

# JAZZ CHORD

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## Betty Carter In Australia At Last

For many years jazz enthusiasts have been encouraging major festival directors to bring to Australia the American singer Betty Carter, long regarded as the most distinctive female vocalist in jazz. Hats off to Nick Heyward, Chief EO of the Brisbane Biennial International Music Festival who, by booking Betty and her trio for the Biennial in late May/early June, 1995, continues the high standard set by Anthony Steel, who brought to the Biennial the World Saxophone Quartet in 1991 and the extraordinary pianist Cecil Taylor in 1993.

Betty will be accompanied by her trio, Xavier Davis (piano), Eric Revis (bass) and Willie Terill (drums).

Betty Carter, now 64, was born in Michigan and first came to notice after the Second World War singing in Detroit, which then had the most active jazz scene in the US outside of New York. Like Ella Fitzgerald and Sarah Vaughan, she broke into the business by winning an amateur singing contest. As a youngster under the name of Lorraine Carter, she jammed with the giants of bebop - Charlie Parker, Dizzy Gillespie and Miles Davis - who came through what was then called Bop City.

At the age of 18, she joined the band led by Lionel Hampton, who named her 'Betty Bebop', and she sang henceforth under the name Betty Carter. She toured with Ray Charles in the early 1960s, recorded the classic album *Ray Charles And Betty Carter*, which was her first big breakthrough, and performed in Europe and Japan. She retired for a time in the late 1960s to raise children, then re-emerged in the 1970s with her own trio.

In her early years she was often considered too far out even for the jazz audience, but her



Betty Carter: the most distinctive female singer in jazz...

style ('more instrumentally conceived than any other vocalist using largely standard material', according to *Jazz: The Essential Companion*, by Carr, Fairweather and Priestley) won increasing acceptance over the years. She signed with Verve in 1988, and her first Verve release *Look What I Got!* earned a Grammy. Since 1989, she has been voted top jazz singer in both the Readers and Critics polls conducted by *Down Beat* magazine.

Betty Carter will perform at Brisbane's City Hall Auditorium on Thursday June 1, 1995. She is also doing a season at The Basement in Sydney, from June 4-7, 1995.

The Brisbane Biennial is also bringing from the US the distinguished Third Stream composer Gunther Schuller. On June 2, 1995 at the Concert Hall of the Old Performing Arts Complex, he will conduct the Australian Chamber Orchestra in a program of jazz-inspired pieces including Gershwin's *Rhapsody*

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*sody In Blue* and his own works *Chamber Symphony* and *Journey Into Jazz*. On June 4, the Australian Art Orchestra appears at the City Hall Auditorium. Its program includes new works by Mike Nock and Stuart Campbell, and the premiere of Paul Grabowsky's new concerto, which will be performed by the virtuoso classical pianist Michael Kieran Harvey.

Other jazz featured at the Brisbane Biennial includes the multi-instrumentalist James Morrison, who is part of the Opening Concert on May 26, 1995 at the Concert Hall, and the Scott Tinkler Quartet which will perform at the Cremorne Theatre, Old Performing Arts Complex on June 1 at 10.30 pm. Other than Scott on trumpet, the group includes Philip Rex (bass), Paul Grabowsky (piano) and Scott Lambie (drums).

*The Australian Art Orchestra: premiering a new piano concerto composed by Paul Grabowsky...*



### Defending George Russell's Lydian Chromatic Concept

Sir,

For those readers of *JazzChord* who may have read the book *Jim McLeod's Jazztrack*, (reviewed in the Sep/Oct, 1994 edition of *JazzChord*), I refer to a reference to the American George Russell's Lydian Chromatic Concept in the interview with Dale Barlow.

Dale said (page 176-77): "I fail to see the real underlying significance in a George Russell Lydian Chromatic Concept. To me it doesn't really have an overall bearing on how people sound...[He's] come up with a lot of interesting scales and justifications for it and everything else, but in America there are so many people who come up with a concept and ideas to sell a book - they want to sell an idea. They want to be an innovator."

I feel I need to defend a teacher of mine, whom I believe in, and whom I respect for his dedication to music past and present.

What disturbed me about Dale's statement was his regarding the Russell Concept as just another music theory, with George Russell posing as an innovator merely to sell a book. This may be true of many books coming out at regular intervals all over the world these days. This does not apply, however, to George Russell's book, especially when you consider the history of its author, his involvement for many years as a jazz practitioner in New York and Europe, and most of all, if you study the Lydian Concept itself.

George Russell completed the book around 1958, having begun putting the theory together as far back as 1953.

While working around New York as a drummer from 1945 with a band led by Wilbur Force, which included Ernie Wilkins, Benny Carter, Coleman Hawkins and Ben Webster at times, Russell became ill and was hospitalised with tuberculosis. It was while he was convalescing that he started seriously thinking about the possibilities of this unique theory.

Close friends of Russell also enthused about the altered Lydian Mode scales and the vertical chord structures that they contained. Miles Davis spent hours working with him, examining what Russell had discovered. Charlie Parker, Gil Evans, Art Farmer, Max Roach, Lee Konitz and John Lewis all encouraged Russell to complete the book, *The Lydian Chromatic Concept of Tonal Organisation*.

Dale Barlow's father Bill would remember that the book was first brought to Australia by the pianist Bryce Rohde, and all the members of his then quartet received a copy. One of Australia's great saxophonists, the late Charlie Munro, made very good use of the knowledge he gained from the book.

The point really is that, back in the early 1960s in Australia, there were practically no jazz-related books on improvisation. As far as I am concerned, George Russell's book

PETER SINCLAIR



Bassist & composer Bruce Cale: George Russell saved his musical life...

saved my musical life.

There are many jazz players today who have studied with George Russell both in the USA and Europe. The one who stands out most in my mind is the saxophonist Jan Garbarek for his very careful selection of melodic improvisation.

Incidentally the Lydian mode always contained the natural harmonic series not because of a flattened fifth but a raised fourth, therefore retaining a natural fifth.

I should finish by saying that I have much respect for Dale Barlow as a musician and for what he has achieved. Also I would like to recommend the book *Jim McLeod's Jazztrack* to anyone who has not read it. The relaxed frankness of each jazz artist interviewed is a real insight and very informative.

Bruce Cale  
Hampton, NSW

### New Orleans Jazz is not Traditional Jazz, nor Dixieland Music

Sir,

I am prompted to write because of a common mistake made by many people on the jazz scene, regarding New Orleans jazz music. Contrary to popular belief, New Orleans music is a genuine, highly specialised minority group art form. Most jazz musicians, and particularly those from the contemporary field, critics, promoters, festival organisers and arts committee people, tend to classify this music as Traditional or Dixieland jazz, which it is not.

Traditional jazz refers to the peppy, 4/4, "up on the beat" style normally associated with the commercial Ball/Barber/Bilk English trad scene, and Dixie is its American

counterpart.

New Orleans jazz is a more subtle form of music where the basic concept that each beat in the bar is not of equal value has not been fully understood by many musicians. This "behind the beat", appearing-to-drag style, with accentuated second beat and diminished fourth beat makes it difficult to write New Orleans music. It must be felt by ear without written notes and is therefore hard to play, although most people can feel it. When played well it swings through the rhythm section essentially playing half a beat or so behind the rest, creating a rolling motion against the front line 4/4. This, plus across-the-bar syncopation and group improvisation creates the blend for New Orleans jazz music.

On the back of a recent Climax Reunion Jazz Band CD I electronically reproduced the signature of Alcide 'Slow-Drag' Pavageau, the George Lewis Band bass player who was an exponent of this Creole New Orleans music style. Alkin to many modern forms of music, however, this style also places emphasis on the spaces between the notes and timing rather than the notes themselves. For modern and classical music the three levels of improvisation (tone, rhythm and harmonic structure) are standardised in that order. In New Orleans music harmony is limited in order to develop tonal and rhythmic qualities.

Classical music does not swing because the enunciation of the note is centred to the metronome, so that complex block harmonic structures can be put into place with precision. In order to swing the beat must be delayed.

Swiss and German fans recognise this style. *The Directory of Jazz Festivals: Europe Edition*, for example, lists the music played at Festa New Orleans Music Ascona in Switzerland as "strictly New Orleans jazz (no Dixieland)". When members of the Zenith New Orleans Jazz Band were interviewed on ABC Radio by Andrew Olle after the band's 1991 overseas tour, Andrew unfortunately introduced us as a Traditional/Dixieland band, and we caused embarrassment all round by having to correct him during that interview.

The original forms of jazz music have been replaced by contemporary forms more aligned to classical music than jazz due to their mathematical preoccupation with harmonic structure. After the big band era a revival of the older jazz values was attempted in Europe and the US as so-called Trad or Dixie, but tastes had changed, and notes with a centred pitch and harmonic structure still ruled. This label has unfortunately become associated with the original jazz style, played mostly in New Orleans, but in reality is not allied to it in any way.

Tom Wood  
Crows Nest, NSW

### A penalty for bringing international musicians to Australia

Sir,

There is an issue that I would like to raise in *JazzChord* regarding the Federal Musicians Union, which is of serious concern to music promoters in Australia. This is the practice of charging international musicians an annual Australian Musicians Union membership fee, ie \$220.00 each, before they are permitted to perform here. Often such musicians are only here for one week. I believe this is unreasonable and is, in fact, unique to Australia.

This fee of course becomes the responsibility of the promoter. On top of this "penalty" for bringing international musicians to Australia, we are then obliged to present an equal number of Australian musicians on the program with the internationals! There is no other country in the world where the Musicians Union lays down such absurd rules for international guests, and I would like to know how it is justified here.

99% of Jazz Australia's business is to provide work for Australian musicians, the other 1% being for the occasional presentation of international musicians. Why is there a penalty fee for doing this?

We in Australia are disadvantaged enough geographically when it comes to international cultural exchange, and the travel expenses are prodigious. To have this additional financial burden is, to my way of thinking, totally unreasonable, unsupportable and unsupportive. I hope this letter opens the floodgates on this issue and, as a result, the Union may realise the damage it is causing small promoters like me, whom our musicians need.

International exchange is healthy for our own music scene as it not only generates interest amongst the public both here and abroad, but it also gives our audiences a chance to see how we rate on the world scene. I know how well we rate, but audiences will never know unless promoters are able to cope financially with the high costs of bringing international guests to Australian audiences and continue to do so.

How do other readers of *JazzChord* feel about this important issue?

Diana Allen  
Jazz Australia  
Balwyn North, Vic

### Several jazz archivists already collecting material

Sir,

After reading Peter Burgis's letter regarding the need for a National Jazz Archive, I felt I should advise that there are several jazz archivists already collecting facts and statements.

Working on the principle that "anything is better than nothing", I began taping interviews with several local jazz musicians. Then Bill Haesler put me in touch with Tom Wanliss

who has started the Australian Jazz Interview Project in Victoria. [Editor's note: see article on this page.] We have exchanged tapes and ideas. If there is anyone else doing the same thing, they are welcome to telephone me on (02) 690 1718 and I'll be happy to pass on Tom's address in Victoria.

Also the Oral History Society of the State Library of New South Wales would provide invaluable help and advice, and I believe if and when enough material is forthcoming, a section would be made available in the Library.

When the National Jazz Archive is ready for archival history, some of us will be ready for it!

Kate Dunbar  
President, Sydney Jazz Club Co-operative  
Broadway, NSW

## Telecom Sydney Jazz Festival, April 8, 1995

At every short notice, a major jazz event has been put together, to take place at The Sydney Opera House, and the Botanic Gardens on April 8, 1995.

