquiries to Paul Andrews, tel (067) 729 007.

* **Jazz Australia**, Perth's annual conference and workshop for young jazz musicians, professional practitioners and educators, is seeking a co-ordinator for its 1995 event. Qualifications required include a background in conference administration, a knowledge of jazz music, and ability to work to a budget. The position is two days a week from February 20-April 30, 1995 then full-time for ten weeks from May 1, 1995. A total package of \$8,000 is offered. Applications close on February 3, 1995. Telephone Claire McGlinchy on (09) 370 6845 for further details.

Tours & Movement

* Further to *JazzChord's* report on the return visit of the pianist **Mark Isaacs** to Russia (see Sep/Oct, 1994 edition), it is now known that Mark and his trio will commence with three or four concerts in Korea, where they arrive on February 4, 1995. Mark is accompanied by Adam Armstrong (bass) and Simon Barker (drums). The Russian tour commences in Vladivostok, where Mark will perform his own piano concerto with the Pacific Ocean Orchestra under the baton of expatriate Australian conductor Andrew Wheeler. The jazz trio will also take part in the concert. Then the trio will give 24 concerts in 17 Russian cities, finishing in St Petersburg on March 16. The tour is assisted by the Performing Arts Board of the Australia Council, and by the Australian Embassies in Seoul and Moscow. There will be three farewell performances by the trio in Sydney: at Cafe De Lane on January 22; at Neil's Brasserie on January 27; and at the Strawberry Hills Hotel on February 1.

* Pierre Dorge's **New Jungle Orchestra** (The Danish State Ensemble) tours Australia from February 11-23, 1995, appearing in Kiama, NSW; Kuranda, Qld; Melbourne (two performances); Perth (two performances); Adelaide; and returning to Qld to complete the tour. Enquiries to Henk van Leeuwen of Australia Northern Europe Liaisons, tel/fax: (03) 510 3662.

Services Offered by Jazz Co-ordination Association

The Jazz Co-ordination Association of NSW offers a consultancy service through which jazz musicians can be assisted to advance their careers, and jazz organisations assisted to achieve their objectives. The Association offers the following in particular:

* **A professional biog or curriculum vitae service**, courtesy of the Association's desktop publishing facilities (Aldus Pagemaker 5.0 software, and Texas Instruments PS65 Microwriter laser printer). All jazz musicians may take advantage of this service. (A small service fee is charged, depending on the amount of typesetting involved, which is reduced by 50% for members of the Association).

* **A promotional brochure production service**, courtesy of the Association's desktop publishing facilities. That is, a professional brochure can be designed and typeset for any musician or group, based on promotional material and photographs supplied by a musician or bandleader. The Association supplies camera-ready artwork, which can then be taken to a printer. (Once again, there is a small fee, depending on the volume of work requested, with a 50% discount for members, but the Association offers this service at a reasonable and competitive price.) Phone (02) 241 1349 for copies of brochures that have already been produced in this way.

Some of the Association's traditional services, most in demand, include:

* **Detailed and comprehensive information on the jazz world in Australia:** jazz societies, jazz festivals, jazz broadcasters, jazz writers, and so on. The National Jazz Database has well-organised information that

can assist musicians and organisations with many of their activities. (This information, provided free-of-charge before 1992, now has to be charged for - costs such as photocopying and postage have to be recouped, and a small service charge has to apply - but these are slight, and there is a 40% discount for Association members).

* **Advice on arts funding programs** offered by the Commonwealth and NSW Governments, and **assistance with filling out the application forms.** These services are free to all jazz musicians and organisations, although those who are assisted are encouraged to join the Association.

* The **Jazz Booking Agency (JBA)**, which is now an arm of the jazz co-ordination program. At the request of members of the public, the JBA places jazz musicians in employment in exchange for 10% of the performance fee negotiated. The Jazz Co-ordination Association is a licensed theatrical agency, entitled to book musicians into gigs. The JBA's phone number is (02) 241 1528.

When a client phones and asks for a jazz musician or group, the JBA offers the engagement to the most appropriate bandleader who will fit the criteria specified by the employer. The JBA does not collect performance fees from clients. In all cases, the bandleader is paid at the engagement in cash or by cheque, and then sends a cheque or money order for 10% of the total fee to the Jazz Co-ordination Association.

Most of the work that comes to the Jazz Booking Agency is in the commercial area: harbour cruises, wedding receptions, private parties, the occasional licensed club or restaurant. The demand up to now has usually been for small ensembles playing traditional, swing or mainstream jazz. There has not yet been a large demand for groups playing 'contemporary' music. Jazz musicians who are interested in working through the JBA need to be aware that preference is given, wherever possible, to members of the Association. That is, all things being equal, if a member of the Association is qualified to fill the engagement, he or she will usually be offered it before a non-member.

* **The Association offers the following publications:**

- The *Australian Jazz Directory* is on sale for \$40 including postage (\$26.00 including postage for members of the Association and members of the Jazz Co-ordination Association of Victoria).

