

JAZZ CHORD

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Three Groups Funded To Tour Overseas

The Performing Arts Board of the Australia Council recently announced that the following applicants from the jazz world were successful under the PAB's 'International Touring' program:

* Miroslav Bukovsky (NSW), who received \$29,626 for his group Wanderlust to tour Europe and South-East Asia;

* The Bernie McGann Trio and Mike Nock (NSW), who received \$24,494 to perform in Europe. This is a 'package' with the McGann trio performing as a unit, and Mike Nock performing as a solo pianist; and

* Ren Walters's group Tip (Vic) which received \$22,780 to tour Europe and the United Kingdom.

JazzChord understands that all three groups will be touring in mid-1996, and will be assisted by Peter Brendlé's jazz agency, the Oz Connection Bureau, which is funded by the Performing Arts Board.



Alto saxophonist Bernie McGann: His trio touring Europe, funded by the Performing Arts Board of the Australia Council...

Young Australian Creative Fellowships

The Federal Government has replaced its normal Creative Arts Fellowships for 1995 - popularly known as the 'Keatings' - with Young Australian Creative Fellowships worth \$33,000 each. These will be awarded later this year to up to ten artists who are 35 years of age or under.

According to a spokesperson from the Strategy & Communications Unit of the Australia Council, which administers the Fellowships, nominations closed on June 30, 1995. Nominations could come from:

1/ The 54 existing creative fellows. (There is only one jazz artist, Don Burrows, amongst them);

2/ Nine key film organisations; or

3/ Members of the Australia Council.

Otherwise, letters of recommendation for young artists from well-established members of the arts community would be accepted at the Australia Council. In the case of jazz, such letters could go to the chair of the Performing Arts Board Julie Warn.

Those making a nomination or recommendation were required to provide contact details of the artist, and a statement as to why that person's name should go forward.

In response to the suggestion that publicity for the Young Australian Creative Fellowships had not been widespread, the spokesperson said that there had been good coverage in the newspapers.

The Council, she said, had done its best to spread the word, since the Federal Government had informed the Council of the nature of the awards on June 4, 1995.

In announcing the Fellowships, the Minister for Communications and the Arts, Michael Lee said: "There is nothing accidental in the development of an artist. It takes an enormous investment of time, imagination, dedication and discipline for a young artist to fulfil their technical and artistic potential.

"The extension to the creative fellowship program, as promised in the Government's cultural policy statement, *Creative Nation*, offers a unique opportunity for some of Australia's most talented young artists to concentrate exclusively on developing their technique and their artistry."

The existing Australian Artists Creative Fellowships will be offered again in 1996, alongside the new fellowships for young artists. An independent advisory panel will as-

sess the nominations in September, 1995 and the recipients will be announced in October.

New Look Australia Council For 1996

On May 31, 1995 Australia Council Chair Hilary McPhee announced that, in 1996, the Australia Council would introduce a simplified grant assessment structure. Also, the Council would take on its new role in audience development and marketing of the arts, as outlined in *Creative Nation*.

Under the new structure, three of the Council's five Boards and their committees will be replaced by Funds of the same names. In the case of the Performing Arts Board, which traditionally devolves funds to jazz artists and organisations, it will be replaced by the Performing Arts Fund. The Fund will comprise seven members, including a Chair who will be a member of Council. Members of the Funds will assess grant applications and may call on additional expertise, on a one-off basis, from a central register of peers.

"This structure is simpler, more cost-effective and flexible than the present three-tiered system of Council, Boards and Committees," said Hilary McPhee. "It also ensures that peer assessment remains central to the grant-giving processes of the Australia Council. Individual artforms will continue to have a strong voice on Council and a wider pool of expertise will be available for Council to draw on for policy development

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and grant allocation.

"The range of Funds and their budgets have yet to be determined, but wherever possible support for individual artists will be increased. The change from Boards to artform entities called Funds more clearly describes what they will do. The Funds will concentrate on funding the best work available with the funds available, while the Council will determine overall cross-artform policy.

"The Council has established a Working Party to address streamlining the administrative workload. For example, it will look at ways to reduce the numbers of applications and programs, and ways to simplify communications and guidelines. We will consult with the field further about this to minimise the impact on individual artists and arts companies. Our aim is to give the best possible service, using peer assessment where peer assessment is appropriate."

Also, the Australia Council will establish an Arts Marketing Advisory Board in 1996 to ensure that artists and arts companies are supported by a range of marketing and audience development strategies, announced in *Creative Nation*, to increase demand for the arts in Australia and overseas.

The Council's Aboriginal and Torres Strait Islander Arts Boards, the Community Cultural Development Board, the recently formed Major Organisations Board and Australia Foundation for Culture and the Humanities will remain in their present form.

Ms McPhee said that "the work of more than a thousand artists sitting on Boards and Committees of the Australia Council over the years... has been immensely valuable to us. We hope many of these people will be available for the central register of peers from time to time and that a range of new people, including some of our critics, will be attracted to the concept. We will be seeking nominations for the register from the arts industry and the public later this year."

Allan Browne Reappointed to PAB Music Committee

The Melbourne jazz musician Allan Browne has been reappointed to the Music Committee of the Australia Council's Performing Arts Board. His appointment runs until December, 1995. Allan last served on the Music Committee for 12 months in 1994, along with Paul Grabowsky (Vic), and resigned at the end of that year. As Paul Grabowsky resigned from the Committee in January, 1995 Peter Rechniewski (NSW) participated in the Music Committee assessments in March, 1995. Peter, however, did not take up an invitation to remain on the Music Committee.

The other members of the Music Committee are: Graeme Koehne (Chair, SA); Dr Brian Howard (WA); Lynne Mitchell (NSW); Cathie O'Sullivan (ACT); Mark Pollard (Vic); Patricia Pollett (Qld); Linsey Pollak (Qld); Richard Vella (NSW); Jaslyn Hall (NSW); Judy Small

(Vic); and there is one vacancy. All members of the Committee terminate on December 31, 1995, with the exception of Ms Mitchell, Mr Pollard and Ms Pollett, whose appointments run until June 30, 1996.

JazzChord reminds its readers that the new peer assessment procedures announced recently by the Chair of the Australia Council Hilary McPhee (see story above) do not come into force until 1996, so the Music Committee will assess all applications to the PAB from musicians and music organisations which came to the Board in May, 1995.

Allan Leake Receives OAM

Now living in Queensland, the ex-Melbourne drummer and jazz promoter Allan Leake was awarded the OAM, or the Medal of the Order of Australia "for service to jazz music" in the Australia Day Honours List early in 1995. He has been a professional musician since 1954, and music has been his full-time occupation since 1979.

Allan is probably best-known in the jazz community through his work with the Storyville Jazzmen which released ten LPs. He still fronts its successor in Melbourne the Storyville All-Stars, which became the nucleus of the Melbourne Jazz Repertory Company. In Queensland he has formed the Storyville Jazztet in order to continue the Storyville dynasty.

Throughout a long career in jazz Allan Leake has been a founder member of the executive committee of the Victorian Jazz Club (1968); initiator and part-owner of Jazznote Records (1970) which issued 30 LPs, cassettes and EPs of Australian jazz till 1983; organiser of the first annual Australian Jazz Party weekend (1976); founder of the Melbourne Jazz Repertory Company (1985) which, by the end of 1990, had produced 15 "Jazz Theatre" tribute shows; organiser of its successor Access Jazz-Australia, which has produced a further five "Jazz Heritage" presentations; musical director of the Montsalvat International Jazz Festival (now sponsored by Vic Health) since 1988; and music director for the Gold Coast Jazz Jamboree, Grafton Easter Jazz & Blues Festival, and the Salute To Satchmo jazz festival at Sawtell.

In 1989 the name Allan Leake was added to the Montsalvat Jazz Roll of Honour. "Jazz is a music that can only survive and be nurtured if you are prepared to put back into the music what you get out of it," said Allan recently. *JazzChord* congratulates Allan Leake on his award.

[Editor' Note: For further information on the honours lists, see the *Dischords* column below on page 13.]

Good News for Clarion Fracture Zone

Most of the news has been good recently for the Sydney quintet Clarion Fracture Zone (CFZ), which is jointly led by the triumvirate of saxophonists, Sandy Evans and Tony Gorman, and keyboardist Alister Spence.

CFZ has been invited to perform at the Taipei Jazz Festival, Taiwan, on August 28-31, 1995. They will perform at two festival concerts and two promotional outdoor concerts in other cities. The festival promoters are the International New Aspect Cultural and Educational Foundation. The visit is supported by Musica Viva Australia.

But the really good news came with the arrival of the July, 1995 edition of the US magazine *Down Beat*. CFZ's album *Zones On Parade*, out on Tim Dunn's Rufus Records label, has been given five stars by the prestigious jazz writer Howard Mandel in a column called *Independent & Fresh*, a one-page survey of albums world-wide, on self-produced, connoisseur albums.

"Here's a hilarious, diverse and affecting album by a Prime Time-Zappa-and-beyond quintet, with terrifically skilled reedists Sandy Evans and Tony Gorman and witty-out keyboardist Alister Spence," writes Howard. "Louis Burdett is a kick-butt drummer (drummer Tony Buck stomps along on the opener), Steve Elphick the bassist/*TUBAIST!* The band swings tight as the old Micros; there's heterophony, sentiment and humor akin to the Passengers', charts a la Willem Breuker. But these stars of New South Wales, Australia's famed downtown scene, have something of their own."

Howard Mandel reviews 11 CDs in this batch, including one from the US saxophonist David Murray, but CFZ's is the only one that gets five stars.

Catch CFZ at the two remaining concerts of its four-performance season, assisted by the Performing Arts Board of the Australia Council, at the Belvoir St Theatre in Sydney on August 28, 1995 and November 27, 1995, both Monday nights. Box office telephone (02) 699 3444. Enquiries to Sue Spence, telephone (02) 519 3074.

Clarion Fracture Zone (L-R): Lloyd Swanton, Alister Spence, Tony Gorman, Toby Hall, Sandy Evans...