Sponsored by Telecom, and produced by the Sydney Festival & Carnivale, it was called (at time of writing) the Telecom Sydney Jazz Festival. It will be free to the public, and will have four performance areas: the Opera House Forecourt; a floating Acquashell in Farm Cove, facing Lady Macquarie's Chair; the Opera House Broadwalk (where a number of student ensembles will perform); and the Botanic Gardens themselves (where traditional jazz groups will roam).

As *JazzChord* went to press, the program for the Opera House Forecourt was as follows:

- 13.30 Cafe Society Orchestra
- 14.30 Don Burrows Quartet
- 15.30 The catholics
- 16.30 Ten Part Invention
- 17.30 Allan Browne's New Orleans Rascals
- 18.30 Mike Nock Quartet



The US saxophonist Joe Henderson: a possibility for the Telecom Sydney Jazz Festival...

- 19.30 DIG
- 20.30 International jazz artist (tba)

The program for the Acquashell stage was:

- 11.00 The Umbrellas
- 12.00 Wanderlust
- 13.00 Vince Jones Band
- 14.00 Dale Barlow Quintet
- 15.00 Suzanne Wyllie Band
- 16.00 The Ian Cooper/Ian Date Five

Some of these groups still had to be confirmed, so don't hold *JazzChord* to this program. The big news, of course, is that a major international jazz group will be brought to Australia for the event. Negotiations were in train with a number of US artists, and a real possibility was the group led by the greatest living tenor saxophonist, the American Joe Henderson.

The good news for the jazz world is that Telecom has indicated that the Sydney Jazz Festival is not merely a one-off event. It is expected to be a permanent annual event, giving Sydney what it badly needs - a major jazz festival in the CBD.

## Australian Jazz Interviews Project

Melbourne's Tom Wanliss, 69, and some of his friends, have begun taping interviews with Melbourne jazz musicians, with a view to lodging them with an appropriate archive. The idea for what he calls the Australian Jazz Interviews Project arose from a series of interviews he conducted with some famous Victorian footballers.

"This was done for an academic who is writing a book on Australian Rules Football", says Tom. "He wanted the material for his book, and also intended keeping the taped interviews at the Victorian Institute of Technology for the use of historians and other interested people.

"While doing these interviews, which I thoroughly enjoyed because I am a football buff as well as a jazz enthusiast, it occurred to me that there was a great need for something similar to be done with jazz musicians, in particular the older ones. I discussed this matter with several jazz friends and they all agreed that this would be a worthy and interesting project."

Nine jazz lovers and collectors are now involved in the project, including Tom, Bruce Chalk, Eric Brown, Jack Ricketts, John Kennedy, Barry Wightman, and the musician Herb Jennings.

"Our interest in jazz is mainly in the traditional and mainstream areas", says Tom, "and accordingly the musicians being interviewed are generally in those categories". There are exceptions, however, and recently John Kennedy completed interviews with modernists Tony Gould and Bruce Clarke. Since the commencement of the project in 1994, other subjects have included Wes Brown, George Tack, Greg Gibson, Nick Polites, Keith (Honk) Atkins, Graham Coyle,

Ade Monsborough (still to be concluded), Rex Green, Lou Silbereisen, William H (Bill) Miller, Tony Newstead, Nevill Sherburn and Alan Saunders.

Tom says that the plan eventually is to lodge the audio-tapes in a suitable archive area such as the New Melbourne Museum or the Melbourne Public Library. Meanwhile, Tom is keeping the master tapes at his home until a suitable archive is established.

"As all the people involved are Victorians we have naturally concentrated on Victorian musicians for our interviews", says Tom, "but we are keen to include musicians from other states." Tom has been in touch with Bill Haesler and Kate Dunbar in Sydney, both of whom have shown great interest in the project. Tom has also exchanged letters with Laurie Lewis who has been interviewing visiting Americans for some years. He also hopes to co-opt Mal Eustice in Adelaide, and make similar good contacts in other states.



Graham Coyle: part of the Australian Interviews Project...

The Australian Jazz Convention Trustees have shown support for the project by funding the cost of tapes, postage and other costs. Anyone interested in following this up may write to Tom Wanliss at 3 Wolseley Crescent, Blackburn Vic 3130, or telephone (03) 877 3356.

## New Performing Arts Board Music Committee

The chairperson of the Performing Arts Board's Music Committee, the Melbourne jazz pianist and composer Paul Grabowsky, has resigned from the committee, and therefore from the Performing Arts Board itself. Paul's appointment still had over 12 months to run, as he'd been appointed until mid-1996.

The current Music Committee will meet shortly to consider applications from Australian musicians and music organisations, which went to the PAB in November, 1994. The membership of the committee is as follows, with an indication in brackets of the musical area or areas each member covers, as provided by a spokesperson for the Performing Arts Unit:

Dr Brian Howard (WA, composer, music theatre, educator);

Graeme Koehne (SA, composer, educator);

Lynne Mitchell (NSW, manager, contemporary music);

Cathie O'Sullivan (ACT, recording industry, folk music, vocalist);

Mark Pollard, (Vic, composer, electronic sound art);

Patrica Pollett (Qld, performer, educator, recording industry);

Nigel Westlake (NSW, composer, freelance performer);

Linsey Pollak (Qld, multicultural music);

Richard Vella (NSW, composer, opera, music theatre);

Jaslyn Hall (NSW, world music, broadcaster);

Judy Small (Vic, folk music);

Peter Rechniewski (NSW, jazz).

Jazz enthusiasts around Australia will note that not only is Paul Grabowsky gone, but also the Melbourne jazz musician Allan Browne, who was on the Music Committee for one year; his term expired at the end of 1994. Allan has not been replaced by another jazz musician or administrator, but appears to have been replaced by the ABC broadcaster Jaslyn Hall, whose special area of expertise is said to be world music, according to a Performing Arts spokesperson.

It appears that Paul Grabowsky, however, has been replaced by Peter Rechniewski, President of the Sydney Improvised Music Association, an organisation dedicated to the promotion of contemporary jazz and improvised music. *JazzChord* understands that Peter is not a permanent member of the Music Committee, but has been co-opted for the current round of assessments only, because of the sudden resignation of Paul Grabowsky.

The chair of the Music Committee is yet to be appointed.

## New Funding Structure At The PAB

The Performing Arts Board of the Australia Council has introduced dramatically simplified funding categories and new closing dates for 1995. The previous 18 programs of assistance have been combined into three simple categories: Project, Development and Program.

The *Project* category is described as follows: "For the creation, presentation, distribution and/or promotion of a single work or activity that has a public outcome, or is a step towards such a public outcome, eg a season of performances of a new work, audio recording of music, a publication [in] printed or digital form, or an international tour."

The *Development* category is described as follows: "For any activity that aims to improve the skill, knowledge or resources necessary for artists or organisations to create, present, distribute and/or promote their work. It is for activity that does not aim for a specific public outcome, but which enhances the ability of artists and organisations to produce a range of work, eg master classes, overseas study tours or the development of a sponsorship strategy."

The *Program* category is described as follows: "For a program of activities or a series of projects; or for infrastructure funding. The proposal can be for any period up to three years, eg a subscription series, a series of recordings, a program to improve planning and marketing or the infrastructure to carry out the proposed program."

Generally speaking applicants can apply for only one of these three during a 12-month period. There will be two closing dates in 1995: **15 May** and **15 November**.

"We wanted to provide our clients with far more flexibility in applying for funding," said Julie Warn, Chair of the PAB. "Most importantly, the new system is designed to meet the needs of performing artists and arts organisations and provides much more scope for them to design their own programs and projects."

"The system closely relates to the Board's new corporate plan. We believe that the clear definition of this plan and of the Board's policies will make the basis for our decision making much more transparent."

"And by broadening and opening up the parameters of the grant categories the Board hopes to continue to attract exciting and diverse projects for funding. However, the strategic intentions of the old programs will not be lost under the new arrangement."

A new *Performing Arts Handbook* will replace the old *Programs of Assistance* booklet, and all the old application forms have been replaced by two very simple forms. Both will be available in early March, 1995 by calling the Australia Council on (02) 950 9000 or toll-free on (008) 226 912.

The PAB is conducting public forums in major cities in order to explain the new scheme. The details of these are as follows: Sydney, March 14, from 4-6 pm, at Studio 2, Wharf Theatre, Pier 4, Hickson Rd, Millers Point; Canberra, March 16, from 4-6 pm, at Studio, The Street Theatre, Cnr Childers St & University Ave; Brisbane, March 27, from 4.30-6.30 pm, at Gallery 4, Metro Arts, 109 Edward St; Darwin, March 29, from 5-7 pm, at Brown's Mart, Community Arts Centre, 12 Smith St; Perth, March 31, from 4-6 pm, at PICA, 51 James St, Perth Cultural Centre; Adelaide, April 3, from 4-6 pm, at Adelaide Festival Centre; Melbourne, April 10, from 5-7 pm, at ANZ Pavillion, Level 8, Vic Arts Centre, 100 St Kilda Rd; and Hobart, April 11, from 4-6 pm, at Peacock Theatre, Salamanca Arts Centre, 77 Salamanca Place.

[Editor's Note: For further clarification of the PAB's new funding scheme, please see the article opposite on page 5.]

## The PAB's New Funding Structure: Some Clarifications

In the Spring, 1994 edition of *Sounds Australian*, published by the Australian Music Centre, Julie Owens, former Senior Program Officer (Music), at the Performing Arts Unit of the Australia Council, has an article which clarifies the nature of the PAB's new funding structure.

Julie says that the changes were recommended by the Music Committee of the PAB "in response to claims from artists that the funding structure did not accommodate new ways of working. Of particular concern was the segmentation of music activity into small parts to match the grants categories. Under the old system, there were 18 categories including commissions, performance, recording, publications, fellowships etc. This segmentation lead to three main problems: 1/ from the artists' perspective, a lack of fit between the funding categories and the ways that some artists sought to work; 2/ from a management perspective, difficulty in planning due to the considerable time-lag involved in having a project funded in several parts and the likelihood of receiving funding for only some parts of the project; and 3/ from the Committees' perspective, the repetitive and perhaps unnecessary assessment of different stages of the same project.

"The new model addresses these problems and will increase the options available when applying for support," Julie goes on. "It will have three categories, defined broadly enough to include all of the kinds of activity currently funded."

The three categories - Project, Development and Program - "are not based on assumptions about the ways in which work is created or presented to the public," says Julie, "nor do they restrict artists to seeking funding for one stage or element of their work at a time, or determine what those elements or stages might be."

The new funding structure is the result of developments within the various Music Committees over the last two years. Basically those committees wished to move away from the old notion of a funding body as 'problem solver', where the Committee identified a problem, determined a solution and created a funding category as a mechanism to encourage and facilitate that 'solution'.

The changes were in the air from the time in 1993 when the Performance, Recording and Compositions committees were amalgamated into one Music Committee. "From the first meeting of the new Music Committee in September 1993, the simplification of the funding system was on the agenda", writes Julie. "The new Committee voiced its own concerns about the inappropriateness of the small-steps funding structure to some of the emerging (or more recent) genres: jazz, improvisation, contemporary multicultural work, sound art, computer music etc."

At the same time, the Australia Council itself was putting pressure on the PAB to

streamline its funding procedures. In order to proceed, the Music Committee took two steps: 1/ It introduced multiyear funding for 30 clients in the performance and coordination categories and recommended that multiyear funding be available in all categories. This will be a reality from 1995. 2/ It also recommended the amalgamation of all categories involving individuals, allowing individuals, now in a single category, to determine their own needs.

The first meeting of 1994 saw a largely new membership of the Music Committee and a new Chair, Paul Grabowsky. The same issues were still to be dealt with. In a two-day meeting in October, 1994, the Music Committee undertook a major review of funding structures, in order to allow greater flexibility for clients, and to bring about a reduction in workload for clients and the committee. In preparation for the meeting, the Committee considered 25 submissions from clients of the PAB, which informed the discussion.