- The *Directory of Jazz Festivals and Related Major Jazz Events (Europe Edition)*, is on sale for \$50.00 plus postage (\$30 plus postage for Association members). There is also a supplementary booklet called *Additions and Corrections*, which is an essential companion to the main *Directory*. This sells for \$12.00 plus postage (\$8.00 plus postage for members of the Association).

- *Turn Right At New South Wales*, a collection of the compositions of the Australian expatriate pianist and composer Bryce Rohde. This sells for \$39.95 plus \$7.00 postage.

Vic Jazz Co-ordinator Position Vacant

Andrea Edwards, who occupied the position of Vic Jazz Co-ordinator in 1994, has resigned and the Jazz Co-ordination Association of Vic (JCAV) is seeking a new co-ordinator. In the interim the JCAV committee has appointed Bob Whetstone as Honorary Acting Co-ordinator. Bob says that he hopes that this will be for no longer than a month, by which time a new co-ordinator will be appointed. Bob can be contacted on tel/fax (03) 500 0696.

At the recent AGM of the JCAV a new committee was elected, and the executive members are now Alex Hutchinson (President); Bob Whetstone (Vice-President); Dally Messenger (Treasurer); and Helen Scott (Secretary).

Awards

* The Gold Coast Music Awards were held in Surfers Paradise on October 11, 1994. Three awards went to jazz artists: Best Jazz Vocal: **Cindy Donato**, for *I Just Might Change My Mind*; Best Jazz Instrumental: The group **Hot Wombat**, for *Strike Up The Band*; and Best Original Jazz Composition: **Greg Arthur**, for *Audrey*. Enquiries about these awards may be addressed to Lisa Ryan-McLaughlin, tel (018) 735 379.

* In Perth recently, vocalist **Helen Matthews** won the Jazz Artist Of The Year award presented by the Perth Jazz Society, and the trombonist **Jordan Murray** won the Medibank Private Arts Award, part of the Young Achievers Awards.

* The North Coast Music Industry Awards, known as the Dolphin Awards, were announced on November 22, 1994 at Lismore Workers Club. The Mirror Images Award for Jazz went to the guitarist **Jim Kelly**, for his composition *Food Man Too*.

New Members of the Association

The committee of the Association wishes to express its appreciation to those members who have renewed their memberships 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 Sep/Oct, 1994, edition of *JazzChord*: Johnny Allen (NSW), Paul Andrews (NSW), Malcolm G Bromley (SA), John Foreman (Vic), James Gifford (NSW), Vic Gleeson (ACT), Barrie E Hayman (Vic), Edwin Hughes (NSW), Beth Lyon (SA), John Rohde (NSW), Ray Swinfield (UK), Jacqui Yeo (SA).

During the same period, the following organisations affiliated with the Association: Australian Record Industry Association (ARIA); Darmstadt Jazz Institute, Germany.



Guitarist Jim Kelly: winner of the Dolphin Award for jazz...

PHOTOGRAPHS

JazzChord tends to publish photographs mainly of musicians who live in NSW. Why? Because they are easily available. Musicians in other states are urged to send *JazzChord* good B & W shots for possible publication. Please send them, with photographers' credits to: *JazzChord*, PO Box N503, Grosvenor Place, Sydney NSW 2000.

Reflections On '94

by Gail Brennan

1994 should have seen the death of ideologies, but people were still interviewing Wynton Marsalis as to whether Miles Davis's "electric music" was jazz. Miles had made it very clear that he didn't care. Music lovers didn't care. Wynton has not written anything as simple and pretty as Cindy Lauper's *Time After Time*, and he may never play a trumpet solo as great as the one on *Miles Runs The Voodoo Down*. Music is bigger than jazz (Kate Dunbar says the term 'jazz' has outlived its usefulness, but I can't agree with that) and Miles Davis is very much bigger than Wynton Marsalis.

Is reggae really rock? Is funk? Is hip hop? Rock writers don't waste their time agonising over this. Music is also bigger than rock. While people keep drawing lines around jazz, it will be seen to occupy its own Lunatic Island, mocked by people like David Brearley (a columnist on *The Australian*). Brearley's mockery is irritating because it is so clumsy and ill-informed. Nevertheless, the man reads like a genius when compared with the caricature jazz critic who provides him with his inspiration. This fogey even revived the term 'anti-jazz' (beware the Anti Christ!). It was good, then, to see the emergence of critics, such as Peter Jordan, John Shand and Craig Pearce, who treated jazz realistically and contextually instead of religiously and hermetically, thereby emphasising its importance in the spectrum of music.

In 1994 jazz was embraced by some rock critics. Lynden Barber has always been interested and informed (*The Australian* would do well to have him review contemporary jazz), but Jon Casimir and Shane Danielsen also added some important jazz recordings to their collections. The very highly regarded rock writer Clinton Walker has contacted me with a view to working together on some kind of Australian jazz anthology. Walker is also reviewing Mark Simmonds and the Freeboppers' sensational CD *Fire in Rolling Stone*. These were very important developments in 1994. To survive, jazz must be embraced by the music lover. It will never again recruit an army of buffs.