Letters To The Editor

Welcoming constructive criticism on labelling New Orleans jazz

Sir,

I was delighted to receive a response to my letter (*JazzChord*, 23, Feb/Mar, 1995) headed 'New Orleans jazz is not traditional jazz, nor Dixieland music', even though it was to disagree with every statement I made on the subject. Any publicity for the small world of 'meaninglessly labelled' New Orleans jazz is positive in my book.

My letter was originally written to respond to Peter Brendlé at a public meeting I attended, wedged between Clarion Fracture Zone, Ten Part Invention and other musicians of similar styles, where the "other camp" sole representative, yours truly, was placed under the 'Dixieland' jazz umbrella for discussion.

If the thrust of Geoff Bull's argument is a genuine desire to avoid pigeonholing New Orleans jazz styles then perhaps we are in basic agreement. If he is happy to be known as a 'Dixieland' or 'Trad' jazz player then we still beg to differ on the subject. From a business viewpoint it may be better to give the appearance of attracting a wider audience by claiming to play any of these styles, I suppose.

Since the New Orleans music of today is represented by young bands such as the Rebirth Brass Band from the Tremé district of New Orleans, whom we talked to when playing *Jazz On A Summer's Day* in Edinburgh in 1991, there are obviously different styles of New Orleans jazz. They have formulated a unique blend of disco sound, cajun music and modern jazz which, in style, is a far cry from the Bunk Johnson/George Lewis-style New Orleans music that I prefer.

In discussion with Alcide 'Slow Drag' Pavageau at the Stud Club, where the Lewis band sat in with our Climax Jazz Band while on tour in the UK in 1959, I recall him advising me that his feel for the rhythm came from his dancing days. He played like he danced, with a slight delay, or dragging the beat. However, my mathematics were wrong in saying in my original letter 1/2 beat behind the bar; it is much less noticeable than that. But their music was certainly not played up on, or on top of the beat, in my opinion.

I still firmly believe that 'New Orleans jazz' (as I understand it), is not 'traditional jazz', nor Dixieland music', and welcome constructive criticism on the subject.

Tom Wood

Manager, Zenith New Orleans Jazz Band
Sydney, NSW

Publicity for Interviews Project in JazzChord has positive results

Sir,

Thank you for the publicity given in *JazzChord* for the Australian Jazz Interviews Project. As a result of the article I received a

phone call from Roger Bell, which resulted in an excellent interview with him. In addition I received a letter from John Fielding in Canberra advising that Sterling Primmer is suffering from a serious illness* and offering to conduct an interview with him, which I accepted with alacrity.

I also heard from Tony Standish whom I have known for over 40 years, but have seen infrequently for some time, offering to become involved in the Project. When I rang him to discuss the matter he advised that he visits Sydney on a regular basis and would be happy to interview appropriate Sydney musicians. I also saw Mal Eustice at the Eureka Jazzfest over Easter and he is happy to conduct interviews with Adelaide musicians.

It is obvious that the Project is alive and well. Thank you again for your interest.

Tom Wanliss
Blackburn, Vic

*Editor's Note: Sterling Primmer has since died of cancer.



Roger Bell: A phone call from him, which resulted in an excellent interview...

Some further thoughts on Ageism

Sir,

In your column *DtsChords* (*JazzChord*, Feb/Mar, 1995) you are right to draw attention to the unacceptable inattention being paid to excellent jazz musicians over the age of 50. What you have observed is applicable not only to jazz of course but to many other creative fields, whether they be high art or popular culture.

We are, at this *fin de siècle*, being driven by the industries that thrive on the cult of the young. Even well-meaning arts journalists are not immune to the young-is-good hyperbole and the cargo-cult attitudes that attend it. In the jargon of the politically correct, the time has come to redress the imbalance.

You referred also to winners of the 59th Readers Poll as listed in *Down Beat*. I too am impressed that the list contains so many worthy survivors over 60 and still at the top of the heap - but 60 to 70 is not such a great age given that the average life expectancy of men in industrialised societies is in the range of 69-71 and women several years higher (depending on which academic treatise you favour).

I would prefer to see the 'great age' benchmark raised to 75. So Joe Williams and Stephane Grappelli make it - but then so too do British bass saxophonist Harry Gold (86),

the great trumpeter Doc Cheatham (90), multi-instrumentalist Benny Carter (88), and our own Graeme Bell (80), to name just a few still blowing. Then there were the blues singers Sipple Wallace and Alberta Hunter who made extraordinary comebacks in their '80s, pianists Eubie Blake (103) and Art Hodes (90) and many others of *greatage* who performed right to the end.

Recently I saw a film clip of a very young Harry Connick Jr duetting with Eubie and at the time thought, "Would it not be a fine thing to bring our older jazz giants together in concert with some of our younger tyros and let 'em go for it"? - properly funded of course! For out of grand and ancient trees little icons must surely grow.

With a shaky hand, yours sincerely,

Peter J F Newton
(Ageless at 60)
Balmain, NSW

Telecom Jazz Festival stimulates a vision of the future

Sir,

May I congratulate all those involved in the production of the Telecom Sydney Jazz Festival, not least of which, all our talented musicians and the public relations arm of the communications utility. *JazzChord's* summary ably reflects the overall success of the inaugural event.

That there was such a musical cavalcade on offer, from purist to traditionalist to global-eclectic to accessible funk to legendary and beyond, attracted substantial audience numbers from diverse age groups, who remained transfixed for a greater portion of the afternoon and evening.

Sydney-siders can dare to envisage a "bigger and better" festival in future years, thanks to continuing sponsorship. In five years time, Sydney could stage the equivalent of the Jazz Olympics. By then, Sydney (and other cities) might enjoy quality, full-time jazz multimedia services, starting with radio. The ABC's budget might allow equivalent funding of jazz ensembles to those of symphony orchestras. Australia Council funding might assist those most deserving.

Jazz may cast off the shackles of misrepresentation as a nepotic, factional, intra-generational, elitist, purist, mystical, marginalised art form, mismanaged and manipulated by petty technocrats. (There remain ways and means of rectifying such an image problem.) On the other hand, live jazz could cease catering for ragtimers, cabaret bores and obnoxious, stentorophonic, yuppie, dinner-party types. (My, how the lowest-common-denominator still flourishes.)

In the days ahead, Hip-Hop may synergise with Post-Neo-Hard-Bop, and Fusion will appear a futile label for a limitless array of improvisational options, unconstrained by longitude or latitude. And Gil Scott-Heron can rest easily: "What it has will surely last, but is it jazz?" (1981)

Linc Dubwize
Canberra, ACT

The PAB's Music Unlimited Seminar

A Report by Schmoe Elhay*

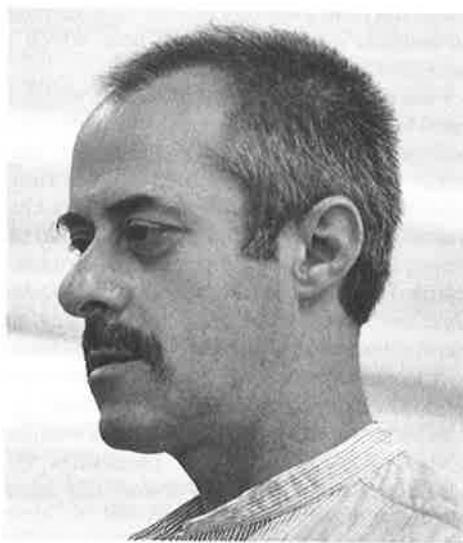
On June 2-3, 1995 the Performing Arts Board of the Australia Council, the Brisbane Biennial and AUSMUSIC hosted a peak industry seminar called Music Unlimited. The idea was to bring together a range of artists, managers, and business representatives from Australia and overseas to debate the future marketing and distribution of Australian music. The theme of the seminar was "New Technology, New Audience, New Image".

One of the problems faced by Australian composers and musicians is that, after they have been dragged through the minefield of writing, rehearsing and recording their music, they need to have their recordings heard and sold. As much as they can, the ABC and public radio help by playing Australian releases. But, if the artists are not signed to a significant label, the best they can do is by their own time-limited efforts. Even when they are signed to a label, they often find that their recordings lie collecting dust in a warehouse because record retailers don't stock them. The retailers blame the distributors, the distributors blame the market and the end result is no sales and no distribution.

One of the most interesting case studies, cited almost accidentally at the seminar, came from a composer/performer called Charlie Chan and illustrates one use of the new technology. If I recall her accurately, she said she decided to investigate the World Wide Web (www) to see what it could hold for independents. So she created what is called a web page for herself. The idea is that you put an information entry on a computer somewhere (more about how to do that later) which tells the world who you are and what you do. Sometimes a web page is just text, more often it has some graphics (like a picture of the musicians or even movie clips). But more interesting is that it can contain soundclips of some works. So when someone surfing the net hits on that page they can read about the works and hear some of them. Charlie Chan also put ordering information in her page, just to see what would happen. She did no more than that and waited. Amazingly, she sold 40 copies of her latest CD in a month! With no other 'advertising'. What is fascinating about this is that the orders came in from all over the world, bypassing all international boundaries and obstacles.

If the problem with marketing jazz in Australia is that there is too small a market to get the major labels excited, then the future surely is that there is a big enough market out there in cyberspace. There may be too few net surfers out there right now to make selling CDs this way a profitable enterprise, but it surely points the way for the future.

The implications of this kind of exposure for Australian musicians looking for international opportunities, are enormous. Getting noticed by jazz festival promoters all over the



Schmoe Elhay: naturally enough, the resolutions from Music Unlimited were limited to calls for more study of the problems...

world suddenly becomes a very different matter. Even if the promoters are not aware of this medium now, I am sure they will be very soon, because they will have to be.

In Australia, there are already several important ways for jazz artists to get a presence on the net. Aussie Music Online (AMO), an initiative of Paul Trewern's, takes entries like Charlie Chan's at no cost. You send AMO the details of your recordings and a sound clip and then, if anyone out there wants your recording, AMO tell you and a sale is made. It is, in fact, a modern mail order service that reaches (albeit just to net users) all over the world.