"The Committee considered a number of options for new funding structures and chose the one which gave maximum flexibility to clients and which allowed the Committee to draw a clear relationship between the Board's new corporate plan and grant decisions," says Julie. "Under the old funding structure, the grants categories themselves defined what the Board funded: recordings, composer commissions etc. This layer has now been removed and grant decisions will relate directly back to the corporate plan. To find out *what* and *why* the Board funds, applicants must refer in the first instance to the Board's corporate plan and statements from each of its Committees about the emphases for each artform. These will be printed in the *Programs of Assistance* booklet to be published in February 1995. To find out *how* the Board funds, you must refer to the grants categories."

"The Board's corporate plan states that it 'supports the creation, presentation, distribution and promotion of the best of Australia's dance, drama, music and the hybrid arts.' Its four goals provide more detail on the Board's current focus and relate specifically to 'creation, presentation, distribution and promotion'.

"In terms of funding structure, the Board has essentially two mechanisms for achieving these goals: 1/ the funding of the creation, presentation, distribution and promotion of work; and 2/ the funding of activities and resources which improve the ability of artists and organisations to create, present, distribute and promote work.

"In developing the new categories, the Music Committee sought to keep these mechanisms separate from each other because of the difficulty of comparing projects with an identifiable outcome with those with intangible or more long-term benefits. It also wanted to encourage artists to explore the long term

possibilities. This accounts for two of the three categories; the first, which is for one off projects involving creating, performing, distribution and promotion of work; and the second category for one off or short term activities that develop skills, knowledge and/or resources.

"The third category is for more complex programs of activity, strategies, or strings of projects. The Committee chose to keep these more complex applications separate from the projects because of the different levels of information needed to assess the two kinds of applications.

"Individuals, ensembles and organisations regardless of size will be eligible to apply in all three categories."

Julie Owens points out that the new funding structure does not come with additional money. However, she says, "the Committee believes that the new model will solve most of the problems that artists have had trying to match their work methods to the funding system, and will assist it to allocate its money effectively."

The Music Committee will emphasise in 1995 the areas of audience development, work for youth and networking and partnerships. "The Committee intends to increase the number and quality of funded projects in these areas and generally improve awareness of these issues," says Julie. "The extent of the increase will depend on the quality of the ideas put forward."

"The Music Committee recognises the need to develop a more adventurous music audience as a vital adjunct to the creation of work. It believes that, while it has had significant success in stimulating the creation and presentation of Australian work, it has been less successful in the distribution and promotion side. It encourages applications from individuals and organisations which have a specific focus on improving the marketing and distribution of the work of Australian artists and suggests that all applicants consider the issues of marketing and promoting their work.

"Similarly, the Committee recognises the potential of partnerships, co-funding arrangements and networking on the part of artists, organisations and the Council itself for furthering the interests of the music community. It encourages artists and organisations to consider these strategies.

"As an adjunct to its focus on audience development, the Committee will encourage applications for the development of partnerships, co-funding arrangements and networks to facilitate and expand access for young people to the full range of Australian music and music theatre."

*[Editor's note: Assistance to jazz musicians and organisations wishing to apply to the PAB for financial assistance is available, as usual, from the office of the NSW Jazz Co-ordinator. Telephone (02) 241 1349. Please note that the next closing date for all applications to the PAB is May 15, 1995.]*

## Oz Connection Bureau Guidelines

Following his recent visit to Australia, Peter Brendlé has asked *JazzChord* to publish detailed guidelines so that misunderstandings can be avoided in relation to the activities of the Oz Connection Bureau in Europe.

According to the introduction in Peter's contract with the Australia Council, a copy of which Peter has supplied to *JazzChord*, the Oz Connection is "to establish and maintain a European Agency for Australian jazz... [funded] for the purpose of increasing opportunities for Australian jazz artists wishing to perform in Europe." Oz Connection "shall give priority to tours which have received assistance from the Australia Council, and in selecting other artists, Oz Connection shall have a primary focus on Australian jazz of high quality with an emphasis on contemporary Australian repertoire.

"The activities of Oz Connection on behalf of Australian jazz artists shall include: securing engagements; co-ordinating publicity; increasing exposure in the electronic and print media; establishing contacts with key jazz organisations, promoters, presenters, record companies and media; and developing relations with significant Australian organisations with complimentary objectives."

Peter feels that it is important that a bandleader who wishes to tour in Europe with the assistance of the Oz Connection Bureau needs to clearly understand the following:

1/ That initial engagements in Europe need to be secured by the band's agent before Peter becomes involved. This can be expedited from Australia by a bandleader or band manager, or through an agent active in Europe. "Don't forget I'm not over here to initiate tours," says Peter in his circular memo to artists of February 1, 1995, "but primarily to assist groups in securing additional engagements and help co-ordinate promotional and publicity matters with your record companies." This will certainly be the case until the end of 1996 while Peter is setting up his bureau.

2/ That all touring costs, ie overseas airline tickets, ground transport, excess baggage costs, insurances, accommodation during non-performance days, and meals, are the responsibility of the group. Also, Peter says that this applies to any matters concerning the respective taxation laws in foreign countries and/or Australia. That is, these costs need to be covered either by an Australia Council international touring grant, or by private or corporate funds. Peter stresses that bandleaders should not expect that these costs will be covered by performance fees in Europe. "I'm certainly not here guaranteeing engagement fees covering airfares and other expenses - my job is to help bands who've already decided to tour Europe and have their expenses covered by funding and/or other means... It is futile to contact Oz Connection re performing in Europe when the band's actual touring is in any way

dependent on a totally unrealistic income expectancy from engagements."

[Peter points out that some assistance with travel costs is now available for touring musicians. Qantas has offered half-price airfares on all Qantas sectors for 1995. For those bands which are part of the June/July 'Experience Australia' package in 1995, each group will be offered an 8-9 seater VW minibus, or a station wagon, plus approximately DM500 to cover petrol. Following Oz Connection's representations to the Australian Embassy in Bonn, Germany, funds for these vehicles are provided by the 'Experience Australia' committee which operates out of the Embassy.]

3/ That funds to cover such costs need to be secured about eight to nine months prior to the proposed tour (and preferably 12 months). For example, in the case of bands which know that they are funded by the Performing Arts Board in March, 1995, or September, 1995, they must look to touring in 1996. Peter points out that this preparation time enables groups to co-ordinate itineraries out of Australia - which could include farewell performances in various Australian cities, as well as appearances in Asian cities, such as Singapore, Bombay or Tokyo, on the way to Europe. Also, Peter says, it gives "adequate time to clinch an absolutely essential European CD distribution through the group's Australian record company."

4/ That adequate promotional material must be available. Peter stresses that "there is no funding allocated to Oz Connection to produce cassettes or CD compilations nor for reprinting biographies or photos - these items must be paid for and supplied from Australia." Such promotional material, Peter advises, should include 25-30 CDs; 20 good quality black-&-white photos of the touring group, plus some of the bandleader; well produced and printed biographical material, mainly of the group and bandleader with short biogs of each band member; plus A1 size posters (upright) with an open space to write in performance dates, which are required by festivals and venues in Europe. "Ideally, 20 complete folders/brochures of each band, containing CD, photo and biographical material", says Peter. He estimates that such material would cost each group approximately AUS\$1,500 and should be budgeted for.

[The production of this material is being co-ordinated through the office of National Jazz Co-ordinator Eric Myers. Enquiries to telephone (02) 241 1349.]

5/ That those groups touring Europe for the first time are 'unknown bands' - no matter how distinguished they are in Australia - and that performance fees during their first two years in Europe should be secondary. "Irrespective of the negotiated fees.. it is ultimately of much higher value and priority for the bands to perform and be heard in Europe [rather] than waste valuable negotiating time for me [and engagements for

the artists) with unreasonable fee demands for - in most cases - totally unknown names in Europe." Peter says that when James Morrison's group first performed in Europe it could command fees no higher than DM1,000 (about AUS\$850 per performance). James now is able to command DM10,000 a performance, says Peter. "Quite simply the groups making an impact will get invitations (or at least follow-up enquiries) to come back to Europe and therefore can slowly start earning fees more to their liking."

Peter Brendlé's details are as follows: Oz Connection, PO Box 1112, 56812 Cochem, Germany. Tel: +49 (0/2671) 5347 Fax: +49 (0/2671) 7001. Those interested in touring Europe are advised to first contact Eric Myers on tel (02) 241 1349 before contacting Peter, in order to receive a copy of Peter's circular memo of February 1, 1995, which explains in detail the guidelines under which Peter is operating.

## Jazz Funding For 1995 By State Govts

In the last edition, *JazzChord* published details of jazz projects that had been funded by the NSW Government's Ministry for the Arts. We now publish the corresponding information for the states of Queensland, Tasmania, Western Australia, Victoria and South Australia.

**Arts Queensland**, the Qld Government's arts funding body, has awarded three grants for jazz projects in 1995 as follows:

- \* \$5,940 for the festival Pinnacles - A Celebration Of Improvised Music;
- \* \$10,000 to the Music Arts Club to commission ten ensembles to compose and record a new work; and
- \* \$8,920 to Jon Dimond to produce a concert of original music.

**Arts Tasmania**, the Tasmanian Govt's arts funding body, has funded three jazz projects for 1995:

- \* \$500 to the Tasmanian Jazz Co-ordination program for travel expenses;
- \* \$500 to the musician Fred Bradshaw for the creation of a master tape of Fred's compositions; and
- \* \$824 to send the jazz quartet Moment's Notice to the King Island Music Festival for concerts and school clinics.

The **WA Department for the Arts** has funded the following jazz projects in 1995:

- \* \$4,000 for the WA Jazz Co-ordination Program to market Jazzline;
- \* \$4,000 for Jazz West Big Band to record and promote an original CD;
- \* \$4,862 to the Perth Jazz Society to commission the jazz suite *Common Ground*;
- \* 7,800 to the Perth Jazz Society to fund the position of part-time administrator;
- \* \$13,000 to the Perth Jazz Orchestra for 1995 concert series;
- \* \$10,000 to the Musicians Union of Australia (Perth Branch) to fund the WA jazz co-ordination program.

**Arts Victoria** has funded the following jazz

projects for 1995:

- \* \$8,000 to the Wangaratta Festival of Jazz;
- \* \$3,000 to Coco's Lunch for recording of mastertape for Coco's Lunch;
- \* \$5,000 to the Melbourne Improvisers' Association for 1995 annual performance series;
- \* \$16,000 to Melbourne Jazz Co-operative for 1995 annual program;
- \* \$3,000 to Montsalvat Trust for 1995 jazz festival program;
- \* \$2,000 to PACE for concert series *The History Of Jazz*;

The SA Department for the Arts & Cultural Development has funded the following jazz projects for 1995:

- \* \$20,000 to the SA Jazz Co-ordination Program for series of 12 jazz concerts;
- \* \$3,000 to Carclew Youth Arts Body for launch of University of Adelaide Big Band CD *Jazz At The Walkers Arms*;
- \* \$1,000 to Carclew Youth Arts Body for jazz workshop at Pt Lincoln High School;
- \* \$3,000 to Tom Kassai to study in New York with Mulgrew Miller;
- \* \$3,000 to James Sked to go to the USA;
- \* \$2,000 to Mark Bird to market saxophone mouthpieces.

[Editor's Note: My thanks to the jazz co-ordinators in Queensland, Tasmania, Western Australia, Victoria and South Australia for providing this information for publication in *JazzChord*.]

## News From The WA Jazz Co-ordinator

Rachel Robins writes: Smoke Free Sunset Jazz at Russell Square took place on Sunday, February 12, 1995, from 5-8 pm. This was an initiative of the Jazz Co-ordination Association of WA, and was hosted by the City of Perth. Funds for the event came from the Lotteries Commission (\$1,500), Healthway (\$1,250), and the City of Perth (\$2,000 towards marketing and promotion of the event).