I find much Acid Jazz rather insipid. The enthusiasm shown by a Basement crowd for the mediocre British band Ute was mystifying. But I am not about to say that it isn't jazz (who cares?), much less that it is anti-jazz (whatever that means.) If Acid Jazz hangs around long enough, great things

may happen. There is absolutely no way of knowing at this stage.

The demands of my book meant that I attended much less music in 1994, but I saw a greater diversity than most. We are still in one of the most creative periods of Australian jazz ever. Recordings of a remarkably high quality proliferate and some of our most interesting bands draw healthy crowds at venues like Bennett's Lane (in Melbourne) and Strawberry Hills (in Sydney). At the time of writing, The Catholics, Clarion Fracture Zone, Wanderlust, Ten Part Invention etc were due to play at The Basement. Cathy Harley and friends started an exciting little venue above Cafe De Lane in Sydney, which has some of the feeling of El Rocco circa 1958!

I was happy to see a disc of the Yarra Yarra Reunion Band appear weeks after I declared here that they should be recorded. I may be in a position to have the magnificent Port Jackson Jazz Band recorded this year. '94 was also the year in which Bobby Gebert was recorded in his own right. The Wangaratta Festival of Jazz set a new benchmark in 1994. Nevertheless... Guests Dewey Redman and Steve Lacy also appeared in Sydney, where they rose to even greater heights (Lacy's meeting with Roger Frampton, Steve Elphick and John Pochée was a very special occasion). Having to accommodate guests, Redman never played more than a chorus at Wangaratta (but what shining choruses they were!) I am writing the liner notes for the first CD by Paul Grabowsky's Australian Art Orchestra - a much more consistent performance than the one given at Wangaratta. One of the most sensational performances - by Brisbane's Artisan's Workshop - was the

only one that was poorly attended. John Sangster did not play from *The Hobbit Suite* or *Lord Of The Rings*, but Roger Frampton is arranging some of his music to be played by Ten Part Invention.

I wonder what has happened to the potentially brilliant band formed here by American Don Rader? I did not see Wynton this time, but am reliably informed that he gave a much more vital performance than the one I heard last time. Mulgrew Miller and Rufus Reid gave very satisfying performances at the

Basement. John Pizzarelli's performance was rather surreal. So was Don Burrows's grant. Likewise, the performance of the jazz buff who yelled stuff about watermelons at Mulgrew Miller's bassist, and then rang a city record store to say that Pizzarelli had "taught those black guys from New York how to swing." 1994 was also the year of *Jurassic Park!*

CD-ROM Technology: Some Introductory Facts

by Eric Myers

Those who read the Federal Govt's cultural policy *Creative Nation* know that about \$80 million will be injected into the communications highway over the next four years. According to a report in *IBulletin*, published by the Music Council of Australia (Vol 1, No 2, December, 1994) the policy appears to be based on the premise that Australia, as a small developed country, is unlikely to be a major player in developing the hardware that is required for telecommunications and information technology. We could, however, become a major information and publishing location for the world through the nurturing of content industries.

There is a distinction here between the communications infrastructure - satellite and cable - which delivers the information, and the "information" content that it carries, as created by authors, art directors, composers, musicians, producers, etc. Australia could well move into the future as a major producer of multimedia products for international consumption. This appears to be the objective of the Govt's policy.

The main vehicle for interactive multimedia (IMM) is currently the CD-ROM, and the Govt proposes that Australia link up with major international producers to ensure that our CD-ROMs can find shelf-space in the global marketplace. "If the information superhighway does come to fruition as planned", the *IBulletin* report says, "it will be possible to gain access to the information on CD-ROMs and similar products from sources anywhere in the world via the telephone/computer network... Australia can...make its IMM products directly available electronically, importing consumers over the network, provided that we have built ample international fibre optic cable connections, and that overseas users can gain access to Australia as cheaply as to their own domestic IMM sources."

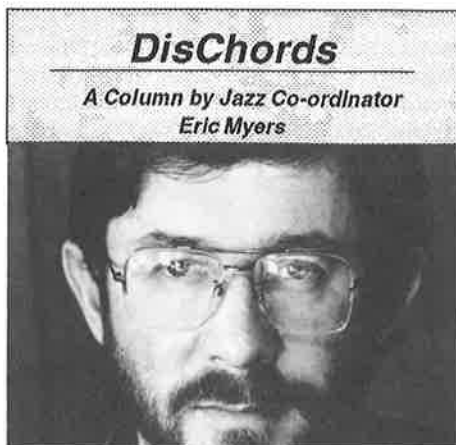
Obviously music will play a major role in IMM production. Most IMM products, whatever their subject, include music or soundscape. It may be that new art forms will emerge from these new media forms, but it is most likely that they will include music. The question for our section of the music industry is: what's in it for jazz? Certainly, if CD-ROMs are produced for music education purposes, jazz will need to have its rightful place, along with other musical forms.