Another important www site, dedicated to jazz as its name suggests, is Oz-jazz Worldwide and is run by George Howell. One of the first Oz-jazz menus that you see has: *Oz-jazz Musician Profiles* - Brief profiles of Oz-jazz musicians, *Oz-jazz Where* - Some of the jazz gigs around the place, *Oz-jazz Festivals* - Some of the festivals and special events around the country, *Oz-jazz Organisations* - Information about some of the jazz organisations in Australia, *Oz-jazz On-air* - Regular jazz programs on radio, *Oz-jazz Other Stuff* - Other items of jazz interest, *Oz-jazz New Releases* - Recently released Australian jazz CDs, *Oz-jazz Where Do You Get It?* - Sources for buying Australian jazz music, *Oz-jazz Sound-clips* - Sound clips from the Oz-jazz Worldwide Sound Library, *Jazz Dag's Bookshelf* - A source of supply of difficult to obtain

**The saxophonist Sylvan 'Schmoe' Elhay is one of Adelaide's leading jazz musicians. He is also Associate Dean of the Faculty of Engineering, Senior Lecturer in Computer Science at the University of Adelaide, Chair of the SA Jazz Co-ordination Advisory Committee, member of the National Jazz Co-ordination Advisory Committee and member of the Board of the Music Council of Australia.*

jazz books, *Oz-jazz Band of the Month* - A profile of a band. The April/May, 1995 edition of *JazzChord* has been posted in *Oz-jazz* for the world to read.

Probably the first initiative along these lines is the one in the US by Jeff Patterson (currently a computer science student at University of California, Santa Cruz), a founder of the Internet Underground Music Archive. They now have 600 independent, unsigned artists online available to an audience, they say, which includes music industry A&R representatives, radio programmers and club promoters. This audience browses through music listings, much as shoppers do in record stores, listens to samples, and orders recordings electronically. At this stage deliveries are by post only but, in principle, the music could also be delivered electronically on the Internet.

Phil Kier, the Managing Director of NextMedia which publishes *Rolling Stone* in Australia told the seminar that Next Online, his company's trial www site, registered 150,000 hits in its first week. Even when you discount the majority of those hits as made by users with only a passing interest in the web page, it still leaves a significant number that represent a potential market.

Another area of growing interest, and now well exploited by pop musicians, is CD-ROM. In this case, the music, graphics and text are sold on a CD which home computers can read. Users plug the CD-ROM into their home computer and read biographies of the artists or watch video clips of the band as the music plays on their sound system. For the rest of us who only have an ordinary CD player, we get just the music.

One composer/performer told the seminar that a major label he is with was not interested in just his music for a project. They wanted all the other CD-ROM material too. His project nearly founded as a result of all the problems associated with royalties for the various contributors to the project. A CD-ROM project, it seems, becomes something like making a movie and issues like copyright, performance rights and royalties are very hard to deal with.

In fact, if matters like copyright were a problem for the music industry before the net, they are a nightmare now. International boundaries do not exist on the net and the legal, social and other differences between nations easily lead to serious problems for people who send or receive material on the net. A few people in Australia have had nasty legal letters from a foreign country telling them that they have infringed a trade name by allowing use of that name, quite legal in Australia, to appear on the net overseas. For the most part, people today ignore these issues but who wants to be the first casualty of a legal challenge?

A most hopeful aspect of the www for jazz is that most of the users are probably quite young. Many secondary and post-secondary students now have access, as a part of their courses, to the web. This creates a great opportunity to reach them and should help

in the promotion of live music performances, not just record sales.

It's easy to forget, in the wake of all the spin, that the most important part of all this is the content and not the medium. So perhaps the best way for artists to use these media is to hunt down a tame technical person who is willing to help and to exploit them mercilessly. There must be some techs out there who love the music enough to do this for the love of it, at least for a while. In the long run there is a clear need for "technical agents" who know something about the art form and who will help artists exploit the new technology for commission.

The seminar drew attention to opportunities and problems like these and reported some people's experiences. But, naturally enough, the resolutions from Music Unlimited were limited to calls for more study of the problems. The Australia Council will publish a detailed report of the seminar sometime soon and I think it will make interesting reading.

AMO contacts: amo@aussiemusic.com.au, http://www.aussiemusic.com.au, Ph +61 3 885-6623, Fax +61 3 885-0441, PO Box 167, Darling Vic 3145.

Oz-jazz Worldwide contacts: georgeh@magna.com.au, http://magna.com.au/~georgeh/Right Words Pty. Ltd, PO Box 124, Frenchs Forest NSW 2086, Phone: +61 2 451 2129, Fax: +61 2 451 2129.

Short Takes

* The writer **John Clare**, who may be best-known to some under his pseudonym of Gail Brennan, is now contributing material on jazz to the Ansett frequent flyer magazine *Travelling Life*. In this material he is able to include a limited list of recommended jazz venues. He therefore would welcome appropriate information from any musician, promoter or venue manager. He has to work some distance ahead, and is currently looking for information relevant to October/November, 1995. Anyone interested in some free publicity should send the material to John at the following address: Flat 2, 3 Arundel Street, Glebe NSW 2037.

* The Sydney 2MBS-FM broadcaster Robin Forsaith reports that her recorded telephone gig guide **Robin's Jazz Hot Line**, which operated 24 hours a day in Sydney and Melbourne, finished on June 1, 1995. This was a free service for presenters and musicians. Members of the public had to dial 1900 937 618 in either city and hear the programs of the major venues (95 cents a minute was charged to your telephone bill). Robin says that she enjoyed compiling the material on jazz gigs, and always had the tape in Melbourne on Monday morning as required, but often would find that, two or three days later, information on the previous week's jazz gigs was still on the end of the line. Also, Telecom increased its charges which made the service uneconomical.

The Production and Consumption of Jazz in Live Performance in Australia

by Bruce Johnson

Attempts to lobby on behalf of jazz are frequently resisted by undocumented quantitative assumptions: that compared with other forms of music, it serves no significant constituency and employs an insignificant number of musicians. The following material was gathered as part of a larger investigation into the relationship between jazz and institutional support. The subsequent data have not been assembled before, and so they are published here simply as a no-frills reference point for arguments about the level of jazz activity in Australia.

In 1993-4, arts support grants made by the Australia Council totalled \$49.22 million, the largest share of which, 49%, went through the Performing Arts Board (PAB). Of the PAB's disbursements, 22% (\$5.23 million) went to Music, the third highest allocation after Drama (33%) and Dance (30%). Music also benefited through other categories of funding, such as the ATSI Board's \$317,550 to Performing Arts/Music projects, and such CCD Board grants as those to the Australian Folk Trust (\$96,463) and the Brisbane Ethnic Music and Arts Centre (\$45,693). It is likely that a small percentage of this brought incidental benefits to jazz musicians.

Going through the music grants case by case suggests that:

* The total number of grants made by the PAB, 1993-4, was 565, of which 285 went to categories involving music ('Composer', 'Music', 'Opera and Music Theatre'), and of which 33 went to jazz applications - 11.6% of all music applications.

* The total value of PAB grants was \$24 million, of which \$5.23 million went to music categories, and of that, \$442,361 went to jazz - 8.5% of PAB music funding.¹

In the light of this, how much jazz is performed, and for what size audiences, relative to other musics that enjoy some 90% of the PAB funding?

* The 1986 national census identified 6,081 musicians and composers, but not including persons whose musical activity is not their main job, meaning that this figure excludes a large number of jazz musicians.²

* The 1991 census identified 785 singers in the popular field, which included jazz, and 5,168 instrumental musicians, a national total of 5,953.³

* A 1991 national survey which did not include 'popular' - rock, jazz etc. - identified 5,253 performers working in symphony/chamber/choral groups. These figures included fulltime, permanent parttime and non-permanent employment.

* The same survey identified 172 organisations for the presentation of symphony/chamber/choral music.⁴

How much music do these performers produce, and how much of it is jazz? A national survey covering the 12 months ending March

1993 gathered figures for the total 'number of involvements' as a performer before a live audience, including conducting and singing. Paid 'involvements' came to 16,500, plus 142,700 unpaid, and 39,400 'paid and unpaid'.⁵ Apart from benefit concerts for charities or incapacitated colleagues, very few jazz gigs are unpaid, so that the general profile of jazz employment bears almost no relation to the larger picture surveyed here. There are obviously dozens of ways in which these figures can be marshalled. Without extrapolating too extravagantly, however, we could draw attention to the following:

* There were 198,600 individual involvements in music in the survey year.

* 152,000 correspond to the periods of activity characteristic of jazz employment, (3 to 20 hours per week, spread across the whole year), though this figure included an enormous number of unpaid engagements, which is uncharacteristic of jazz.

* There were 16,500 of the more jazz-typical paid engagements, and of these, around 12,500 correspond to the periods of activity characteristic of jazz employment.

How many people 'consume' these live performances, how many people's needs do they serve?

A survey carried out over a given month in 1991 produced figures for 28 different leisure activities. The following are activities that could include the experience of live jazz performance:

* Dining, eating out 57%

* Socialising, pubs, hotels 24%

* Dancing, going to a disco 14%

* Popular music concerts 6%

* Live theatre and dance 5%

* Attending other live performances 3%

It is also of interest that the least popular leisure activities listed were:

* Classical music recital, opera 2%

* Participation in theatre, music and dance 2%⁶

A further survey covering the 12 months ending June 1991 gives us more information on 'consumption' of music, in the form of attendance at cultural venues.⁷ Two of the categories are of particular relevance here, and are defined in the survey as follows:

Popular music concerts - include brass and concert bands, country & western, ethnic and multi-cultural, folk, jazz, popular and rock bands, groups, musicians/vocalists; in almost any venues including hotels and clubs, but not including street performances. 3,456,400 people had attended these during the period, a national participation rate of 28.5%. This was the third highest attended category of cultural venue, and the highest for people with full-time employment.

Classical music concerts - symphony, philharmonic & youth orchestras, chamber music, choral, solo recitals; excluded are

opera, military and Salvation Army bands, variety and cabaret. These were the least well attended of all venues; nationwide, a total of 985,900 attendances, a participation rate of 8.2%. It is important to link this with another statistic from ABS. Cultural Trends in Australia No 1: A Statistical Overview, ABS Catalogue No 4172.0, p 50: among people surveyed as to why they did not attend classical music concerts, 83.1% reported that there was 'no barrier' preventing them from doing so.