This is the first in a two-part series of free concerts in shire parks.

Perth jazz artists were asked to submit their details to the Perth City Council's Community Arts Officer Helen Carroll for selection to perform. Ms Carroll selected the Helen Matthews Quintet, including Helen (vocals); Graham Wood (piano); Gary Howard (drums); Marcus Dengate (bass); and Jordan Murray (trombone), and the nine-piece latin/jazz outfit Tropicana, including Ileana Posas (vocals); Chris Tarr (percussion); Steve Larranaga (congas); Mike Pignéguy (drums); Mark Shanahan (bass) Adam Robinson (piano); Peter Lothian (trombone); Dave McGregor (trumpet); and Andrew McKay-Sim (saxophones, flute)..

According to the City of Perth attendance at the event was in excess of 800, most of whom ended up dancing in the park to Tropicana's fiery latin tunes. Perth provided perfect weather with temperatures in the low 30s, and a clear starry night. The concert was well received by the audience, and the City of



Saxophonist Roger Garrod: part of Perth's West Coast Jazz Summit...

Perth indicated that it would support the project next year.

The second concert in the series will take place on March 26, 1995 at the Mary Crescent Reserve, Edin Hill, from 4-7 pm. Groups selected by the Bassendean Arts Council to perform include Hothouse and the Mike Nelson Quartet with Birdland.

On Friday, March 24, 1995 at 7.30 pm, the Jazz Co-ordination Association of WA presents the West Coast Jazz Summit at the Fremantle Arts Centre. Featured artists will be Roger Garrod, Ray Walker, Jamie Oehlers, Jordan Murray, Damien Maughan, Graham Wood, Elizabeth Sanderson, Chris Greive, Roz Pearson, Rachel Oldmeadow, Murray Wilkins and Frank Gibson Jr.

Sponsored by Healthway, the event will emphasise original compositions with all groups including WA tunes in their programs.

I am pleased to announce that an application I submitted to the City of Perth to produce a project entitled *Take The A Train To The Big Jazz Experience* has been approved. This comprises a performance by three of Perth's leading big bands, Jazz West, Hothouse and the Perth Jazz Orchestra, at a free community concert in the Perth Cultural Centre.

The concept includes the involvement of Westrail (WA's rail service) in the form of assistance with advertising posters inside trains, along with outside banners. It is envisaged that a traditional jazz band will play on the station to greet incoming passengers.

The City of Perth now has Sunday trading from 2-6 pm. Westrail's recent introduction of extended train services on public holidays to 11.30 pm provides an incentive for visitors to extend their stay in Perth. The submission highlighted promotional opportunities for

both Westrail and the City of Perth by providing a free, accessible, innovative concert of considerable cultural merit.

The Festival of Perth took place from February 17-March 12, 1995, and included local as well as overseas artists. Internationals included the pianist Sergei Terentiev (Ukraine); Petras Vysniauskas Quartet (Lithuania); and the Laurent de Wilde Quartet (France). The Perth Jazz Orchestra, Tropicana and the Michael Pignéguy Sextet provided the local content.

The Perth jazz community welcomes the pianist Andy Vance and the saxophonist Graeme Lyall, both of whom have been appointed to the staff of the WA Conservatorium of Music.

Rachel Robins

## News From The Tas Jazz Co-ordinator

Steve Robertson writes: Seeking to expose more Tasmanians to the rapidly maturing jazz talent amongst the state's young musicians, I've approached the ABC with a plan to present and record two Hobart-area youth big bands.

The bands are Legs & Brass and Contraband. Both have been winning acclaim lately for their excellence, Legs and Brass especially impressive in a recent gig for the Jazz Action Society. The project calls for an ABC-sponsored concert which they would record for later broadcast locally. It's possible that ABC-FM presenter Jim McLeod may wish to use a tune or two on his weekend *Jazzrtrack* programs. In any case, the music of these two exceptionally skilled bands would be captured in a live setting. Legs and Brass presents a balanced program of standards by composers like Duke Ellington and Sammy Nestico alongside more contemporary tunes including *Moondance* and *Flashdance*. Contraband, associated with the Conservatorium of Music, has equally eclectic tastes, ranging from Glenn Miller hits to a blazing version of Chick Corea's *Spain*.

The ABC is considering the proposal, which, if approved, would see a concert take place in June, 1995.

Tasmania's four jazz clubs are all enjoying remarkable successes: In St Helens, planning is well under way for the 11th Suncoast Jazz Festival at the last weekend in June, 1995. Launceston Jazz Club made an admirable bid for the 1996 Jazz Convention to be held in the northern city. Ultimately the nod went to Bathurst in NSW but there's great hope that it will be Launceston's turn again in 1997. In Burnie, Jazz Action Society of the Northwest had one of its best-attended sessions in February when Hobart's South Street Band dazzled the north coasters with a polished performance of classic bop tunes from the pens of Miles Davis, Charlie Parker and other legends. In Hobart, the jam sessions on the last Tuesday of every month continue to draw good crowds (the \$2 admission helps pay off the Society's new piano) and have

often produced some real musical fireworks.

The best news for the state has been confirmation that the acclaimed Australian Art Orchestra is to play at the Conservatorium of Music on March 25, 1995. Led by the pianist Paul Grabowsky, the orchestra is one of the most important jazz ensembles to make the trip to Tassie since Ten Part Invention came south in the winter of 1988. Credit is due to the Conservatorium and musical director Simone de Haan.

Among the other bands confirmed to play here (in the northwest for certain) is Musikkii-Oy, a Melbourne group with an enthusiastic following here ever since their Salamanca Place triumph of three years ago.

A gig that I organised for Hobart band Burglar's Dog looks like it will lead to several more open-air concert appearances for this highly individual and fun-loving group. They were such a hit at the Clarence Council's Australia Day event on the Bellerive Boardwalk that several other organisations have contacted them about playing. The hope is for a weekly pub gig by April.

**Steve Robertson**

## News From The Qld Jazz Co-ordinator

Lynette Irwin writes: Queensland has the second largest number of jazz festivals in Australia. In January, 1995 Greg Quigley organised a week of jazz clinics at the Qld Conservatorium of Music with a jazz festival preceding the beginning of the week's activities. The festival included the clinicians Craig Scott, Don Rader, Vince Genova, Graeme Lyall, Sharney Russell, John Hoffman, Col Loughnan, Paul McNamara, Ken Edie and George Golla.

In February the Brisbane City Travelodge presented the festival Jazz On Heat. Highlights included the American drummer Cindy Blackman supported by Dale Barlow (tenor saxophone), Barney McAll (piano) and Jonathan Zwartz (bass); and local groups Eva Breckon Quintet, the Nasty Saxophone Quartet, Vince Genova Trio, and the magnificent vocalist Denise Harris. Vince Jones and his band performed as a tight musical unit as did Jackie Orszaczky & The Grandmasters.

And then there were more.... festivals.

Qld's state funding body Arts Queensland has awarded a grant of \$5,940 towards costs for the festival Pinnacles - A Celebration Of Improvised Music, which will take place on April 8 & 9 at Van Gogh's Earlobe and April 10-12 at the Brisbane City Travelodge. It will feature locals Jeff Usher's Jazz Unit, Jim Kelly Quartet, Vince Genova Trio, the Big Band Theory, Artisans Workshop, Hugh Fraser and Bridgette O'Donohue, Bachiatar, and Bebopera. Interstate ensembles include Cathy Harley Trio and Chelate Compound (Sydney); Morgana, That and Musikkii-Oy (Melbourne); and a new Australian ensemble called Micronesia.

And more... The Brisbane Jazz Club will

hold its Annual Carnival in May, 1995 (Qld Labor Day Weekend), presenting over 40 ensembles and, as part of the Festival Fringe, the Music Arts Club features Mike Nock and Tim Hopkins at Van Gogh's Earlobe on May 21, supported by the local group Herring. We have the Brisbane Biennial International Music Festival from May 26-June 4 with some jazz content. [See story page 1.]

Arts Queensland awarded three grants to jazz applicants for 1995 activities: Pinnacles, as mentioned above; Music Arts Club \$10,000 towards costs to commission ten performance ensembles to compose and record a new musical work; and Jon Dimond \$8,920 towards costs to produce a concert of original music.

I was fortunate enough to attend the 1995 Vic Health Montsalvat International Jazz

## Vic Health Montsalvat International Jazz Festival

A Report by Eric Myers

Although this very comprehensive festival began on January 22, 1995 with an art exhibition of works by Australian musicians, and a series of workshops and masterclasses, it began for me with the Downbeat Revisited concert in the Melbourne Town Hall on the afternoon of January 26, 1995. I found it a great joy. Although this was a celebration of an illustrious Melbourne jazz tradition, it also celebrated the personal and artistic links between Melbourne and Sydney musicians.

The Yarra Yarra Reunion Band, which opened the concert in fine style, was a mixture of Sydney and Melbourne players, as were the band Jivin' Five (led by the hot violinist Ian Cooper), and the Graeme Bell band.

To illustrate how magnificent talent can be taken for granted, the interval performer at the concert was Perth's ragtime piano virtuoso John Gill, who played while most members of the audience took a walk. He was a wonder, as always. John was followed by the Ted White Big Band and the singer Edwin Duff.

The Headliner Concert that evening in the Vic Arts Centre Concert Hall, featuring the McCoy Tyner Trio was a marvellous one, even if the formal atmosphere made the music sound a little stiff and self-conscious. It was opened by the Stan Tracey Quartet from the UK, and included the Australia Day Homage Orchestra - an expanded Art Attack - put together by Bob Sedergreen.

The presence of McCoy Tyner and his trio (the bassist Avery Sharpe, and the drummer Aaron Scott) gave the festival real lustre, underlining the importance to this kind of festival of the inclusion of an authentic representative of the very top echelon of American jazz. McCoy's concerts on the main stage at Montsalvat were unquestionably the highlights of the festival on the following Saturday and Sunday nights. It was amazing to hear him - a technical virtuoso, whose playing included constant suggestions of the jazz piano tradition. He played with unparalleled

Festival and AUSMUSIC's Exporting Australian Jazz Forum. I love to meet interstate jazz colleagues and hear 'live' musicians who have, as yet, not braved the mighty Tweed River and entered Qld. It was a good festival and a wonderful opportunity. Thank you Melbourne for your hospitality.

On December 29, 1994 the saxophonist Les McGrath departed for the great beyond. Les was a special human being, not only an excellent saxophonist and educator, but also a terrific chiropractor whose neck manipulations greatly helped many stressed jazz musicians. Les was a giver, musically and personally. To Joan, his family and musical colleagues, he will be remembered for giving to us many years of listening pleasure and sound advice in the matters of life.

**Lynette Irwin**

intensity, making the piano sound like an orchestra and using more pedal than any modern jazz pianist I've heard.

What I enjoyed most about the Montsalvat festival was the feeling that a jazz community of some solidarity existed in Australia. This was especially so at the Yalumba Jazz Dinner, on the evening of January 27. There was a lovely spirit in the air. Judy Bailey was made one of the patrons of the festival. The addition of Mike Nock, Jim McLeod and Barry Buckley to the Montsalvat Roll of Honour was done beautifully, and the speeches were very moving. The members of the McCoy Tyner Trio were present so, as compere Ted Vining reminded us, we were all dining with McCoy. The food and wine were marvellous, and my hat goes off to Sigmund Jorgensen for mounting this splendid event. While Montsalvat is a jazz festival highlighting the role of Melbourne musicians and organisations in the jazz community, I had the feeling that this was a celebration of the existence of Australian jazz as a whole and the importance of the jazz community.