One thing is for sure, however - a revolution is coming, and it will hit when interactive TV arrives. There is a real opportunity for creators in these new areas that have not been explored before. The digitisation of the media in the 1990s, according to IMM experts, is comparable to the 1920s when film began. Who knows where it will lead? There will be more information on this matter in the next edition of *JazzChord*.



Dewey Redman, shining at Wangaratta...

A friend loaned me *The Penguin Guide To Jazz On CD, LP & Cassette* (2nd edition) just before *JazzChord* went to press, and I was delighted to see a number of **Australian musicians** listed and their albums reviewed. None gets a rave review, but at least it is an improvement on the appalling reviews some of our artists got in the British *Jazz Journal* about 12 months ago. If Australian artists are to perform internationally, then they are going to have to be judged by respected critics like Richard Cook and Brian Morton, who are responsible for the *Penguin Guide*. A number of Australians are listed as sidemen, and some have their own entries as leaders. Bob and Len Barnard get a nice rap under the banner of pianist Ralph Sutton for the album *Partners In Crime*, which gets ***(*): "The quartet date with the Barnard brothers has a timeless feel, since the trumpeter seems wholly unselfconscious about an Armstrong influence, and their opening romp through *Swing That Music* shows how beautifully swing repertory can turn out when delivered in the right hands." Paul Grabowsky, whose album *Tee Vee* is described as "a bit forgettable" but still gets ***, is said to be "an able young Australian who writes good tunes but hasn't quite got the technique or the band to deliver them with sufficient panache". This is questionable, and I'd have to agree with Adrian Jackson, who wrote in *Rhythms*, "Whatever else you might say about Grabowsky, no-one in their right mind would deny that he has plenty of chops!" Clarion Fracture Zone gets a more positive write-up for *Blue Shift*, but the same *** classification: "Strong, slightly moody, contemporary sounds from a... group who proved to be almost as impressive in the flesh (a brief showcase appearance in London shortly after *Blue Shift* was released) as they are on record. The husband-and-wife front line exchange featured roles with seemingly even-handedness. A good deal of responsibility is devolved to [Allister] Spence, who holds the sound together with a relaxed, unfussy touch... Compositions like *The Wild Uproar* and *La Mar Esta Enferma* are gently ironic without being send-ups, but it is the title-track and the closing *Spice Island* that offer the best measure of CFZ's multifarious and as yet underexposed talents." Mark Isaacs's *Encounters* also gets ***, and Mark is described as "a fine player" whose performance on *Jewlette* is "poised and shapely". The evaluation *** is defined in the introduction as "A good if middleweight set; one that lacks the stature or consistency of the finest records, but which is rewarding on its own terms". Look out also for Dale Barlow ("[a] wide brawny sound... booming solos"), Peter O'Mara, Mike Nock, Mickey Tucker and some others I may have missed in a quick look through a massive index. Interestingly, James Morrison, generally regarded as our most successful jazz export, is virtually absent, except as a member of the Philip Morris big bands, which suggest that James's own albums have not been released overseas, or have been withdrawn from catalogues.



* It was good to hear John Pochée's **Ten Part Invention** at The Basement in early January. The group hadn't performed there since 1987, ie since the days of the old Basement. I was struck by what an important institution TPI has become. The saxophone section - Bob Bertles, Bernie McGann, Ken James and Sandy Evans - is truly a national treasure, as is the whole band. TPI is living testimony to what can be achieved when fine musicians stay together for years, and develop an outstanding repertoire, which they play with fervour. TPI is now akin to a peak organisation, and must survive. It sets a benchmark for the whole scene in Sydney. Which brings me to the recent funding results of the PAB. I'm told that TPI applied for \$20,000 for 1995 performances, and was granted \$10,000, a disappointing result which makes it difficult for the group to do more than a handful of performances in 1995. Also the PAB has instructed the group not to perform at the Strawberry Hills, where its natural audience exists. What can explain this extraordinarily interventionist direction by the Music Committee of the PAB? While there is an argument - I have heard it often - that certain groups have been getting funds for a long time, and that these funds now should be redistributed, is there any sense in trying to phase out such a fine band when there is simply nothing in Sydney to replace it? So much work and sweat has gone into establishing TPI as a flagship orchestra; why disadvantage it?