Let us try to assemble some figures specifically relating to jazz performance compared with the figures presented above. In 1983, among a group of instrumental musicians and conductors surveyed, when asked which categories of music they were engaged in, the following figures emerged:

- * Jazz performance 18%
- * Orchestral 19%
- * Chamber/small ensemble 2%
- * Classical soloists 3%
- * Conductors 4%

Other categories included: Popular (27%), Rock (8%), Folk (7%).⁸

* In Guldberg's study covering 1983-6, it was estimated that there were 448 fulltime and 2,217 part-time jazz musicians in Australia, a total of 2,665.⁹

* The *Australian Jazz Directory (AJD)* lists around 750 bands, a figure which has to be treated with great caution, however.¹⁰ Many of those bands will not necessarily be working regularly. On the other hand, this listing does not include the scores of pickup groups which are put together every week throughout the country for one-off gigs.

* The *AJD* lists about 65 clubs and societies devoted to the presentation of jazz, plus over 90 annual jazz festivals and around 300 jazz venues throughout Australia. (The Australia Council's Arts Research Paper No 13, January 1995, gives a figure of 28 jazz festivals, but even this accounts for nearly half the Australian music festivals it lists.)

* In 1985 Guldberg estimated that there were 17,800 jazz performances throughout the country (pp.198-9). More up-to-date figures are available, though they are only for Sydney. McConnell has analysed regular band listings in three publications over the period 1985-1992, the most comprehensive of which were those published by the Jazz Action Society of NSW in its newsletter. The number of gigs in Sydney each week over that period ranges from 87 (in 1987 and 1992) to 109 (in 1988).¹¹ Two points need to be borne in mind when assessing these figures;

1/ These listings do not generally include jazz performances outside recognised jazz venues, such as in shopping malls and other retail sales promotions, and private functions like weddings and corporation parties. Yet these constitute the most frequent and lucrative work for many jazz musicians. When the NSW Jazz Co-ordinator established the Jazz Booking Agency, he discovered that most of the work that came to the agency was in this area: "harbour cruises, wedding receptions, private parties, the occasional licensed club."¹² Nor do these include the gigs

which come and go on the basis of word of mouth, without any printed notice. My own gig diaries suggest that 30% of my work consists of engagements not listed in the published guides.

The sources used by McConnell do not often indicate how many musicians are in each band, which could be anything from a soloist to a 16 piece. The most usual size for Sydney jazz bands ranges from quartet to sextet, so that it would not be unreasonable to take a quintet as the median. If we are trying to form an estimate of the number of 'involvements in music' in the sense used in ABS.6281.0 above, then we multiply McConnell's figures by 5, giving us a range from 22,620 for the years 1985 and 1992, to 28,340 for 1988. If we go one step further and imagine, conservatively, that these listed gigs or involvements amount to only 70% of the total (because of extra unlisted gigs), then we arrive at 32,314 involvements in 1985 and 1992, up to 40,486 in 1988, just for the Sydney metropolitan area.

There is obviously a high level of conjecture here, yet other data tend to support the overall scale. Guldberg estimated that in 1985 the number of jazz events per month in NSW/ACT was 545, and 1,033 nationally (pp198-9). Multiplied by 12 for the year we have 6,540 and 12,396 respectively. If we apply the quintet format to these figures, the number of individual involvements in NSW/ACT comes to 32,700. Given the high concentration in Sydney of the whole of NSW/ACT jazz activity, the estimate I am making, of in excess of 30,000 individual gig involvements in Sydney for the years 1985 and 1992 is far from outrageous. Using Guldberg's ratio above for the amount of performance in NSW/ACT compared to the national figure (545:1,033), we could not unreasonably propose that the total number of individual jazz gig involvements throughout Australia in 1992 was in excess of 51,000.

When we come to assess the level of 'consumption' of jazz on performance, we are again hampered by the lack of focussed research. Guldberg estimated that the national audience for live jazz performance in 1985 was 2.4 million (pp198-9). A survey which I am currently conducting of Australian jazz clubs and societies gives a glimpse of one small sector of jazz activity. Among the 50% which have responded at the time of writing, total membership of these clubs was 5039 (and, incidentally, employing 3,000 musicians during their most recent financial year). But apart from the fact that these jazz club figures are incomplete, there are other problems with them as a basis of comparison with classical music consumption. The character of these jazz organisations is extremely mixed, and in any case jazz club representatives consistently report that there is no predictable correspondence between club membership and audiences for club concerts.

More generally, attempts to form assessments of any given cultural activity on the basis of magnitude, can very easily provide

us with the answers we want. It is impossible to make precise comparisons between different cultural activities on the basis of identical categories because the conditions of production and consumption are so dissimilar. For example, calculation of revenue generated on the basis of paid attendance is obviously inapplicable to the conditions in which most jazz is performed. For this reason, it is specious to do much more than point to estimates of the relative scales of activity. At the very least however, it is beyond dispute that, as Eric Myers has submitted, the numbers of musicians and the sizes of the audiences for jazz and classical music are comparable.¹³ Any attempt to defend biases against jazz in music recognition and support programs, by reference to the amounts of music produced and consumed, is specious.

FOOTNOTES:

1. All the foregoing figures are from the Australia Council's *Annual Report, 1993-94*.

2. *The Arts: Some Australian Data* (Australia Council, 4th Ed, 1991) pp 34-5. Hereafter TASAD.

3. Australian Bureau of Statistics (ABS), *Employment in Selected Culture/Leisure Occupations, Australia, August 1991*, ABS Catalogue No 6273.0.

4. ABS, *Music and Performing Arts in Australia 1991*, ABS Catalogue No 4116.0.

5. ABS, *Work in Selected Culture/Leisure Activities, Australia March 1993*, ABS Catalogue No 6281.0.

6. TASAD pp 20-21.

7. ABS, *Attendance at Selected Cultural Venues, Australia, June 1991*, ABS Catalogue No 4114.0.

8. *The Artist in Australia Today - Report of the Committee for the Individual Artists Inquiry* (Australia Council, North Sydney, 1983), p 11.

9. Hans Guldberg, *The Australian Music Industry: an economic evaluation* (Australia Council, North Sydney, 1987), pp 198-9.

10. Eric Myers, ed, *Australian Jazz Directory* (Jazz Co-ordination Association of NSW, Millers Point, NSW, 1994), pp 36-93. Hereafter *AJD*.

11. Kerry McConnell, *Jazz It Up: The Resurgence of Jazz in Sydney* (Unpublished Research Paper, for the School of Leisure and Tourism Studies, University of Technology, Sydney, November 1993), Appendix 1.

12. *JazzChord* 14 (Jul/Aug 1993), p 4.

13. *JazzChord* 17 (Jan/Feb 1994), p 6.

DEADLINE FOR JAZZCHORD

The deadline for the Aug/Sep, 1995 edition of *JazzChord* is August 20 next. Contributions and letters to the editor are welcome. Anyone wishing to send material to *JazzChord* is urged to contact the editor Eric Myers on telephone (02) 241 1349 or fax (02) 241 3083 with a view to sending material on disk (IBM or Macintosh).

News From The National Jazz Co-ordinator

Eric Myers writes: The management committee of the Jazz Co-ordination Association has asked me to provide more information in *JazzChord* about my own activities. I therefore provide the following information on some of my activities over recent weeks:

* On May 19, 1995 I attended a meeting of a working party in Canberra which is planning a week-long jazz event in 1996, to celebrate **50 years of the Australian National University**. The committee included Dr Bill Hawkey (Canberra School of Music); educational development expert Shirley Kral; Don Johnson, head of jazz studies at the Canberra Institute of the Arts; and Michael Foster, jazz writer for the *Canberra Times*. Apart from advice I gave at the meeting, I undertook to determine the availability of a number of international jazz artists for the event, and provide information that I hope will assist the committee to find sponsorship.

* On May 19, 1995 while in Canberra I met with Mark Taylor, Senior Project Officer with the National Performing Arts Touring funding program **Playing Australia**. I had visited Canberra previously, in August 1994, to see *Playing Australia* officials, in an attempt to sort out problems encountered by three jazz groups that had toured with *Playing Australia* funds. They all believed that, now their tours were complete, they might have to return funds to the program - not because they had made a profit, but because grant funds had been expended other than specified in the applications. The groups were Clarion Fracture Zone and Ten Part Invention (tours administered by SIMA); and The Catholics (a tour administered by the Jazz Co-ordination Association of NSW). To cut a long story short, after examination of the original application forms and the final financial statements for two of these tours, it was determined that no funds needed to be returned. It later transpired that the same situation applied in the case of the third group. At the meeting on May 19, 1995 Mark Taylor had the following general concerns:

* The quality of tour management on jazz tours had not been impressive;

* The tours had not been particularly effective;

* The tours were not fulfilling the objectives of *Playing Australia*.

* *Playing Australia* wished to develop the audience for the arts in regional areas, while jazz artists were wanting to tour in areas where jazz performances were not uncommon.

On the positive side, Mark said that *Playing Australia* was not unhappy with the acquittals and audits of jazz tours. He felt that the jazz world needed to make better use of the available resources. He wondered if the network of state jazz co-ordinators could play a role here in planning more impressive tours.

Mark suggested that some contact might be worthwhile with the Long Paddock Group, an association of some 30 performing arts centres and presenters, which met twice a year. Similarly, could jazz people not use the resources of *Musica Viva*? Or, the networks of Arts Councils? Mark felt that more creative ways of putting tours together were needed, by tapping into existing touring networks. Accordingly, I contacted the Long Paddock Group, which was meeting for two days in Brisbane on May 31-June 1, 1995. I sent copies of *JazzChord* to be distributed to them (hoping that this would begin the process of familiarising them with the jazz world) plus a fax signalling that I'll be sending them some questions for them to answer. While it may be that jazz needs to get its act together, I also believe that presenters need to be aware of the conditions that are peculiar to jazz tours: lack of cash reserves; lack of adequate promotional material; lack of administrative assistance, and so on. There is also the sensitive question of the nature of the *Playing Australia* assessment panel. The names of those who sit on the panel were published in the Apr/May, 1995 edition of *JazzChord*. I'm told that there is grumbling from the music community because there appears to be no-one from the music industry on the committee. Certainly there is no-one on the committee with first-hand knowledge of the conditions under which jazz operates in this country.