The Exporting Australian Jazz seminar, which took place at Montsalvat on Friday, January 27, was very successful, and I must say that I learnt a lot. (A report on this event will appear in the Apr/May, 1995 edition of *JazzChord*.)

Neither my visits to Montsalvat - at non-festival times - nor what I had seen of previous festivals on ABC-TV, had prepared me for the exquisite experience of being at the festival itself in the historic Montsalvat grounds. This is a unique location with such charm, and with such marvellous venues, that it certainly would be a shame to lose the festival to Melbourne proper, which is apparently a possibility. (Adjacent land that had been given to local authorities by Montsalvat many years ago, but which has been used hitherto for the festival's car-park, is now to be resumed by the local council.) Perhaps a kind of dual event, with larger concerts in the city, and certain smaller events at Montsalvat, is the way to go in the future.



In the past, two criticisms were often levelled at Montsalvat: that the program neglected contemporary jazz; and that leading Sydney musicians were under-represented. If those observations had validity in previous years, I cannot say that they applied to this festival.

At the avant-garde end of the spectrum, there was a good dose of free improvisation with Tony Gould's Lirik Trio, the Lewis and Young band; That's The Spirit, and Ted Vining's The Big One.

PETER SINCLAIR



John Sangster: a lovely exploration with Tony Gould's Lirik Trio...

The Lirik Trio, including the bassist Ben Robertson, and augmented by the durable John Sangster on vibes, provided a lovely set of free improvisation which began with a tour de force by the brilliant Polish percussionist Marek Podstawek. It was interesting that this group went into versions of the standard repertoire - I think I recognised *Smile* and *Over The Rainbow* - an option which most free players avoid. This was a lovely interlude in what was an engaging and always interesting exploration.

The Big One, an eleven or twelve-piece band - an augmented Musikkli-Oy, one might say - played an hour of magnificent din. Was this music meant to be a little untogether? I never know if a mixture of free improvisation and out-of-tempo themes is meant to be tight. Sometimes this sort of music reminds me of a film score, (ie designed to establish a mood), rather than orthodox jazz that tends to start somewhere and arrive at another place. In The Big One's music there was a minimum of swing, a concentration on contemporary funk feels when rhythm was used at all, and long improvisations over one tonality. Perhaps this form, with ambiguous time feels and considerable dissonance, is a comment on the precision of other forms of jazz. But there was some powerful music played during this set, which was a turn-on for the musicians, and for most of the audience.

The Townsville singer Sylvannah Doolan,

performing with a group organised by Bob Sedergreen, was extraordinary. What a find she is! With a rich, beautiful voice that equips her marvellously to sing the blues, Sylvannah also writes earthy songs herself. She might be a little rough around the edges, but she certainly has the potential to be one of the finest singers of any idiom produced by this country. With didjeridu players like Joe Geia, Tom E Lewis, and Alan Dargin now active in the music, it's heartwarming to see other indigenous musicians turning to jazz, particularly when they have so much raw talent, as in the case of Sylvannah.

I was impressed with the trad group Hotter Than Six, particularly the young members who are part of an extraordinary Melbourne phenomenon - what one might call the Young Traditionalists. Simon Stribling (trumpet) is one, and Joe Stevenson (saxophones and clarinet) is another. When one considers the extraordinary 16-year-old clarinetist Chris Tanner who played with Allan Browne's New Orleans Rascals, there appears to be a flowering of traditional jazz amongst the young in Melbourne. This is a phenomenon which, so far as I know, is non-existent in the traditional scene in Sydney; so, the future of this form of music is in Melbourne's hands, and they are good hands.

It was great to hear the Don Rader Quintet, a no-holds barred post-bop quintet from Sydney, playing freewheeling, vigorous modern jazz, taking no prisoners. Other than the leader on trumpet and flugelhorn, they included Jason Morphet (saxophones), Roger Frampton (piano), Ed Gaston (bass) and Alan Turnbull (drums).

Great credit goes to the pianist Judy Bailey for the standard she has reached with the Sydney Youth Jazz Ensemble. Their playing, including an impressive Ellington medley that the ensemble has learnt entirely by ear, was only a little short of professional standard. The band had an excellent jazz feel, and phrasing that would be the envy of many older musicians.

Hearing the Adelaide contemporary group Pieces confirmed my earlier feeling that they are a quartet of unusual excellence, with a very impressive repertoire. Unfortunately, this was their last performance as Ronnie

COLIN WHELAN



Mickey Tucker: ripped through jazz standards with an audacious virtuosity...

Ferella (drums) is going to Melbourne, and Sandy Klose (bass) leaves Adelaide shortly after, bound for Sydney. The other players were Michael Burgess (guitar) and Martin Aujade (tenor sax). So a fine Adelaide quartet will be lost to the big smoke.

I called in on the group That's The Spirit, featuring the bassist David Tolley and percussionist Graeme Leak. I listened with interest to this exploration of sound, but found it heavy going. I therefore moved on to the other end of the jazz spectrum with Allan Browne's New Orleans Rascals, an almost entirely acoustic band playing spirited New Orleans jazz.

Tom Baker and his Confederates was another example of how well Australian swing/mainstream - a national movement - works in this country, ie how likeminded musicians steeped in the tradition can produce a program that sounds as if it's been rehearsed for weeks. The Confederates featured another talented young Melburnian Ben Johnson (piano), Joe Stevenson again, plus Howard Cairns (bass), Bill Howard (trombone), and Lyn Wallis (drums).

It was on then to the Mickey Tucker Trio. One often forgets that an American who has been integral to the competitive New York scene now lives and works in Melbourne. Mickey's set was a reminder of what an extraordinary jazz pianist he is, if ever one forgot. Backed beautifully by a fine drummer Sonja Horbelt, and the bassist Annette Jenko-Yates (who had her bass volume set at an uncomfortably high level), Mickey ripped through jazz standards with an audacious virtuosity, playing a crowd-pleasing encore of rampant boogie-woogie.

On the main stage the Mike Nock Quartet played a powerful set of modern jazz. Other than Mike on piano, playing with an intensity that rivalled that of McCoy Tyner, the quartet included Tim Hopkins (tenor sax), Cameron Undy (bass) and Andrew Gander (drums).

Then it was back again for McCoy Tyner, whose last performance was the greatest of the three he gave in Melbourne. McCoy and his trio received riotous appreciation throughout a very high energy set, and a standing ovation at the end. This concert was indeed the high point of a marvellous festival.

The Yalumba Medal for the most outstanding performance by a musician under 25, went to the trombonist Simon Kent; and the Newmarket Music Original Composition Competition, judged by Dieter Bajzek, Ted Vining and Jim McLeod, was won by the trombonist Adrian Sheriff.

Eric Myers

# Master Of Music In Jazz Degrees From Canberra School Of Music

by Michael Foster\*

On May 5, 1995 the saxophonist James Ryan and the pianist Craig Schneider will formally graduate from the Canberra Institute of the Arts as the Canberra School of Music's first masters of music in jazz. The masters course is believed to be the only one available in Australia.

James and Craig will thus mark yet another high point in the history of the CSM and its jazz studies course. The two young men are complete products of the jazz studies course, gaining in succession their diplomas, graduate diplomas (Ryan) bachelor of music (Schneider) and masters' degrees.

James, who came to the CSM from Darwin, is now living, teaching and working in Brisbane. Craig is Canberra-educated and establishing himself in his home town as an entertainer, band-leader, composer, arranger, producer and musical director. He was the first jazz student invited to perform at a CSM graduation ceremony and the first to be awarded the prestigious Friends Prize, when he gained his bachelor's degree.

Don Johnson, director of jazz studies, and Harold Luebke are expected to complete their masters this semester. Don directs the jazz studies course and teaches trumpet. Harold teaches reeds. Both are acclaimed public performers.

Also studying are pianist John Black, drummer Colin Hoorweg, guitarist Mike Price and bassist George Urbaszek, all members of the jazz studies faculty and active musicians. With Johnson and Luebke they give the lie to the Shavian theory that those who can do, and those who cannot teach. Other present students are the bassist Craig Scott, who teaches at the Sydney Conservatorium of Music, and saxophonist Graeme Lyall, formerly of Sydney but recently appointed lecturer in arrangement and composition at Western Australia's Academy of Performing Arts.

Deputy Director of the CSM, Bill Hawkey, says the offer of a masters was a logical progression from the success of the course and the development of the graduate diploma. Don Johnson and he had discussed it and then, with Harold Luebke, had sat down and "batted it around".

It had been "critical to look at Australian jazz, its long-term direction, and to devise a course which most benefited the school, students and Australian jazz".

Their solution was a very practical and flexible mix of performance (recitals), composition and arrangement, analyses of compositions, arrangements and transcriptions and sub-theses. It involved extensive use of the school and external agents in supervision and assessment.

It acknowledged the preferred direction of the participants and made a course of real interest. He also believed that the fact that it was an Australian National University award,

through the association of the CSM to the Institute of the Arts, gave "national and international significance because of the ANU's substantial reputation".

Mr Hawkey acknowledged that the establishment of the jazz studies course had not been "an easy battle", but believed it was now a jewel in the CSM crown. Those members of staff and on the council of the time who were advocates "had managed to win over the doubters."

The success of the course was evident in the applications from across Australia, and now overseas, and the standard of applicants. The major problem and regret was the inability to accept all worthy applicants. However, this generated keen and acute competition and ensured a very high-standard student body, which in turn helped maintain and encourage even higher standards.

It had also led to the development of very good jazz programs in high schools and colleges, and keen competition for places in the jazz studies' two-year preparatory course.

Had any thought been given to a doctorate?

A doctorate of philosophy was within the purview of the ANU and, should an inquiry be forthcoming, every effort would be made to locate and establish the necessary resources, Mr Hawkey said.

Craig Scott, "with another year to graduation", has performed often in Canberra with a range of groups. He said the fact that the degree was available, with such strength in its flexibility, meant that students "could do something they were interested in." It was the most-valuable thing he had done in a long time.

He had performed for 20 years and taught for many of those, and now had an opportunity to formalise his qualifications. He had chosen an 80-20 mix of performance and research, into the history of the double bass in jazz. He was finding his study invaluable in his teaching and his "personal resources".

Craig Schneider speaks of the great honour he feels in his participation: "I have developed a lot during my studies, and particularly in the past two years. It was important that I was able to study in the two areas which meant most to me, performance and arranging."

He had just received his assessments, "all distinctions and high distinctions, which was very gratifying." He had given no thought to further study at this stage: "What I want to do now is get out there and play!"

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\* Michael Foster has written on and reviewed jazz for *The Canberra Times* since 1970. He was founding secretary, and later president, of the National Jazz Festival in Tauranga, New Zealand. He was involved in the re-formation of the Canberra Jazz Club and served as its president.

## New Members of the Jazz Co-ordination Association

The committee of the Jazz Co-ordination Association warmly welcomes the following new members who have joined the Association since the publication of the Summer 1994/95, edition of *JazzChord*: Annalisa Andrews (NSW), Malcolm G Bromley (SA), J L Dimond (Qld), Geoff Dowsett (NSW), Michael Galeazzi (NSW), Don Gomes (Singapore), Debbie Levitt (USA), Serge Le Goueff (WA), Stephen Ley (ACT), Nigel Maas (Vic), Peter Manning (NSW), Slide McBride (NSW), Robin Osborne (NSW), Sam Pace (Qld), Luke Paramor (NSW), Bryce Rohde (USA), Len Rooney (NSW), Lindsay Short (Vic), David White (Vic).

During the same period, the following organisations affiliated with the Association: AUSMUSIC (Vic), Bellingen Jazz Festival (NSW), City of Moe Jazz Festival (Vic), Randwick Labor Club (NSW).