* The US guitarist **John Scofield** appeared on Radio National's *The Music Show* on January 14, and had some interesting observations to make in his interview with Julie Steiner. On Miles Davis: "He was an inspired musician and a deep thinker, and I'm sure he was very disciplined in order to get to that. But it's not the same discipline that we all know about. Sometimes he could be pretty lax; but he sure knew a lot about music. The main thing I learned from him was that in this kind of music - jazz - you have to do your own thing. You have to find your own voice; you can learn from others, but copying is a big waste of time. That's really what he showed me, and I'm very thankful for it". Asked why Miles liked his playing, John said: "I had a lot of roots in bebop and jazz, and I've

always tried to swing, to get a certain rhythmic feel in the music that has been synonymous with jazz, and I think he appreciated that I was really trying, because that's what he was all about." On Acid Jazz: "This was made up by some DJs in Great Britain when they started to play old, funky jazz records from the 60s, and people started to dance to it. They had to come up with a name. Some people were getting real high at parties, I suppose, and they called it 'acid jazz'. Every generation needs a form of jazz, and they need to call it something different, so that it's not like their parents' jazz. If I could sum it up real quickly, the jazz phenomenon as we know it started in the 20s with Dixieland music. This turned into big band music and was orchestrated for a large group in the Swing Era. Bebop was an extension of that, with musicians taking fantastic solos, and stretching out a little bit more, but back to a small group. In the 60s, pop music influenced jazz, and people started to play more soulful, more bluesy... This was always there in jazz, but some musicians brought in more of a gospel sound, more of a blues sound into the jazz idiom. This in turn turned into fusion music in the 70s with Miles. That's really where I come in, that's my roots - jazz music, but very much influenced by black pop music. You know, Motown and all that stuff; soul music, we used to call it." On today's jazz: "There isn't one super strong force, one way that everyone's following; there are a number of different styles, and all of them incorporate styles from the past. It's important to have that recycling of the old, and you add a little element and it becomes new... The most important thing is that it feels fresh."

* *JazzChord* continues with a print-run of 2,000, but we estimate that two or three different people read each copy, as it's apparent that the newsletter is shared around. So, the readership is estimated to be about 5,000. *JazzChord* subscribers, ie members of the JCA of NSW, now number over 500, which makes our Association one of the strongest jazz organisations in the country. Those subscribers get *JazzChord* as soon as it is published. But we also send out a further 1,500 to many whom we feel should receive *JazzChord*. That includes about 250 members of the Jazz Co-ordination Association of Victoria; a handful of members of the fledgling Jazz Co-ordination Association of WA; and others whom we feel should be aware of this national organ of communication. We encourage everyone who receives it to contribute to the costs of printing and postage by subscribing; it's only \$25.00 a year for an individual. The free list, however, is always changing. So, if you've been receiving *JazzChord* free-of-charge, and you haven't reacted to our invitation to subscribe, don't be upset if it doesn't arrive. I've received calls from people lately who value *JazzChord*, but ask, "Why am I off the mailing list?" Well, it's because you haven't subscribed, and we have to assume that if you don't subscribe, then you don't want this newsletter.

Around The Jazz Festivals

The **Forbes Jazz Festival** was held between January 2-7, 1995. Enquiries about future festivals may be directed to Lester D'Ombraïn tel (068) 521 450 or fax (068) 523 481.

Jazz By The Sea takes place on January 21, 1995, presented by the Bribie Island RSL, Queensland. Music is continuous from 11am-midnight, and features the Caxton Street Jazz Band, the Southern Cross Jazz Band, Viv Middleton Quartet, The Vintage Jazz Band, the Tony Ashby All Stars, the European Connection with Jan Deanne, Peter Uppman and The Uppbeats, and many others. Enquiries to Michael Efftung, tel (07) 408 2399.

Please note that information on jazz in the **Sydney Festival and Carnivale** was included in the last edition of *JazzChord*. While the Sydney Festival has dropped Midsummer Jazz for 1995, a similar event called **Midsummer Jazz On The Harbour** has sprung up to replace it. This is part of Darling Harbour's Light Fantastic Summer Festival, and takes place on Saturday, January 28, 1995 with the following program: 2 pm Australia Ensemble with Pamela Knowles & Don Burrows; 3.30 pm Elektra String Quartet & Dale Barlow; 5 pm Interval; 6 pm Andrew Oh Band featuring Mark Williams; 7.30 pm Renee Geyer; 9 pm 3D Fireworks Display. Enquiries to Johnny Allen telephone (02) 286 0100.

A new event **Poetry and All That Jazz** takes place on January 28, 1995, from 3-8 pm at the Arboretum, Pearl Beach. Three bands will perform: The San Francisco Jazz Band, The Black Rose Jazz Band with Lee Gunness, and Psycho Zydeco. Interspersed throughout the jazz program will be poetry readings by the prominent theatrical duo John Bell and Anna Volska. Proceeds in aid of Pearl Beach Bush Fire Frigate. Enquiries and bookings to Dorothy Hart, telephone (043) 415 053.

Information on the **Vic Health Montsalvat International Jazz Festival** was included in the last *JazzChord*. But the more up-to-date news is that the McCoy Tyner Trio from the US will do two performances: one on January 26, 1995, at the Vic Arts Centre, supported by the UK's Stan Tracey Quartet and the Montsalvat Australia Day Homage Orchestra featuring Joe Gela; and one over the following weekend at Montsalvat itself. Tyner will be accompanied by his long-standing bassist Avery Sharpe, and the drummer Aaron Scott. Book through BASS, or call 11500. Further enquiries to Sigmund Jorgensen on tel (03) 439 7712.