* At the request of Trish Ludgate, International Co-ordinator at *Musica Viva Australia*, I've prepared a **Japan Action Plan** to follow up my visit to that country in February, 1995. I hope to do the following: Ensure that the proposed collection of Australian music to be established at the Australian Embassy in Tokyo by the Australian Music Centre is adequately resourced with information on

Australian jazz, including CDs and information on our leading musicians; collect information on Japanese jazz festivals and ensure that it is translated from the Japanese, and made available to those wishing to perform in Japan; investigate the feasibility of bringing to Australia a leading Japanese arts journalist who is interested in jazz, perhaps through the Australia Council's 'International Advocacy' program; stay in touch with Yohsuke Kurosaka, General Manager, World Projects Japan, and Masahisa Segawa of the Nippon Musicians Association, who are already engaged in cultural exchange between Australian and Japanese musicians; investigate the possibility of utilising the sister-city idea, and asking local governments in cities in Japan and Australia to put money into cultural activity which would include jazz (Sydney's sister city in Japan is Nagoya); investigate the possibility of cultural exchange funded by the Japanese Musicians Union, and the Musicians Union of Australia; approach the Manly Jazz Festival and see if an Australian group could be sent to the Ueno Jazz Inn, in exchange for the Japanese group which is a guest at Manly each year; investigate the feasibility of utilising the Australia Japan Performing Arts Exchange Program, which has been in operation for about two years, organised by Bunkachow (the Japanese arts funding authority) and the Australia Council. (Some work has already been done to interest the distinguished Japanese trumpeter Terumasa Hino in coming to Australia. There is also the possibility of bringing the big band pianist and composer Toshiko Akiyoshi and her husband, the saxophonist Lew Tabackin, to Australia and forming a band of Australian musicians. Ms Akiyoshi last visited Australia in the early 1980s for one of the Sydney International Music Festivals); try and ensure that the two important Japanese language jazz magazines, *Swing Journal* and *Jazz Life*, receive and review Australian jazz CDs; follow up contacts made with Japanese jazz broadcasters, and ensure that they receive Australian CDs to play on their programs. An information database on Japanese jazz radio programs will also be attempted; follow up the idea suggested by Tim Walker (General Manager, Australian Chamber Orchestra) at a meeting with the Director of the Arion Music Foundation, that in 1997 or 1998, the Tokyo Summer Festival should have an Australian theme, which would include Australian jazz performers; follow up the suggestion made by the leading promoter Mr Nobunosuke Saito that he would be interested in including Australian jazz groups in two of his festivals in 1996: the Hibiya Yagai Jazz Festival and the Yatsugatake Jazz Festival; investigate the feasibility of a 'custom Australian jazz label' in Japan. (This may now be best explored through the Exporting Australian Jazz Group, or the 'Jazzoz Group'); and approach the Australia Japan Foundation with a view to institutionalising a cultural exchange program specific to jazz.

SANAE SHIMAMURA



Terumasa Hino: plans to interest him in visiting Australia...

cont overleaf

* Recently I was asked by Chief Larrikin Warren Fahey to represent jazz at a meeting of the **Classic Coalition**, which took place on May 30, 1995. This is a group of people, mainly from the record industry, who aim to establish a series of awards which will supplement the current Australian Record Industry Association (ARIA) awards. Basically they wish to rectify the situation in musical areas that are currently downgraded, in relation to the big areas of rock and pop music, eg classical music, jazz, and world music. If this goes ahead, a series of jazz awards would replace the current one award for Jazz Album Of The Year. This would get over the absurd situation of trying to determine one best jazz album from a variety of jazz styles. How does one compare, say, a Vince Jones CD, to one by the group AustralYsis, and say which is better? At the meeting I was drafted onto the working party which will make recommendations to the overall group. Others in the working party are Warren Fahey (Larrikin Entertainment), John Derry (Polygram Classics/Jazz); Helen Gallagher (Warner Music Australia); Paul Chesher (4-D Management P/L); Paul Griffiths (ABC Classic FM); John Lasher (Fifth Continent Music); Patricia Pracy (EMI Music Australia P/L); Andrew Stark (Sony Music Australia Ltd); and Alex Svencis (Movieplay Australia P/L). It met on June 15, 1995. In the case of jazz, it is recommending to the overall group awards in the following six areas: International Jazz Record; Australian Jazz Record (both of these will be determined by popular vote, organised by the ABC); Instrumental Jazz Album; Vocal Jazz Album; Contemporary Jazz Album; and Original Jazz Composition. It's hoped that there will be an additional special Achievement Award in Jazz, which will carry the name of a major sponsor. If this group establishes its own awards, then it will recommend to ARIA what it considers to be the ARIA Jazz Record Of The Year. The whole enterprise has the blessing of ARIA, whose Board of Governors includes Warren Fahey. At least it will banish forever the degrading spectacle at the annual ARIA Awards when it is usually announced that awards in certain categories (eg jazz) have already been made privately out the back, before the awards ceremony proper.

* I'm a member of the Exporting Australian Jazz Committee, which met for the first time on May 17, 1995 following the successful forum at Montsalvat on January 27, organised by AUSMUSIC. The others include Sue Gillard, (AUSMUSIC); Philip Rolfe (Performing Arts Board); Richard Laney (Networking Consultant); and Jacqui Stuart (AUSMUSIC). On June 27 this committee was augmented by representatives of the recording industry to form the **Exporting Australian Jazz Group**. Other than those listed above, the meeting in Sydney was attended by reps of a number of companies or organisations marketing jazz albums: John Davis (Australian Music Centre); Frankle Lee (ABC Music); Tim Dunn (Rufus Records); Warren Fahey

(Larrikin Entertainment); Michael Rofe (Boundaries); Kieran Stafford (Birdland Records); Belinda Webster (Tall Popples); Sue Spence (Suspence Management); and Martin Wright (Move Records). The group was briefed by Richard Laney, who explained the Federal Government's Business Networks Program, which encourages small businesses to share resources, information, and costs in order to develop marketing strategies and increase their competitiveness. The feeling of the meeting was that a network should be created - provisionally called the Jazz Oz Network - and Richard was authorised to prepare an application to the Business Networks Program for an initial \$15,000 grant. This would enable the group to consider applying for a second grant of \$30,000 which would involve the development of a business plan, in relation to developing export markets for jazz product. The group meets again on July 25, 1995.

* The national assessment to select a jazz group to tour India in February/March, 1996 is proceeding. As I write, shortly before the end of June, 1995 it's been decided that the director of the Jazz Yatra festival in Bombay, **Niranjan Jhaveri**, will select the Australian group himself. Following receipt of CDs by the Sydney group The Catholics, he's indicated a preference for that group but, since it's been established that he's not aware of any other Australian groups that are eligible for the tour, he has agreed to listen to the music of the ten groups which are being nominated by jazz co-ordination committees in each state (with the exception of Tasmania, which has not entered a group this time). Niranjan will make the final selection only after considering all the groups. The tapes will go to him shortly after June 30. When he makes his selection, Musica Viva will then approach the Department of Foreign Affairs & Trade, and seek funds to mount the tour. In addition to Jazz Yatra, the Indian tour takes about 10-14 days, and usually includes performances in cities like Delhi, Goa, Bangalore and Calcutta.

Eric Myers

News From The SA Jazz Co-ordinator

Margaret Suiker writes: The Big Band Festival, with an attendance of 200 or more, was held on Sunday June 11, 1995 at the Governor Hindmarsh Hotel. As per last year (when it was held on the same long weekend in June) the bands were the Victorian College of the Arts (VCA) Big Band, directed by Reg Walsh, and the Adelaide University Big Band, directed by Hal Hall.

There were four sets with the two bands alternating. This was a unique evening, and it's hoped that the Festival can be an annual one, bringing in bands from other states. The audience that attended consisted of a good number of 'non-jazz' people. It seems that big bands hold a special 'drawing power' for

a vast section of the community.

The band from Victoria arrived on Saturday, and 'had a blow' at the Directors Hotel on Saturday night. Valuable social contacts were formed, through the Adelaide students billeting their Victorian counterparts.

As this Festival wishes to expand, interested tertiary level big band leaders may wish to contact Hal Hall, University of Adelaide, Faculty of Performing Arts, or Reg Walsh, Victorian College of the Arts.

Presently I'm assisting with the promotion of the '95 Adelaide Jazz Action Festival to be held from 11.30 am to 12 midnight in the Old Lion Hotel, North Adelaide. The festival includes 55 local and interstate musicians.

Concerts subsidised by Foundation SA and Department for the Arts and Cultural Development are:

* *Celebrate the Drummers*, featuring Billy Ross, Janine Jones and Laurie Kennedy on drums. I believe this concert is totally unique; the first time that drummers have been featured in one of our series. Each drummer played one set, supported by Liz Geyer (trumpet), Andy Sugg (tenor sax), Ted Nettelbeck (piano), and Dan Gordon (bass). This concert took place on Sunday June 18, 1995.

* *Pro-Am* on July 16, 1995 as the title suggests, features older/younger musicians, ie professionals and amateurs (although the latter may be a slight misnomer, listening to the quality playing of some of the 'amateurs').

* *Viva La Vocals*, on August 6, 1995 as the title suggests, will feature the cream of Adelaide's singers, headed by lecturer Connaitre Miller.

* *State of Shock*, on August 20, 1995 is Ted Nettelbeck's band, formed originally for a Jazz Action concert some years ago. The band consists of eight of Adelaide's top performers, including the three saxophonists Schmoie Elhay, Andy Sugg and Bob Jeffery. All material for the band is written by Ted and, as the band plays irregularly, it has not performed for some years.

All these concerts are at the Governor Hindmarsh Hotel, and I thank the management there - Vivian and Brian Tonkin, and Richard Tonkin - for their continued support of jazz along with other forms of music such as blues, folk, etc. They add to our promotion by producing their own newsletter, with articles on up-and-coming events, highlighting telephone numbers, etc.

The jazz co-ordination program has received funding from the Australia Council (Youth Arts) for a two-day workshop for secondary school students. This workshop will include ensemble work, master classes, improvisational class, informative talks, attendance at 'Jazz Forum', and performance of the leading ensemble in the Bachelor of Music (Jazz) program.