## OBITUARY

### Ray Jackson 1919-1994

Ray Jackson, a well-known figure on the Melbourne modern jazz scene, passed away on December 16, 1994, aged 75, after a battle with pancreatic cancer. A father of four, his sons include jazz critic Adrian Jackson, and jazz entrepreneur and musician Martin Jackson (as well as daughter Andra Jackson, who used to write on jazz when she was with *The Sun* newspaper in the 1980s). Although all children had classical piano lessons through their mother's instigation, it was Ray who was responsible for introducing his sons to jazz in their teens (through the *Giants of Jazz* concert, no less).

An accountant by profession, Ray made a significant honorary contribution to the modern Melbourne scene through his role as auditor (and surrogate treasurer) of the Melbourne Jazz Co-operative from its formation in 1983, until his death. He was also warmly remembered for entertaining many international musicians (such as the members of Old And New Dreams) and billeting many interstate musicians (such as Mike Nock, Bernie McGann and Bruce Cale). Having a long interest in southern Africa (owing to his air force service there during the Second World War), it was appropriate that Mike Nock's version of the ANC anthem *Nikosa Sikelala Afrika* was played at his funeral.

## New Musicians

by Eric Myers

JANE MARCH



Julien Wilson: tearing through the groove...

The saxophonist **Julien Wilson** was virtually unknown outside Melbourne until he won first place in the National Jazz Saxophone Awards at the Wangarratta Festival of Jazz in November, 1994. He completed a Bachelor of Music Performance (Improvisation) at the Vic College of Arts in 1993. At the end of that year he formed Fester, an avant-garde improvisational trio with Stephen Magnusson (guitar) and Steve Heather (drums). He also was instrumental in forming The Trippers in late 1993, a democratic collective of musicians dedicated to performing original, improvised music to people outside the jazz community.

Over the last two years he has performed with many bands, including Tibetan Dixie, David Tolley's That, Ben Robertson's Songhouse, The Moovin' & Groovin' Orchestra, and The Pearly Shells Big Band. He was a recent guest with the Barry Duggan/Bob Bertles Quintet and the Cathy Harley Trio, and regularly plays with Paul Williamson's Hammond Combo. He has recorded with Cathy Harley, That, Songhouse and East Of West.

In mid-1994 Julien performed in the US with the Melbourne swingers The Band Who Knew Too Much. This included a visit to the New Orleans Jazz & Heritage Festival, and a stint in New York where he performed and studied with Blueprint, a band associated with the Black Rock Coalition and M-Base Collective. On his return to Melbourne he has worked with his own band, which has an evolving lineup including Tim Neal, Thierry Fossemalle, Steve Heather, Philip Rex, Ben Gillespie, Eugene Ball, Peter Helmsley and Simon Barker.

Reviewing Julien's performance with Songhouse in *The Age* on September 20, 1994, Adrian Jackson wrote: "[Julien] showed the ability to construct his solos out of coherent melodic ideas, rather than the busy patterns that so many saxophonists rely on. And on *Film*, he gave the music real bite, with his jagged lines and hoarse-toned exclamations." Writing in *The Age* on November 22, 1994 Adrian noted that Julien, in sitting in with altoists Bob Bertles and Barry Duggan, "impressed with a sensitive, intelligently developed ballad, *My One And Only Love*, and played a jarring solo on *Footprints* that did not ride on the groove, so much as tear through it."

While the guitarist **Ben Butler** is not new to the scene, I heard him for the first time recently at The Basement with a group fronted by the guitarist Jim Kelly. Ben grew up in Canberra and circa 1986-88 studied at the Canberra School of Music. Simultaneously he also travelled to Sydney to take lessons with the guitarist Tommy Emmanuel, who told him: "If you make the trip to Sydney, I will teach you for free."

After graduating from the Canberra School of Music in 1988 Ben moved to Sydney where he was active in rock and pop music, playing with Renee Geyer, Richard Clapton, Rick Frice, the Party Boys, and many others. He also led a jazz-funk band called Splatch, which performed the music of Americans such as Miles Davis, David Sanborn and Mike Stern.

Ben left Sydney in 1992 to study at Boston's Berklee College of Music, courtesy of an Australia Council grant of \$10,000 and a Berklee Achievement Scholarship of \$9,750. He studied at Berklee and also had private lessons with Mike Stern, Mick Goodrick, Scott Henderson and Steve Kahn. He graduated with honours from Berklee in May, 1994. He now lives in New York where he has a group which performs his own original music, and teaches midi systems, digital sampling and guitar at the Sam Ash Music Institute.



Guitarist Ben Butler: living, teaching and performing in New York...

## Lloyd Swanton: A Busy Bassist

It's been a busy few months for Sydney bassist Lloyd Swanton, with his finger in a number of musical pies.

Christmas, 1994 saw the signing of a three-album release deal in the USA for The Necks, of which Lloyd is a co-leader. The deal, with Private Music (until their recent takeover by BMG, the biggest independent label in the USA) is for The Necks' first cult album *Sex*, plus two subsequent albums. All the members of The Necks (other than Lloyd, the pianist Chris Abrahams and drummer Tony Buck) are understandably pleased.



Lloyd Swanton (right), pictured with two Catholics, Sandy Evans (left) and Toby Hall (centre).

Also at Christmas Lloyd put the finishing production touches to the Rufus Records CD *McGann McGann*, an album of mainly Bernie McGann compositions featuring John Pochée (drums), James Greening (trombone), McGann (alto saxophone) and Lloyd.

Early 1995 saw Lloyd composing and recording the soundtrack to *The Beat Manifesto*, a 15-minute short film by Daniel Nettheim. Also The Catholics, which Lloyd leads, made a video clip of *Smoked Oysters*, the opening track of the group's most recent album *Simple*, just in time for the album's January release in the USA and Canada by Terra Nova Records. Promotion of *Simple* in North America has been assisted by a recording grant from the Performing Arts Board of the Australia Council.

Apart from his schedule of engagements in Sydney with artists such as Clarion Fracture Zone, Carl Orr, Tim Rollinson, Adrian Mears, Guy Strazzullo and The Catholics, Lloyd negotiated the imminent signing of a four-year publishing deal with a major publisher in February. To round off the month, he flew to Berlin to perform with The Necks at *Urban + Aboriginal X: Australian*, a festival of contemporary Australian music curated by ex-Sydney resident, the violinist Jon Rose.

Now Lloyd is supervising arrangements for The Catholics' overseas tour in June/July, 1995 (also assisted by the PAB) which will take in ten shows in six Canadian cities, followed by 2-3 weeks of concerts in Europe, co-ordinated by Peter Brendlé as part of the 'Experience Australia' package.

## Peter Gaudion's Jazz Lane

by Eric Myers

The Melbourne trumpeter Peter Gaudion opened his Jazz Lane Bar & Bistro in October, 1994. He has had, over many years, an interest in the business side of presenting jazz (see his entry in Bruce Johnson's *Oxford Companion*), and this venture provides Melbourne with a venue that it badly needs - a good 300-seater.

"Basically we see Jazz Lane as a venue with a solid-based jazz policy - all styles trad to fusion", says Peter. "However, unlike other venues in Melbourne, we are set up as a commercial restaurant catering for functions, cocktail parties, Xmas parties, seminars etc. Because of the size, we can seat up to 300; we have to do this to survive. However, the whole operation is underpinned by the jazz policy. If clients with private functions want a band, it has to be jazz!"

A diverse amount of jazz has been presented so far. "Already we have had, in our short period of operation, Bob Barnard, Don Burrows, Kerrie Biddell, Ian Date, George Washingmachine, Graeme Bell, Straightahead, Jack Wilkins, Tom Baker, and the Red Onions.

"The policy, where possible, is to present Dinner & Show, which allows us to utilise our large staff and kitchen.

"As you can imagine, the Danish Jungle Orchestra and Graeme Bell are poles apart, but all have their place and following."

Peter Gaudion is negotiating to present the American saxophonist Lee Konitz when Konitz tours Australia later this year.

Jazz Lane is at Basement, 390 Lonsdale St, Melbourne, telephone (03) 670-5550, fax (03) 670 9548.

[Editor's Note: This piece begins a casual series in *JazzChord* on jazz venues in Australia, which celebrates the dedication of those who run jazz clubs. In the next edition, we hope to profile Sil Ventura and Nell's Brasserie, at the Randwick Labor Club in Sydney.]



Peter Gaudion: Jazz Lane underpinned by a solid jazz policy...

## Publications

\* A new book *Compositions For Improvisers: An Australian Perspective*, edited by Jeff Pressing, has been published by La Trobe University Press. It aims "to present an Australian perspective on notated improvisation-based composition", according to the Introduction. The book was made possible by a grant from the Performing Arts Board of the Australia Council. It is hoped that a review of this book will appear in the next edition of *JazzChord*, Apr/May, 1995. Meanwhile, enquiries to La Trobe University Press, La Trobe University, Bundoora Vic 3083. Tel: (03) 479 1460, fax: (03) 470 2011.

\* The 14th edition of the *Australasian Music Industry Directory* (which also includes the *Asian Music Industry Directory* in its back end) was published in January, 1995 and is now available. Nearly 400 pages of information on organisations and individuals which are part of the music industry in Australasia and Asia. It includes much information that is relevant to jazz. Mail order \$20 prepaid, or pick up a copy for \$15 from selected outlets in each capital city. Enquiries to the publisher Immedial Public Relations, 3 Rose St, Chippendale NSW 2008. Tel: (02) 212 6677, fax: (02) 211 5938.

\* *Turn Right At New South Wales* is a spiral bound collection of over 60 compositions, in lead sheet chord change format, of the Australian expatriate pianist and composer Bryce Rohde. There are also 21 of Bryce's B & W photographs, and his biography and complete discography. This sells for \$39.95 plus \$7.00 postage, ie a total of \$46.95, and is available from the Jazz Co-ordination Association of NSW. Enquiries to Eric Myers on tel (02) 241 1349, or write to the address on page 16 of *JazzChord*.

## Jazz Education Matters

\* The distinguished US saxophonist David Liebman has contacted *JazzChord* seeking publicity for the activities of the **International Association of Schools of Jazz**, of which he is artistic director. The Association was founded in Germany, 1989 when representatives of 16 schools and 13 countries met, which led to the first IASJ Jazz Meeting in June, 1990 at the Royal Conservatory in The Hague, Holland. Since then meetings have been held in Dublin in 1991, Siena in 1992, Graz in 1993, and New York City in 1994. The aims of the Association are to: facilitate high level cross cultural communication; foster brotherhood and tolerance towards each other; encourage individual creativity balanced with group interaction as is evidenced in the typical jazz group; encourage a concept of jazz as inclusive music open to contributions by artists from all parts of the world whereby cultural differences combine to create new, innovative



David Liebman: a network by which students and teachers can facilitate exchanges...

musical forms and styles; expand the association to include musicians and schools from all parts of the world as jazz education continues to expand; promote jazz and jazz education through audience and community development and the encouragement of funding and other creative financial resources thereby furthering playing opportunities and providing support for the world community of jazz artists. "The idea is for the organisation to serve as a network by which students and teachers can facilitate exchanges both in person any by newsletters, etc" David writes. He has written to several schools in Australia in the past, but "without success", he says. Membership of the IASJ costs US\$150 per year for Ordinary Members; \$150 for Associate members; \$50 for Individual Members; and \$250 for Donators. For further information write to: IASJ Service Bureau, Juliana van Stolberglaan 1, 2595 CA The Hague, Holland. Tel (31) 70 381 42 51, fax (31) 70 385 39 41.

## Aust Jazz 'n' Blues Enters Tour Promotion

The magazine *Australasian Jazz 'n' Blues* (note the change from 'Australian') is now being marketed in several countries in South East Asia.