The seventh **St Valentines Jazz Festival** will take place in Canberra from February 10-12, 1995, at the Canberra Workers Club and the Street Theatre which is situated opposite the Club. The whole upper level of the Workers Club will be utilised, where there are three venues. Highlights will include the Japanese band Dixie Jive with

Graeme Bell, and a Gospel Service featuring Carol Ralph, Col Nolan and Tom Baker. Approximately another 50 bands will perform. Enquiries to Margaret Morrissy, telephone (06) 241 7282 (h) or (06) 266 3806 (w).

JILL WHITE



Vocalist Carol Ralph: appearing at St Valentines Jazz Festival...

The **Kiama Jazz Festival** takes place on February 10-12, 1995. It includes two major concerts on the Friday and Saturday of the festival weekend and smaller concerts in various venues in Kiama. A special feature of the festival is the Gala Family Day held on the Sunday in the superb rainforest setting of Jamberoo. There is ongoing music on an open-air stage, with wine and foodstalls dotted around the scenic Jamberoo Valley Lodge, and a special children's village with puppeteers, jugglers, instrument-makers and fantasy characters. The 1995 program includes, from Denmark, the New Jungle Orchestra; Don Burrows & Julie Anthony; the Don Burrows Quintet; Hornithology; Morgana; Ian Cooper's Band with European clarinetist Bernard Berkout; Peter Uppman Quintet; New Zenith Jazz Band; Canberra School of Music Big Band; Jiri Kripac's Harlem Swing; the Madeleine Young Trio; Eros Big Band; and others. Enquiries to Dennis Koks, telephone (042) 322 361.

The **Grampians Jazz Festival**, part of the Halls Gap Festival, will take place on the same weekend, February 10-12, 1994. It's a traditional jazz festival, modelled on the Australian Jazz Convention. Street Parade, programmed sessions, jazz workshop, Sunday In The Park. Enquiries to telephone (055) 722 116 (business hours).

The **Riverboats Jazz Wine and Food Weekend** will take place at Echuca on February 18-20, 1995. Artists include James Morrison Quartet, Loose Goose, Maryborough Jazz Quartet and others. Enquiries to Lindsay Short telephone (054) 802 720.

The **City of Moe Jazz Festival** takes place from March 10-13, 1995. Bands include Jazz Tempo, the Riverina Jazz Band with Nyn Hamilton, Madam Pat Thompson & Her Orkestra, Swing Shift with Bev Sheehan, Llew Hird's Family Show Band, the Riviera Dixieland Jazz Band, Steve Waddell's Creole Bells, the Maple Leaf All Stars, and others. Enquiries to Thea Newton, telephone (051) 272 497.

Newcastle's **Beaumont Street Jazz & Arts Festival** takes place on March 12, 1995. A variety of music will be presented, from trad, blues and contemporary through to acid, funk and groove. Beaumont Street, Hamilton is described as "perhaps Lygon Street's sister, but with a friendly Brunswick Street personality". For more information telephone (015) 258 831 or (049) 613 179 (business hours).

The 3rd **Apollo Bay Music Festival** takes place on March 24-26, 1995. The program includes blues, funk, world music and jazz, featuring the Swinging Sidewalks, Hot Cafe, Vocalian, and others. Enquiries to telephone (052) 377 180 or (052) 376 761.

The second **Burwood Girls' High Women's Jazz Festival** takes place on March 25, 1995. Featured artists will be Su Cruickshank, The Canberra School of Music Vocal Group conducted by Gery Scott, Lynda Bacon, Cool Down Pop, Hipso Facto, Caroline Packer and Jann Rutherford. There's an afternoon concert 2-6 pm, and an evening dinner dance. Enquiries to Glenn Armitage, telephone (02) 747 3355 (office hours) or (02) 660 4245 (after hours).

The **Wollongong Easter Jazz Fest** will take place on April 14-16, 1995. Watch the Feb/Mar, 1995 edition of *JazzChord* for program details.

The second **Grafton International Easter Jazz & Blues Festival** will take place in Easter, 1995. Committee Chairman Kevin Maling believes that, with the support of the Grafton City Council and other sponsors including Tooheys, local hotels and clubs, the 1995 festival will prove to be an even greater success than the 1994 festival. Major sponsorship from the media outlet *The Daily Examiner* is again forthcoming, enabling extensive media and other publicity to take place again, and there is again the opportunity for small businesses to become involved in this family event. 1994 musical director Allan Leake will again be involved. The 1995 program will include family outdoor events, a Thursday evening concert at Grafton Tooheys Brewery and Friday and Monday events. River cruises will again be a feature of the festival. Enquiries to telephone (066) 43 2400.

The 8th **Thredbo Jazz Festival** is on from May 4-7, 1995. The program is produced by musical director John Spelght. There will be over 100 hours of jazz, but no program of bands has yet been announced. Watch *JazzChord* for the program. Enquiries to Wendy O'Donohue, telephone (064) 576 275.