On Saturday April 8, 1995 we held a jazz workshop for the public with ensembles, master classes, talks, and performances by the faculty players. It was most successful with 45 people attending. We hope to hold a second workshop later in 1995.

Margaret Suiker

News From The WA Jazz Co-ordinator

Rachel Robins writes: The Jazz Co-ordination Association (JCA) of WA has approached the Mandurah City Council regarding a proposed jazz festival to be conducted over three days in March, 1996. The city is ideally situated for such an event, located on the coast 75 kilometres south of Perth, with a resort lifestyle.

A preliminary meeting between the Mandurah Community Liaison Officer, Community Arts Co-ordinator, myself and a sound engineer, established the viability and location for such an event. As a result a proposal outlining the project with a recommended program and a preparatory budget has been submitted to the Mandurah City Council Committee.

The project comprises an open-air, free community-orientated jazz festival integrated into an existing arts event, the Mandurah Arts Festival. The event would provide an across artforms marriage of various elements of artistic celebration, with a diverse and comprehensive music content. Should the project meet with the approval of the Mandurah City Council then we will pursue funding through Festivals Australia. An application form has already been forwarded.

In response to a recent mailout to metropolitan and regional Community Arts Officers in regards to the proposed summer concert series planned for 1996, initiated by the JCA of WA, several expressions of interest have been received. An application for funding, including all those shires who wish to be part of the proposal will be submitted to the relevant funding authorities in the near future.

Owing to the successful precedent set by the JCA with concerts produced earlier in 1995, we are confident of similar success with an even greater participation on the part of the shires. It would be most exciting to achieve regional performances and as responses from several such shires have been received the prospect holds promise.

5,000 flyers advertising Jazzline have been printed in a new colour, glossy format. The management committee felt that the previous flyer had been successful in raising the public's awareness of Perth jazz performances. In particular, I personally have noticed an increasing desire on the part of jazz performers to be listed on the service.

Perth jazz performers were advised, via a mailout, of the forthcoming assessment for 1996 Jazz Yatra and were asked to forward their press packs to the management committee for selection. As a result the representatives from Western Australia in the assessment are the Michael Pignéguy Quintet and the Mike Nelson Quartet.

The Management Committee accepted, with regret, the resignation of Mike Nelson as Vice-Chairman due to his ever-increasing schedule. Lee Buddle accepted a nomination and has taken up the position. Lee's extensive and comprehensive CV includes per-



Michael Pignéguy group from left: Chris Grelve, Russell Holmes (seated), Matthew Styles (now replaced by Carl Mackey), David McGregor, Michael Pignéguy: nominated by WA for the Jazz Yatra assessment...

formances in ensembles and orchestras as a musician (clarinet, flute, soprano, alto, tenor, baritone and bass saxophones as well as ethnic and percussion instruments), composer for film, theatre, dance and concert, musical director and live and recorded music sound producer.

The Perth jazz community congratulates Helen Matthews for achieving nomination in the category of Jazz Vocal Performer for the 20th 'Mo' Awards.

Rachel Robins

News From the Qld Jazz Co-ordinator

Lynette Irwin writes: On June 17, 1995 the American jazz educator/musician Dr Wille L Hill, Associate Professor of Music Education, University of Colorado, conducted jazz workshops in Brisbane. Dr Hill generously gave his time and expertise to the students and educators attending the one-day sessions. We are most grateful for assistance given by the International Association of Jazz Educators in presenting these workshops. I wish to thank bassist Peter Walters, drummer Peter Skelton and pianist Jeff Usher for providing a wonderful rhythm section for Dr Hill and everyone participating. Also to the dedicated musicians from the Queensland Youth Big Band who excelled during the afternoon workshop under Dr Hill's direction. It was a great day!

The third Pinnacles Celebration of Improvised Music was held over five days in April at Van Gogh's Earlobe and the Brisbane City Travelodge. The program featured local and interstate groups playing mostly original material. Interstate groups performing in Queensland for the first time included Chelate Compound and Cathy Harley Trio (Sydney); Morgana and That (Melbourne); and the world debut of the Australian ensemble Micronesia. Premiered at this year's Pinnacles were works by Tony Hobbs, Steve Russell and Elliott Dalglish.

The Monday night jam session facilitated by the superb Sydney pianist Cathy Harley

provided an opportunity for local and interstate artists to mingle musically and socially. Cathy's innate ability to gently encourage and support artists was warmly appreciated. Thanks Cathy.

Press reaction to Pinnacles was excellent. "Now in its third year and, given its focus on experimentation [Pinnacles] deserves to continue", wrote Neville Meyers in the *Courier Mail*. "...[A line-up that] .. was

of a calibre that we rarely get to hear in Brisbane. Come along next year, it will probably be fantastic again!" wrote Seamus Kirkpatrick in *The Scene*.

Many thanks to all the musicians involved and special thanks to Sydney photographer Jane March, and the generous support and assistance given by Katrina Alberts, Anna Bestavaar and Michael Nolan throughout the five-day event.

Brisbane will soon have another jazz venue. Bob Watson and Tom Hare open the Brisbane Bassnote in August, 1995 (official opening date to be advised) at 283 Elizabeth Street, City. Telephone (07) 3221 8566. This is a very welcome addition to the Brisbane jazz scene.

As Eric Myers reported in the Feb/Mar, 1995 edition of *JazzChord*, Brisbane's 4MBS Classic FM Radio station is offering subscribers a 24-hour-a-day jazz service. It's a pay service with \$100 per year subscription plus, in the first year, only a \$100 fee to lease the decoder unit. 500 subscribers are needed for the service to go ahead. For further info contact 4MBS on (07) 847 1717.

Coming events include: * Steve Russell (piano); Katrina Alberts (vocals); and Helen Russell (bass): Tuesdays, Brisbane City Travelodge.

* Moire Music Trio, Wednesday July 19, Brisbane City Travelodge.

* Artisans Workshop, Concert Music Studio, Kelvin Grove Campus, 1 pm, Wednesday, July 26, featuring Elliott Dalglish (saxophone); John Rodgers (violin); Ken Edie (drums); and, returning to Australia after two years of study at the University of New England, Boston, the virtuosic trombonist Jon Dimond.

* Saxophonist Frank Tyne presents an evening of Jazz With Strings at the Brisbane Hilton Hotel, Sunday July 20. The program features the Camerata of St Johns Strings conducted by Mike Faragher; Vince Genova (piano); Les Stils (bass); Bob Watson (drums); and special guests Tom Hare (saxophone) and Warren Whittaker (drums).

* Mark Simmonds' Freeboppers (from Sydney), August 26, Music Arts Club.

Lynette Irwin

Jazz Education Matters

* **Jim Kelly**, Head of Guitar Studies at Southern Cross University, Lismore has asked that any promoter or agent touring an overseas jazz artist in Australia in the future, should contact Jim with a view to arranging a concert and/or masterclasses in Lismore. Anyone interested should telephone Jim or Julie Kelly on (066) 298 453. As reported in the Sep/Oct, 1994 edition of *JazzChord*, the same goes for **Don Johnson**, head of jazz studies at the Canberra School of Music's Institute of the Arts. Telephone Don or Florence Johnson on (06) 249 5754. Both Jim and Don are concerned that, because they are situated in provincial regions of Australia, promoters of touring jazz artists do not consider including their centres in the itinerary. Jim says that this happened recently with American artists Mike Stern and Robben Ford.

* An American musician **Gordon Brisker**, 57, has been appointed to a full-time position on the staff of the jazz studies department of the Sydney Conservatorium of Music, replacing the saxophonist Graeme Lyall, who recently took up a teaching position in Perth at the WA Academy of Performing Arts. *JazzChord* understands that there are two full-time positions in the jazz department, the other one now occupied by the head of the department Dick Montz. Gordon Brisker is described by Dick Montz as a woodwind specialist ("one of the top doublers in Los Angeles"), a composer, and a jazz pianist of professional standard. He has had a distinguished career as a session musician, jazz performer, and educator. He has done four albums with the trumpeter Bobby Shew, and recently recorded with Stanley Clarke, Freddie Hubbard and Jack De Johnette. Mr Brisker was the unanimous selection of the selection committee, and was awarded a three-year contract. He takes up his appointment at the Conservatorium in August, 1995.

Competitions

* The Wangaratta Festival of Jazz is calling for entries in the **1995 National Jazz Saxophone Awards**. The prizes are as follows: 1st Prize - \$3,500 plus a studio recording session for *Jazztrack* on ABC Classic FM; 2nd Prize - \$1,500; 3rd Prize - \$1,000. This competition is well-known, so *JazzChord* won't provide a great many details here. Entrants must submit a cassette recording of three pieces: a composition by Billy Strayhorn or Wayne Shorter; a ballad; and a blues. Contestants must be 35 years or under (date of birth must be after November 1, 1960) and the closing date for entries is August 18, 1995. Ten contestants will be selected to participate in the finals at the Wangaratta Festival on November 4 & 5, 1995. Further details from Adrian Jackson, telephone (03) 9898 6276.

20th Annual 'Mo' Awards

On June 28, 1995 at the Regent Hotel, Sydney, the 20th Annual 'Mo' Awards were presented. Results in the Jazz Division were:

* **Jazz Vocal Performer:** Marie Wilson. The other nominees were Vince Jones, Grace Knight, Helen Matthews and Monica Trapaga.

* **Jazz Instrumental Performer:** Bernie McGann. The other nominees were Dale Barlow, Stephen Grant, James Morrison and Mike Nock.

* **Jazz Group:** The Catholics. The other nominees were Atmosphere, Tom Baker's Chicago Seven, Directions in Groove (DIG), and The Umbrellas.

JANE MARCH



Marie Wilson: a Mo Award for Best Jazz Vocal Performer...

* The annual **Generations in Jazz** festival was held in Mt Gambler on May 19, 20 and 21, 1995. The winner of the \$10,000 1995 James Morrison Scholarship was the 19-year-old ACT tenor saxophonist Con Campbell, who will go on to record a CD with the support of James Morrison. James will organise the recording studio and the backing musicians. The CD will be launched in Sydney and distributed nationally. At the event 14 secondary school bands competed in the Mount Gambier National Stage Band Awards for 1995. The adjudicator was Bob Johnson, and this year's winner of the \$10,000 competition was the Marryatville High School, from Adelaide. Runners-up were Blackburn High School from Victoria, and last year's winner Bathurst ERC Schools, came in third. John Morrison is musical director of Generations in Jazz, and the television personality Daryl Somers is a Patron. Further enquiries about this event can go to Karyn Roberts, telephone (087) 252 205.