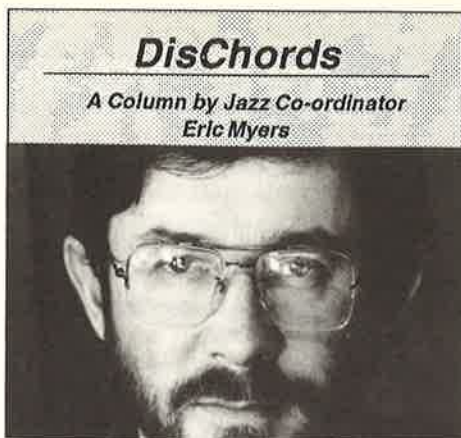
The company has informed *JazzChord* that, as part of this expansion, it is keen to act as a part promoter, taking Australian jazz bands for short regional tours.

For more information contact the magazine's editor John Shand at Suite 703, 220 Pacific Highway, Crows Nest NSW 2065. Telephone (02) 955 5028 or fax (02) 955 7038.

I don't think there is much doubt that most jazz musicians produce better music as they get older. What they might lose in technique and energy is more than compensated by maturity and understatement. As one leading musician said to me recently, "As you get older, you might play less notes, but you probably didn't need them anyway." As the jazz scene over recent times has taken on more and more the promotion and marketing methods of popular music, there has been a concentration on the younger, more innovative players - who are said to appeal to 'the younger audience'. And, it is said, if we don't develop an audience amongst the young, there will be no jazz audience in the future. Perhaps this is true. But I hope that when our fine, young players get a little older, they are not neglected like some of our more experienced musicians currently are, who seem to have disappeared off the scene. Here I am talking about fine Sydney musicians over the age of, say, 50 who are playing the best jazz of their careers, but who are hidden from sight. I could mention many: Dave MacRae, 54; Paul McNamara, 50; Dave Levy, 58; Chuck Yates, 59; are four great pianists who are virtually invisible. The trumpeters Keith Stirling, 57; and Keith Hounslow, 66, are seldom heard. Alan Turnbull, 51, is visible, of course, but primarily as the drummer with fine modern ensembles led by youngsters such as Graeme Norris and Cathy Harley. Am I correct in saying that there is a considerable amount of age-ism in the Sydney jazz scene, which makes it very difficult for many of our most talented musicians to perform, at a time in their lives when they have so much to say through their music?

\* Speaking of older jazz performers, take a glance at the **59th Readers Poll Winners** in the December, 1994 edition of *Down Beat*. You can't help but be impressed by the great age of many of the winners. For example Phil Woods, 63 (alto saxophone); Gerry Mulligan, 67 (baritone saxophone); J J Johnson, 71 (trombone); Jimmy Smith, 69 (organ); Joe Zawinul, 62 (synthesiser); Max Roach, 70 (drums); Toots Thielemans, 72 (miscellaneous instrument); Joe Williams, 76 (male singer); Stephane Grappelli, 87 (violin). Need I go on? I have no idea how old B B King is, who was Blues/Soul/R & B Musician Of The Year - he doesn't appear in the jazz encyclopaedia - but he's no chicken. These musicians are still in top form, otherwise they wouldn't be winning such polls.

\* Glancing through a copy of the magazine *Vanity Fair*, October 1989, in the fish & chips shop recently, I noticed a letter to the editor from Aida E Chapman of New York, referring to an article on **Miles Davis** (now deceased, of course) that had appeared in a previous edition of the magazine. Ms Chapman says she was a former director of the National Endowment for the Arts, and was good friends with Miles for over 20 years. But, she says, "Our friendship ended abruptly on March 28, 1981, and in 1984 I obtained a successful



settlement of a lawsuit in which I claimed that he beat me, tortured me, and otherwise violated my human rights... While Miles Davis is still alive, I speak out to shatter his mystique from the perspective of a woman who knew him all too well, one who was devastated by this inhumane, sadistic misogynist who even now shows no remorse for his evil ways." Strong stuff. "Was I the only woman he used like fodder to feed his rage, madness and creativity?" Ms Chapman asks. "Miles Davis is a national treasure", she concedes, "a genius whose extraordinary talents caused a new chapter to be written in the history of music. I acknowledge the Miles who forever changed the language and sound of music; that Miles is worthy of gratitude and respect. However, there is that other Miles who lurks behind the mystique, and he and his genius are one." Does anyone know what this was all about?

\* The Melbourne jazz scene is still beset by politics, it seems. **Adrian Jackson**, jazz critic for *The Age* since 1978 and, in my view, one of the fairest and most objective jazz writers in the country, has had his wings clipped; the arts editor has appointed a second jazz writer for the paper, Leon Gettler. Leon is a staffer, not a freelance writer like Adrian. Why did this happen? Apparently because representatives of the Montsalvat Jazz Festival complained to the newspaper that Adrian, in his writings in *The Age* had been less than fair to Montsalvat - a claim that Adrian claims is not borne out by the facts. The Montsalvatites no doubt pointed out that Adrian wears another hat as artistic director of the Wangaratta Festival of Jazz, which they may well see as Montsalvat's main competitor in Victoria. But, surely, there is room for two fine festivals in Victoria, not to mention other jazz festivals. Why the bitter competition, which may now diminish the excellent coverage of jazz that Adrian has delivered to readers of *The Age* over many years?

\* Speaking of Melbourne jazz politics, the Jazz Co-ordination Association of Victoria (JCAV) has appointed a new Victorian Jazz Co-ordinator, **Fran Silvester**, to succeed the former co-ordinator Andrea Edwards (following the interim appointment of Bob Whetstone). Some bitterness has surrounded this

position over the last 12 months, with a Special General Meeting called on March 21, 1994 at the instigation of Melbourne Jazz Co-op President, Martin Jackson - Adrian's brother - to consider a vote of no-confidence in the JCAV committee. This came about following the JCAV committee's failure to appoint Martin as Co-ordinator at the beginning of 1994, after he had occupied the position in an honorary capacity in 1993. Some people therefore considered Martin's action sour grapes (which may not have been the whole story). Martin's motion was defeated 126-72, following a hectic period during which the committee faction and the Jackson faction both signed up new members in order to stack the meeting. JCAV membership, during this period, went from 40 to about 250. Under these circumstances, with the Melbourne jazz community apparently divided for and against the JCAV committee, who would want the position of Vic Jazz Co-ordinator? Still, following the recent AGM on 17/12/94, there is now a new committee, chaired by Alex Hutchinson, that wants to wipe the slate clean and get on with it in 1995. One wonders when peace will break out, or indeed whether peace will ever be possible within the Melbourne jazz community, given such deepseated factionalism. Meanwhile, at time of writing, the JCAV was still waiting for the PAB of the Australia Council to devolve the \$20,000 it needs to finance the Co-ordinator position in 1995. Fran Silvester's details are on page 16 below.

\* In the last edition of *JazzChord* I mentioned the John Scofield interview on Radio National's *Music Show*. Listening to the program again on March 4 last, now compered by **Andrew Ford**, I noticed that jazz was again prominent. The program included a segment on the all-female jazz bands of the 1920s, 30s and 40s, a subject that has fascinated women researchers over the last ten years or so. The horn virtuoso Barry Tuckwell, now touring Australia for Musica Viva, described how after a concert, he liked to relax listening to (surprise, surprise) Art Tatum. And there was an interview with Paul Grabowsky, promoting the Australian Art Orchestra's forthcoming Australian tour. Those who are promoting jazz events should not forget about radio programs on the ABC such as *The Music Show*; they provide free publicity, and reach a sophisticated, target audience that should be interested in jazz.

\* At The Basement recently it was good to hear the expatriate trombonist **Adrian Mears**, back from Europe for a short stint (and also to get married). His group included Mike Bukovsky (trumpet), Roger Frampton (keyboards), Lloyd Swanton (bass), David Jones (drums) and Fabian Hevia (percussion). There was virtuosity to burn in the rhythm section, and Adrian has written some interesting music for the group. His playing on trombone has come along beautifully, and he now uses the didjeridu to establish an eerie mood that strongly suggests Australia.

## Short Takes

\* After 12 years as a director of the Sydney Jazz Club, former Vice-President **Peter Newton** has decided not to stand for re-election to the Board. He will, however, continue as editor of the club's magazine *The Quarterly Rag*. At the club's AGM in November, 1994 the SJC awarded Peter Honorary Life Membership.

\* The ex-Sydney guitarist **Steve McKenna** and his wife Liz, now in Munich, Germany for over six months, have settled in well, with Steve quickly picking up work. Recently he went to Vienna, Austria for three days with the singer Eartha Kitt, and did a recording session in London with the expatriate Australian drummer John Bartram. He has worked on a CD with the American singer Albert Humphrey, and is now teaching private students at the Munich International School. Most Sundays he plays at the Unterfahrt Club, where the local Munich jazz musicians hang out and play. Steve expects to tour throughout Europe later in 1995 with his uncle, the violinist Don Harper.

\* The Sydney quintet **Clarion Fracture Zone** is presenting its music in an unusual venue for jazz, the Belvoir St Theatre in Sydney on the following Monday nights, commencing at 8.30 pm: April 24, 1995 (where new works *Less Stable Elements* by Tony Gorman, and *JcAranda* by Sandy Evans, will be presented); June 12, 1995 (with special guest percussionist Greg Sheehan); August 28, 1995 (featuring a new work by Allister Spence); and November 27, 1995. Tickets \$20, \$12 concession. Season ticket \$65. Box Office telephone (02) 699 3444. Enquiries to telephone (02) 519 3074.

\* According to the February, 1995 edition of the magazine *Perform*, 4MBS Classic FM in Brisbane will introduce a **24-hour jazz broadcasting program** in mid-1995. This will be Australia's first pay audio radio subscription service. This was announced at the 22nd annual conference of the Community Broadcasting Association, which was held in Canberra last December 2-4, 1994. 4MBS general manager Gary Thorpe said that his board was interested in the new technology of the information superhighway, but the jazz program, he said, would use "an existing technology which I maintain people aren't using to the fullest as yet." 4MBS is looking for 500 subscribers to its new jazz service. "We hope it will be a major attraction for dyed-in-the-wool jazz fiends and I am sure shops will want to subscribe for their background music", said Gary.

## Tours & Movement

\* The Sydney group **The Umbrellas** toured Fiji and Western Samoa from January 24-February 14, 1995. The tour was funded by the Cultural Relations Branch of the Department of Foreign Affairs & Trade, and was coordinated by Trish Ludgate at Musica Viva Australia, in conjunction with Australian diplomatic posts in Suva and Apia.

\* The **Mark Isaacs Trio** is touring Korea and Russia between February 4 and March 16, 1995. The group includes Mark (keyboards), Adam Armstrong (bass) and Simon Barker (drums). After Korea, 24 concerts are scheduled in 17 Russian cities. The tour is supported by the Australia-Korea Foundation; the International Cultural Relations Branch of the Department of Foreign Affairs & Trade; the Performing Arts Board of the Australia Council; and Australian Embassies in Seoul and Moscow.

\* A German trio sponsored by the Dusseldorf Foundation of Art & Culture tours Australia in March, 1995. It includes **Gerd Dudek** (saxophones & flute), **Rob Van Den Broeck** (piano), and **Ali Haurand** (bass). Dates include Kiama, March 17; Armidale, March 18; JAS of South Australia, Adelaide, March 19; Brisbane Travelodge, March 21; Strawberry Hills Hotel, Sydney, March 22; Jazz Lane, Melbourne, March 25; The Basement, Sydney, March 26. Further enquiries to Jane March, tel (02) 938 2180.



Dave MacRae: appearing in Melbourne and Adelaide...