Information on the 50th **Australian Jazz Convention**, to be held in late 1995, was published in the last edition of *JazzChord*. The venue will be Melbourne University, and there will be six under-cover performing venues. The main centre for the convention will be the Union House, which has two theatres, one hall and two open-air spaces. Accommodation for the Convention will be available in the colleges of Melbourne University. Enquiries to Secretary Don Anderson, telephone (03) 459 1008.

New Australian Jazz Album Releases

Australian Creole, *Travelling On* (Tall Poppies TP061). Personnel: Guy Strazzullo (acoustic guitar, guitar synthesiser, vocals); Craig Walters (tenor & soprano saxophones); Keith Manning (tabla & percussion). Distributed by Polygram, tel (02) 581 1399.

Graeme Bell All Stars, *The Best Of Dixieland*, (PMF Records 90778-2). Personnel: Bob Henderson (trumpet, vocals); Ken Herron (trombone); Graeme Bell (piano); Stan Kenton (bass); Ken Harrison (drums); Jack Wyard (clarinet, soprano sax), Lesly Lambert (vocals). Reissue of album released originally on Sea Breeze. Distributed by Tempo Communications, telephone (09) 445 2966.

Allan Browne Quartet, *Bird Calls*, (NEW1067.2). Personnel: Allan Browne (drums); David Rex (alto saxophone); Howard Cairns (bass); Scott Griffiths (piano). Distributed by Newmarket Music, tel (03) 372 2722.

Allan Browne's New Orleans Rascals, *Out Of Nowhere*, (NEW1066.2). Personnel: Allan Browne (drums); John Scurry (banjo); Howard Cairns (bass); Chris Tanner (clarinet); Stephen Grant (cornet). Distributed by Newmarket Music, tel (03) 372 2722.

Tony Buck, *Solo Live*, (Wright Recordings WR 003). Personnel: Tony Buck (acoustic & electronic percussion). Distributed by Shock, telephone (03) 482 3666.



Ruby Carter, *To Ruby From Ruby XXX*, (Newmarket Music NEW 1053.2). Personnel: Ruby Carter (vocals), Russell Smith (trumpet, valve trombone), Tony Gould (piano), Dale Barlow (tenor sax), Ben Robertson (bass), Lenny Romoskis (drums), Doug De Vries (guitar), Dennis Close (percussion), Paul Grabowsky (piano), David Jones (drums), Barney McAll (piano), Steve Hadley (bass), Peter 'Scouse' Jones (drums), Jex Saarelaht (piano), John Hoffman (flugelhorn). Album supported by the Commonwealth Government through the Australia Council. Distributed by Newmarket Music, tel (03) 372 2722.

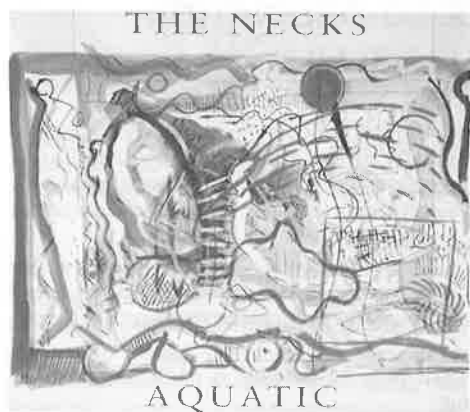
Climax Reunion Jazz Band, *Climax Play Down Under*, (Retro-Jazz CRJB95). Personnel: Jim Petrie (cornet/leader); Kenny Milne (drums); Mike Hart (banjo); Jim Young (bass);

Jack Weddell (trombone); Jake McMahon (clarinet); Tom Wood (piano). Distributed by Tom Wood, tel (02) 439 3000. [This CD has been included here because the personnel includes local Sydney pianist Tom Wood.]

Dixie Jive & Graeme Bell, *Kitten On The Keys* (Dixie Jive CDJ-115). Personnel: Graeme Bell (piano); Roger Bell (cornet); Ian Smith (drums); Junpei Watanabe (trombone). Other members of Dixie Jive not listed. Distributed by Mainly Jazz, tel (03) 534 1173.

Herb Ellis, Ray Brown, Serge Ermoll, *The Jazz Masters*, (Aim Records AIM 1039 CD). Personnel: Herb Ellis (guitar); Ray Brown (acoustic bass); Serge Ermoll (piano); Stewie Speer (drums); Barry Duggan (saxes & flute). Distributed by Aim Records & Tapes, tel (066) 872 033.

Jive Bombers, *Fifteen Hours*, (Newmarket Music, NEW 1060.2). Personnel: Pete Morand (trumpet); Dave Glyde (tenor & soprano saxophones, clarinet); Tommy Falkingham (electric bass, vocals); Maree Steinway (piano, hammond organ, synth, vocals); Hamish Stuart (drums, percussion). Guest musicians: Bruce Allen (tenor & baritone saxophones); Anthony Kable (trombone); Andrew Reid (guitar); Josh Smith (guitar). Distributed by Newmarket Music, tel (03) 372 2722.