* The Jazz Action Society of New South Wales is calling for entries for its **1995 Award for Original Jazz Composition**. First prize is \$1,000 and there is a \$500 Encouragement Award. The competition is open to residents of NSW and the ACT, and the closing date is Wednesday, August 30, 1995. Jazz Compositions submitted must be: 1/ In score form or outline form (melody line and chords); 2/ Written for performance by not more than eight musicians; 3/ Not more than eight minutes duration; 4/ Score must be accompanied by a cassette (need not be of professional quality); 5/ Must have been composed within the 12 months preceding the award closing date; 6/ Must not have been recorded for commercial sale or use, or used for a paid and/or public performance. For further details, telephone the JAS on (02) 281 2230. The JAS acknowledges the financial assistance of the NSW Government's Ministry for the Arts and the Australasian Performing Right Association Ltd (APRA).

* The **Thelonius Monk Institute of Jazz** in Washington, USA, offers three competitions in 1995: Electric Guitar, Acoustic Bass and Composition. The guitar and bass competitions are open to all guitarists and bassists who plan to pursue jazz performance as a career. Musicians who have recorded as a leader on a major label or have a contract with a major label are not eligible. Prizes are as follows for the guitar and bass competitions: First place USD10,000; second place USD5,000; third place USD3,000. Applications must be received by August 28, 1995. Notification of the results of the preliminary judging will be mailed to each applicant by October 1, 1995. The semifinals take place in the Terrace Theater, John F Kennedy Center for the Performing Arts, Washington, on November 19, 1995. The finals will take place the following day in the Center's Concert Hall. The Thelonius Monk Institute of Jazz and BMI International Jazz Composers Competition carries a grand prize of USD10,000. This competition is open to any composers who have not had their works recorded on a major label or recorded by a major jazz artist. Applications for this competition must be received by August 21, 1995. Notification of the results of the judging will be mailed to each applicant by October 1, 1995. Participants who make the final rounds of the competition will be required to provide their own transportation to and from Washington but they will be provided with accommodation. Young Australian jazz artists have had some success in the past in the Thelonius Monk Institute of Jazz competitions. In 1987 Fiona Bicket was placed third in the final of the piano competition; in 1991 the alto saxophonist Andrew Speight was placed equal third in the final of the saxophone competition (won that year by Joshua Redman); and in 1992 Andrew Dickeson made the semifinal of the drums competition (that year held in New York). Those wishing to have application forms or more information on the 1995 competitions should telephone Eric Myers on (02) 241 1349.

OBITUARY

Eric Child 1910-1995

On a Pacific cruise some years ago I heard to my delight in an evening cabaret show a brilliant clarinetist, Carl Barriteau. I had thought he was killed when a bomb destroyed the Cafe de Paris in London in World War II and killed most of the members of Ken Snakehips Johnson's band. Barriteau's playing with the band I cherished on an old 78 of *Snakehips Swing* and *Exactly Like You*. Barriteau showed me a shrapnel scar on his forearm - his only injury. He had settled in Sydney some years back and played mainly on cruise ships. Back in Sydney I immediately rang Eric Child with my "discovery". I should have known better. The jazz-wise and omniscient Eric had been in touch with Carl since the latter's arrival, frequently dining and lunching with him. And with good reason too, for Eric, in pre-war years in London as a young drummer, had sat in with this West Indian band on many occasions.

This was only one example of Eric's seemingly encyclopaedic knowledge of jazz and jazzmen. Was it not he who had dated in those London years a beautiful black cabaret star, Lucille Buchanan-Wilson, starring in an American stage show and told her of his admiration for Louis Armstrong? Lucille hadn't heard of Louis - she wasn't much into jazz - but back in the States, later on, she met and married Louis, much to Eric's great delight.

Eric was a merchant navy radio officer during the war: his ship was blown up by a Jap sub in the Timor Sea and he was rescued floating on a drum. That was always a joke between us - of course it was an empty oil drum. He was repatriated to Australia and joined our Navy.

When I was in charge of ABC programs during the 1950s, and doing my darnedest, against plenty of opposition, to promote jazz on the air, I heard of an announcer on our Brisbane staff with a marvellous jazz collection. So up I went to Brisbane and met this delightful, unassuming Englishman with a pleasant, unaffected voice who had joined

the ABC after some country broadcasting experience. I remember at his home sitting up all night listening to his jazz collection - he had records, Blue Note, Commodore and the rest that a jazz lover could only dream about. I immediately offered him a Saturday morning coat-to-coast spot. We called it *Rhythm Unlimited* and jointly picked the theme tune, Benny Goodman's *A String Of Pearls*.

Eric never looked back. From March, 1952 the program ran for over 30 years - an ABC record. Moreover, he was a tower of support and help to me during the 1950s and 1960s in getting jazz into prime time evening programs, including his own Friday night show and another that Kym Bonython ran. They were truly the golden age of jazz years on ABC radio - in such a marked contrast to the miserly deal given by the ABC nowadays to jazz as far as program times are concerned. Eric was the ideal jazz broadcaster - quirky, personable, transmitting his own enthusiasms, informative but never boringly so, and with a lovely relaxed presentation that made every program a gem of listening.

He made friends with, and earned the respect of, almost every Australian jazzman of note as well as the American stars who came to Australia in those years. Graeme Bell composed a tune in his honour, *This One's For Eric*, which as far as Eric was concerned was better than a knighthood. Blind in his last years, he accepted his misfortune stoically and philosophically, and never lost his spirit - happy that he could still listen to his beloved jazz.

I doubt if there will ever be another like him. Like so many other jazz lovers I rejoiced in his friendship and most sadly mourn his passing. Jim McLeod's tribute program for him a few weeks ago was beautifully done, but I hope more substantial recognition by jazz organisations will result in a permanent memorial to a man who made such a magnificent and enduring contribution to the appreciation of jazz in this country.

Clement Semmler

[Editor's Note: Eric Child was born in London on 27/4/10 and died in Sydney on 23/4/95, aged 84. Dr Clement Semmler AM OBE is a

former Deputy General Manager of the ABC, who was in charge of ABC radio programs from 1950. He introduced jazz programs by Eric Child, Kym Bonython, Arch McKirdy, Ian Neil and others, and arranged regular programs from jazz groups all over Australia - the first on Australian radio. He arranged record-breaking concert tours by Australian jazz bands, first with Graeme Bell in 1949 and later by the Australian Jazz Quintet, Bob Barnard's band, and others. He is now Patron of the Highlands Jazz Club in Bowral.]



Eric Child: an encyclopaedic knowledge of jazz and jazzmen...



Keith Humble, pictured at the unveiling of a bust of himself at the Borchardt Library, La Trobe University, 1994...

OBITUARY

Keith Humble 1927-1995

Australian contemporary music recently suffered a great loss with the passing of Keith Humble, pianist, improviser, composer, conductor, music theorist and founding Professor of the Department of Music, La Trobe University. Keith, who died on May 23, 1995, has been described as the "finest all-round musician this country has produced since Percy Grainger". Yet very few readers of *JazzChord* would be aware that, in the 1940s, he was also one of Melbourne's leading young swing band pianists and in later years played an important role in encouraging jazz scholarship in Australia.

Keith was born in Geelong on September 6, 1927 and, as a young teenager in wartime Melbourne, began to play at venues such as the Red Cross Club where his jazz talents were soon recognised. He arranged for and led various groups such as Keith Humble's All Star Orchestra at the Zeigfeld Palais and played in dance orchestras led by Bob Gibson, Jack Little, Tom Davidson and others. In 1947 *Music Maker* magazine described him as a "sensation" with Davidson's dance and radio orchestra, in which he had replaced one of Melbourne's most highly respected pianists, Bernie Duggan. Over the same period he established himself as a brilliant young concert pianist with a promising future on the international concert circuit.

In the 1950s Keith was based in Paris where he studied, composed, undertook many European concert tours, and worked as an assistant to the composer and theorist, René Leibowitz. In 1960 he became the founder and director of the Centre De Musique (CDM) in Paris, an international forum for the presentation of new music. On his return to Melbourne in 1966, he became

the central, and often controversial, figure in the creation, performance and promotion of improvisatory music-theatre and other improvisatory and exploratory forms of music. By the end of the 1960s he and his former CDM colleague, percussionist Jean-Charles Francois, were probably the most accomplished improvising musicians in Australia, outside of jazz. In later years Keith, Jean-Charles and others formed the international improvising ensemble, KIVA, which toured Australia in the 1980s.

Although Keith was a tireless performer and promoter of improvised music, he never sought to become identified with jazz improvisation or so-called third-stream music. Yet he always acknowledged a debt to his early exposure to the musical vitality of jazz improvisation and encouraged jazz education, research, performance and composition wherever possible. For example, in the early 60s it was Keith who encouraged and commissioned Don Banks to write *Equation 1* (Banks's first third-stream work). More importantly, in 1974 he founded the Department of Music at La Trobe University in which Jazz Studies, under Jeff Pressing, was an integral part of the program. This became the locus for countless jazz concerts, workshops, experiments with jazz and other musics, jazz composing, arranging, jazz studies, jazz research and writing.

Jazz elements are audible in some of Keith's compositions and even his relatively recent *Eight Bagatelles* for piano (1992) contains a musical tribute to Duke Ellington. These jazz elements, however, are used in the most subtle way imaginable. Keith loved and respected jazz as one of the great forms of musical expression, but his own search for meaning in music was far too exploratory to be contained by any one form.

John Whiteoak*

* Dr John Whiteoak is a Research Fellow with the Department of Music, La Trobe University.