\* The Sydney pianist **Dave MacRae** is performing in Melbourne and Adelaide soon. Catch him at Bennett's Lane, Melbourne on March 24 & 25, 1995 with a quartet that includes Jim Kelly (guitar) and Ben Robertson (bass); and presented by the Melbourne Jazz Co-op at the same venue the following night, March 26 with Joy Yates (vocals), Allan Browne (drums) and Ben Robertson (bass). On March 29, 1995 he appears at the Earl of Leicester Hotel in Adelaide, commencing at 9 pm with a quartet that includes Schmoie Elhay (saxophones) and Laurie Kennedy (drums).

\* The **Australian Art Orchestra** embarks on its first Australian tour soon, with the following itinerary: Hobart, March 25, 1995; Melbourne, March 26; Wagga Wagga, March 29; Canberra, March 31; Parramatta, Sydney, April 1; The Basement, Sydney, April 2-3; Newcastle, April 5; Bellingen, April 6; Armidale, April 7. More details from Sue Spence, telephone (02) 519 3074.

\* The **Red Holloway Quartet** from the USA tours Australia from April 23-May 8, 1995. The group includes Red (saxophones); Dwight

Dickerson (piano); Richard Reid (bass); and Paul Humphrey (drums). Details can be provided by Christina Williams, telephone (02) 564 3040.

\* The **Daniel Schnyder-Michael Mossman Quintet** appears at SA's Barossa Music Festival, Sep 30-Oct 8, 1995. The group includes Schnyder (tenor & soprano saxophones, flute); Michael Philip Mossman (trumpet); Kenny Drew Jr (piano); Michael Formanek (bass); and Marvin 'Smitty' Smith (drums). Promoters or venues wishing to book this group should contact Jacqui Howard on tel (08) 239 1990 or fax (08) 239 0440.

## Around The Jazz Festivals

The **Peninsula Jazz Festival** takes place on March 19, 1995 (no details available).

Some information on the 3rd **Apollo Bay Music Festival**, which takes place from March 24-26, 1995, was included in the last edition of *JazzChord*. The organisers stress that an important event at the festival is the Young Performers Competition to be held on March 25 in the foreshore marquee from 9am-12 noon. The competition is open to any performer or performers 21 years and under, not contracted to perform at the festival. The contestants can be singers, dancers, comedians, solo or group covering any style of music. The organisers would particularly like to see young jazz groups entering this competition. Telephone (052) 377 180, and buy tickets at Bass.

On April 8, 1995 a major jazz event, possibly named the **Telecom Sydney Jazz Festival**, occurs for the first time in the environs of the Sydney Opera House. If it rains, it will proceed on Sunday, April 9. [See story above, page 3].

The 3rd **Newport Jazz Festival** at Pittwater, Sydney takes place over four days from April 6-9, 1995. There will be evening events at four venues, and two free afternoon concerts on April 8 & 9 at the Newport Arms Hotel, where five bands will play each day from 1-6 pm. Artists include Margie Evans from the USA with the Mighty Reapers, Ten Part Invention, Graeme Bell, Bob Barnard, Ian Cooper, Galapagos Duck, Banana, Jim Kelly, Maddy Young, David McLeod, Carol Ralph, Johnny Nicol, Patricia Thompson, The Brass Machine, Col Nolan, Joy Yates, Harry Rivers and others. There will be a street parade on the Saturday morning; many Newport restaurants will have jazz musicians performing throughout the weekend; and there will be a Sunday brunch concert at the Newport School Hall, featuring the best of youth in jazz. Further enquiries to David MacRae, tel (02) 918 6740.

The **Central Coast Jazz Festival**, sponsored by the Central Coast Regional Development Corporation, takes place from April 11-23, 1995. The main focus of the festival is the two free outdoor concerts, the Masterfoods Jazz In The Park concert at Memorial Park on Saturday, April 22 from 11am-5 pm, and the

Thalgo Sunday Jazz Concert at The Haven, Terrigal Beach on Sunday, April 23 from 11am-5 pm. Enormous program at many venues throughout the Central Coast, featuring Kerrie Biddell, BuBaca, Maree Montgomery, Bruce Mathiske, Society Swags, Mister Crow, Carl Orr & Jim Kelly, King Biscuit, Mark Simmonds Freeboppers, Bill Risby, Joy Yates, George Washingmachine, Suzanne Wyllie, Julian Lee, and many others. Activities also include workshops, school band concerts, the awarding of musical scholarships, jazz ball, jazz gospel service. Enquiries to Louise Haynes, tel (043) 852 708.

Information on the second **Grafton International Easter Jazz & Blues Festival**, on April 13-17, 1995 was published in the last *JazzChord*.

The **Eureka Jazz Fest** takes place from April 14-17, 1995 inclusive, as does the **Deniliquin Jazz Festival** (sorry, no details).

The 6th Annual **East Coast Blues Festival** takes place at Byron Bay, NSW on April 14, 15 & 16, 1995. Gates open at 11 am each day, and over 50 acts will perform virtually non-stop on five stages for three days and nights. The program is a massive one, which includes Michelle Shocked, John Hammond, Margie Evans, Renee Geyer, Vika & Linda Bull, Jackie Orszaczky, The Backsliders, The Mighty Reapers, Paul Williamson's Hammond Combo, and many others. Enquiries to Festival Office, telephone (066) 803 600 or (066) 858 310, fax (066) 803 611.

PETER SINCLAIR



Paul Furniss: appearing at the Wollongong Jazz Fest...

The **Wollongong Easter Jazz Fest**, which takes place on April 14-16, 1995 was mentioned in the last edition of *JazzChord*. The program includes Tom Baker's Chicago 7, Paul Furniss, Eric Holroyd, Society Swags, Belmore Basin, Dubbo Jazzband, Sweet Sherry Stompers, Royal Reserves, and many others. Enquiries to (042) 842 474 or (042) 847 291.

The program of **Thredbo Jazz 95**, which takes place on May 4-7, 1995, includes from the USA, the Red Holloway Quartet, Johnny Nicol & Friends, the Australatin Quintet with Glenn Henrich & Barry Sutton, Geoff Bull's Olympia Jazz band, the violinist Ian Cooper, and many others. Further enquiries to telephone (008) 020 589 or (064) 576 600.

## New Australian Jazz Album Releases

Australian Art Orchestra, *Ringing The Bell Backwards*, (Origin Records OR008). Personnel: Bob Coassin, Scott Tinkler (trumpets, flugelhorns); Stephen Grant (cornet, accordion); Simon Kent (trombone); Adrian Sherriff (bass trombone, didjeridu); Phillip Rex (tuba); Ian Chaplin (alto & soprano saxophones); Peter Harper (alto saxophone, flute, bass clarinet); Tim Hopkins (tenor saxophone, bass clarinet); Jim Glasson (tenor saxophone, flute, piccolo, clarinet); Elliott Dagleish (baritone saxophone); John Rodgers (violin); Steve Magnusson (guitar); Alex Pertout (percussion); Paul Grabowsky, Stuart Campbell (piano, synthesisers, samplers); Gary Costello (bass); Niko Schauble (drums); Jacqueline Grenfell (sampling); Scott Lambie (additional drums on one track); Stephen Grant (additional guitar on one track); Shane O'Mara (additional guitar on one track). Distributed by Polygram, telephone (02) 581 1399.

Tom Baker, *Tom Baker & Friends 1982-1994*, (La Brava LB003). Groups: Baker/Barrett Duo [Tom Baker (saxophone); Dan Barrett (trombone)]; Tom Baker Quartet [Tom Baker (tenor sax); Glenn Henrich (vibes, alto sax); Don Heap (double bass); Lynn Wallis (drums)]; Swing Street Orchestra [Tom Baker (trumpet, vocal); Ian Date (guitar); Tony Baldwin (piano); Don Heap (double bass); Lynn Wallis (drums); Jack Wiard (clarinet); Glenn Henrich (vibes)]; Ormond Street Gang [Tom Baker (clarinet); Pat Qua (piano); Ian Date (guitar); Lynn Wallis (drums)]; Hot Club Of Ashfield [Tom Baker (trumpet, alto sax); Ian Date (guitar); Pat Wade (guitar); Tony Burkys (guitar); David Seidel (double bass)]; Baker/Date Quartet [Tom Baker (cornet); Ian Date (guitar); David Seidel (double bass); Lynn Wallis (drums)]. Distributed by La Brava Music, telephone (02) 360 5928.

Dale Barlow, *Jazz Juice*, (Hipnote 001). Personnel: Dale Barlow (tenor saxophone); Kenny Barron (piano); Ray Drummond (bass); Ben Riley (drums). Distributed by Shock Records, PO Box 434, Richmond 3121. Fax: (03) 482 3873.

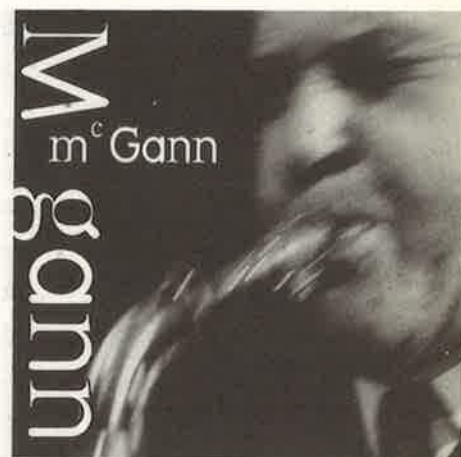


Bernard Berkhout '5', *Royal Flush*, (Timeless CD SJP 425). Personnel: Bernard Berkhout (clarinet); Ian Cooper (violin); Ian Date (guitar); Holger Weber (guitar); Frans

Van Geest (double bass). Distributed by Mainly Jazz, tel (03) 534 1173.

The Café Society Orchestra, *Hits From The Ritz*, (VDE CD-775). Personnel: Ron Nairn (alto saxophone & clarinet); Paul Furniss (saxophones & clarinet); Paul Williams (tenor saxophone & clarinet); Michael Cleary & Eric Holroyd (trumpets); Jim Elliott (trombone); Kenny Powell (piano); David Basden (tuba); Tony Burkys (guitar); Len Barnard (drums); Geoffrey Ogden Browne (vocals & MD). Enquiries re distribution to Foxphonics Australia, PO Box 1235, Coffs Harbour NSW 2450. Tel: (066) 526 846 Fax: (066) 526 823.

Bernie McGann, *McGann* (Rufus Records RF011). Personnel: Bernie McGann (alto saxophone); James Greening (trombone); Lloyd Swanton (acoustic bass); John Pochée (drums). Distributed by Polygram, telephone (02) 581 1399.



Adrian Mears & Johannes Enders Quintet, *Discoveries*, (Enja CD 8022-2). Personnel: Johannes Enders (tenor saxophone); Adrian Mears (trombone, didjeridu); Joey Caldrizzo (piano); Ed Howard (bass); Ronnie Burrage (drums). Available in Sydney at Birdland (tel 02 299 8527); and Recycled Records, Glebe (tel 02 660 1416).

The New Melbourne Jazz Band, *By Request* (No serial number, no label). Personnel: Ross Anderson (double bass, vocal); John Murray (trombone, vocal); Derek Reynolds (cornet); Ian 'Growley' Walkear (clarinet & saxophones); Willie Purcell (banjo, guitar); Chuck Smith (drums). Distributed by Ross Anderson, tel (03) 801 2237.

Various Artists, *Sampler 1995*, (NEW 9001.2). Artists: Alison's Wonderland; Lisa Young; Allan Browne Quartet; Keith Hounslow; Ruby Carter; Lirik; Garry Lee; Moovin' & Groovin' Orchestra; Eva Breckon; Paul Williamson Hammond Combo; Red Onion Jazz Band; The Yarra Yarra Reunion Band; plus other non-jazz artists. Distributed by Newmarket Music, tel (03) 372 2722.

## J A Z Z C H O R D

*JazzChord* is 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.

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

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