The Necks, *Aquatic*, (Fish of Milk, FOM 0002). Personnel: Chris Abrahams (piano, hammond); Lloyd Swanton (acoustic & electric bass); Tony Buck (drums, percussion); Stevie Wishart (hurdy-gurdy). Distributed by Shock Records Pty Ltd, PO Box 434, Richmond Vic 3121, fax (03) 482 3873.

The New Wolverine Jazz Orchestra, Volume 3, *Many Happy Returns*, (NWJO 194). Personnel: Trevor Rippingale (clarinet, saxophones & vocals); Jim Elliott (trombone, clarinet, bass clarinet, tenor sax); Eric Holroyd (trumpet, cornet, vocals); Robert Smith (piano); Harry Harman (tuba & string bass); Stewart Binstead (banjo & rhythm guitar); Chauncey Macbeth (drums, washboard, effects & vocals). Guest on four tracks: Graeme Bell (piano). Available at major jazz stores in Sydney. Distributed by Trevor Rippingale, tel/fax (02) 948 6802.

The Ozz Jazz Band, *Iluka Days*, (Ozz Jazz 002). Personnel: Greg Englert (trumpet,

trombone, vocal); Tony Howarth (trombone); Peter Johnson (banjo); Terry Fowler (tuba); Max Egger (drums); Warwick Dunham (piano); Anita Nay (banjo 2 on one track). Distributed by Ozz Jazz, telephone (015) 290 506.

Tirami Su, *Tirami Su*, (TMSU001). Personnel: Rick Just (guitar); Barry Hill (bass); Igor Fedotov (saxophones); Marco Consales (percussion); David Sudmalis (piano); Ivan Jordan (drums); Keith Sullivan (drums); Marguerite Montes (vocals). Distributed by Movieplay Australia, tel (02) 905 0199.

Joy Yates, *Midnight Blue* (Mistyville Music MCD101). Personnel: Joy Yates (vocals); Dave MacRae (piano & synths); Gary Holgate (bass); Graeme Lyall (sax); Andrew Gander (drums). Available in major record stores. Further enquiries re distribution to Dave MacRae, tel (02) 997 7787.

DIETER BAJZEK

Dieter Bajzek, for the last four years Production & General Manager at Dex Audio and Newmarket Music in Melbourne, is seeking a new challenge. He has vast experience over the last 25 years in the music industry: percussionist & music teacher (various instruments & theory), music shop manager, senior music tutor (La Trobe Uni, 5 years), session vocalist, freelance composer/arranger, choral conductor (13 years), recorded music buyer (Thomas' Records, jazz & classical). At Dex and Newmarket he was responsible for establishing and building up the label and catalogue of Newmarket Music, from five albums to a current 90; including managing the recording studios, signing of artists, co-ordinating production of CDs, distribution, promotion and publicity, as well as establishing import and export of labels. He also has experience in planning and organising concerts and overseas tours.

Enquiries to 42 Southern Rd, Heidelberg Heights Vic 3081. Telephone (03) 459 8128.

NATIONAL JAZZ COORDINATOR TO VISIT MELBOURNE

National Jazz Co-ordinator Eric Myers will be in Melbourne from January 25-29, 1995. He is primarily there to attend the Montsalvat Jazz Festival, which includes the 'Exporting Australian Jazz' forum on January 27, but is available to see anyone who is interested in constructive consultation, and who makes an appointment in advance. Anyone wishing to see Eric on this occasion is invited to telephone (02) 241 1349 before January 25 to make an appointment.

JAZZ CHORD

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

Editor: *Eric Myers*

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)
Tony Ansell (Treasurer)
Eric Myers (Secretary)
Judy Bailey *John Morrison*
Gai Bryant *John Pochée*
Kevin Casey *Kieran Stafford*
John Davis *Jonathan Zwartz*

Members of National Jazz Co-ordination
Advisory Committee:

Ted Nettelbeck (Chairperson)
Schmoe Elhay (SA)
Ian Pearce (Tas)
Peter Rechniewski (NSW)
Bob Sedergreen (Vic)
Roy Theoharris (Qld)
Murray Wilkins (WA)

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.

© 1995 Jazz Co-ordination Association of NSW Inc, Sydney, Australia. The Association is assisted by the New South Wales Government's Ministry for the Arts, and by the Commonwealth Government through the Australia Council.



MEMBERSHIP OF JAZZ CO-ORDINATION ASSOCIATION OF NSW INC.

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

Members of the Association receive the following:

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

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

MEMBERSHIP APPLICATION FORM

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

Name:

Address:

.....

..... Postcode:

Date: Phone:

Fill out this form, cut, and post, along with payment, to:

Jazz Co-ordination Assoc of NSW, PO Box N503, Grosvenor Place, Sydney NSW 2000

STATE JAZZ CO-ORDINATORS

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

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

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 & Fax: (09) 439 1504
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

Bob Whetstone

Vic Jazz Co-ordinator
77 Normanby Rd
Nth Caulfield Vic 3161
Tel & Fax: (03) 500 0696
[Bob Whetstone's appointment is an interim one.]