Tours & Movement

* After a 10-month battle with cancer, the violinist **Don Harper** reports that it is in remission. On June 19, 1995 he left with his string ensemble Constellation for Hong Kong, where the group spent about eight days, playing at Quo Quo's Restaurant on behalf of the Worldwide Fund for Nature, and at the opening of the Summer Music Festival at the Hong Kong Academy of the Arts. The visit was assisted by Musica Viva Australia. Other than Don the group included Lisa Nihill (violin); Debbie Coogan (cello); Debbie Kennedy (bass); and Robert Meader (viola). Also with the group was the guitarist Jim Pennell, who joined Don and Debbie for jazz improvisations. The basis of the group's repertoire was Don's suite *Images Of Australia*. On display were etchings reflecting the music, by the Sydney artist Pamela Griffith. Now that he is able to perform again, Don Harper can be heard at the Sydney Opera House



The violinist Don Harper: performing in Hong Kong...

Broadwalk on August 6, 1995; and at the Bellingen Jazz Festival, August 18-20, where he will be "musician at large", sitting in with various groups.

* The pianist **Mark Isaacs** returned to Australia on March 18, 1995 after a groundbreaking tour of Russia by his trio, which included Adam Armstrong (bass); and Simon Barker (drums). The tour began on Russia's Pacific Coast in Vladivostok, where Mark played his classical piano concerto with the Vladivostok Orchestra. Then,

travelling via the trans-Siberian railway, the group played 20 jazz concerts in 15 Russian cities over five weeks, accompanied by tour manager Giorgi 'Sorry my English' Bakhchiev, now well-known to many Australian jazz musicians. "Many of the cities we visited in Siberia had been closed to outsiders until quite recently because of military installations", said Mark recently. "We were the first foreign musicians ever to play in a number of towns. We got a phenomenal reception. Almost every concert included one - if not two - standing ovations." The trio did five concerts in Moscow, including a performance at the famous Tchaikovsky Hall, the Carnegie Hall of Russia. The tour was organised in conjunction with the Department of Foreign Affairs & Trade through the Australian Embassy in Moscow.

* The **Horace Tapscott Trio** from the USA will be touring Australia in late October/early November, 1995 for SIMA. Tapscott has been described by the French *Jazz Magazine* as "a premier pianist and composer of great black music". Other than Horace Tapscott on piano, the group includes Roberto Miranda (bass), and Everett Brown Jr (drums). The tour will include the Wangaratta Festival of Jazz where Horace will perform with the Australian Art Orchestra. Further details from Jane March, tel/fax (02) 938 2180.

AGM of the Jazz Co-ordination Association of NSW

The Annual General Meeting of the Association was held on June 26, 1995 at the Seymour Theatre Centre, Sydney. Elections were held for the four executive positions on the management committee, and the following persons were returned unopposed: Bruce Johnson (President); Peter Rechniewski (Vice-President); Tony Ansell (Treasurer); and Eric Myers (Secretary).

Elections were held for eight positions on the management committee, and the following persons were returned unopposed: Judy Bailey; Gai Bryant; Kevin Casey; John Davis; John Morrison; John Pochée; Kieran Stafford; and Jonathan Zwartz.

Since the inception of the Association, its objective has been: To achieve more and better quality jazz activity at the educational, amateur and professional levels, encouraging in particular innovative activity, and to widen the base of organisational and financial support of jazz. The AGM approved the substitution of the following two objectives:

1/ To have available and provide information, resources, advice and support that are needed to assist jazz artists of recognised excellence to create their music, present it in performance, reach the widest possible audiences, and promote themselves effectively, both within Australia and overseas; and

2/ To have available and provide appropriate information, resources, advice and support to jazz organisations which actively support No 1.

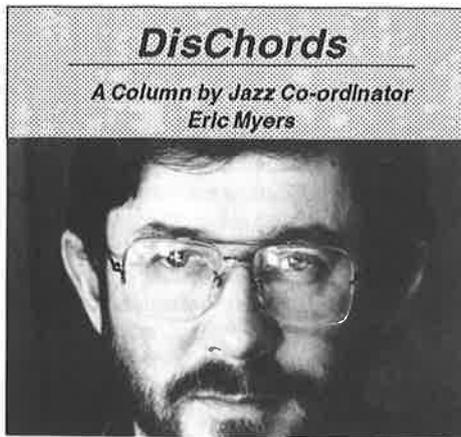
New Members of the Jazz Co-ordination Association

The committee of the Association warmly welcomes the following new members who have joined the Association since the publication of the Apr/May, 1995 edition of *JazzChord*: Andrei Bajurnow (Vic); Deborah Brash (NSW); Dr Joyce Burcham (NSW); John Calder (NSW); Pat Crichton (WA); Jonathan Dimond (Qld); George Douvartziois (SA); F H Gibson (WA); Paul Grant (Vic); John Harkins (NSW); Conrad Keeble (Vic); Kuniko Komori (NSW); Jack Mitchell (NSW); Wolfgang H Moeller (NSW); Phil Mortlock (NSW); Peter Moylan (Vic); P C Scott (NSW); Barry Sutton (Qld); Ted Vining (Vic); John Whiteoak (Vic).

During the same period MCA Music Entertainment Ltd (NSW), and the Portland Jazz Festival (Vic) affiliated with the Association.

Listening to Jim McLeod's excellent 'tribute to Eric Child' program on *Jazztrack* recently, I was interested to hear a composition by the expatriate pianist Bryce Rohde, dedicated to Eric, called *Unlimited Child*. It featured a beautiful alto saxophone solo by the late **Charlie Munro**. This was a reminder that Charlie was one of the greatest jazz musicians active in this country (he was actually a New Zealander) and I agree with Bruce Johnson who described Charlie in *The Oxford Companion To Australian Jazz* as "one of the closest things this country has had to a jazz-based genius". For about two years circa 1983-85 Charlie played with my own septet at Earlwood-Bardwell Park RSL in Sydney. It wasn't a jazz gig but, as I'd discovered some years before, if I hired jazz musicians (as long as they could read), they handled commercial music with much more life than non-improvising, 'straight' musicians. Anyway, the band played quite a bit of mainstream and swing jazz, and we were fronted by the excellent vocalist Marie Wilson. (Marie was basically a cabaret act when I met her, but she blossomed into a fine jazz artist and, I note, has just won the 'Mo' Award for Jazz Vocalist). It really was an exquisite experience to hear Charlie Munro play every week, and it was primarily on his account that I so looked forward to Saturday nights; his solos seemed to shine with musical beauty. Charlie used to do a regular Saturday afternoon gig at that time with Georgina de Leon's Lucy Brown Quartet. When that afternoon performance finished, he would come straight on to the club, and change into his dinner suit for our gig. When the Lucy Brown band offered him a regular Saturday night as well as the afternoon gig, I was delighted that Charlie decided to stay with my band; he said that the repertoire gave him ample opportunity to play jazz (he had to play flute, clarinet, alto and tenor saxophones), and he also valued the chance to keep up his reading. When my septet disbanded in mid-1985, Charlie stayed on at Earlwood-Bardwell Park with the new band, and soon after died suddenly of a cerebral haemorrhage on December 9, 1985, aged only 68. My one regret is that I didn't encourage Charlie enough, when I got to know him well, to apply to the Australia Council for assistance to continue his jazz work. He still had much to contribute, and was playing beautifully. He was a very self-effacing man. One night he brought in a cassette tape that he'd recorded a couple of years earlier, and asked if I knew anyone who would release it. The other three musicians were Jack Thorpe (piano); Wayne Ford (electric bass); and Mark Bowden (drums). I took it to Larrikin's Warren Fahey, who agreed to release it. It eventually came out as *Integrations* in 1986, as a result of an Australia Council grant, shortly after Charlie died. Too little too late, I'm afraid.

* Speaking of Charlie Munro I'll always remember the set he played with **Marie Wilson** and the **Chuck Yates Trio** at the Manly Jazz Festival in 1984. Just before the



DisChords

A Column by Jazz Co-ordinator
Eric Myers

set began Charlie noticed **Keith Hounslow**, and spontaneously invited him to come up and play. Keith had his pocket trumpet with him, and played the whole set. Some sensational mainstream jazz was produced during that hour. I was so knocked out that I asked the sound technician Noel Lightfoot to lend me a tape of the performance (I knew Noel was taping everything on the main stage, as a matter of course). Noel trusted me with the *original*, and warned me to be careful with it. I was, until there was a fire in my office, and this tape went up in flames, along with other valuable stuff. A great shame, but this is not the first time that magnificent jazz has perished. Still, I'm glad to say that the occasion was captured by the photographer Peter Sinclair, and a shot appears on this page.

* On page 2 we report on the OAM awarded to Allan Leake. Shortly before this edition of *JazzChord* went to press, the news arrived that the Tasmanian pianist and composer **Ian Pearce** received the AM in the recent Queen's Birthday list "for services to jazz music". This makes him a Member of the Order of Australia. The Aug/Sept, 1995 edition of *JazzChord* will include a piece on Ian, who has had a distinguished career in Australian jazz and has served on the National Jazz Co-ordination Advisory Committee for some years. For those who are confused about the current honours system, there are four levels in the civil list of the Order of Australia. The top level is Companion of the Order of Australia (AC), which is somewhat akin to a knighthood under the old imperial honours system; the next down is Officer of

the Order of Australia (AO); then there's Member of the Order of Australia (AM); and finally Medal of the Order of Australia (OAM).

* Jazz co-ordinators spend a lot of their time doing things that can be grouped under the general heading of **lobbying**. Often this activity can lead to no results, of course. But on many occasions pressure exerted can lead to positive results, as in the following little-known example. In the Nov/Dec, 1993 edition of *JazzChord* I reported that the funding body Arts Queensland had awarded \$787,825 to 18 arts projects for 1994, and had failed to support any jazz project (even though there were seven jazz projects before them). We pointed out that no member of Arts Qld's Performing Arts Panel appeared to have any expertise in jazz. A constructive response came from Greg Andrews, Executive Director of Arts Queensland (see letter published in *JazzChord* Jan/Feb, 1994). In Brisbane I later had a meeting with Arts Qld's Performing Arts Program Manager Kathryn Lowe, who was very gracious. Subsequently a representative from the Brisbane jazz world was added to the Performing Arts Panel. The result in the following year was the awarding of a total of \$24,860 to three jazz projects for 1995 (See *JazzChord*, Feb/Mar 1995, page 6). Not a bad result, I feel. This turn-around may well not have happened without pressure from my office (and also, of course, lobbying by the Qld Jazz Co-ordinator Lynette Irwin).

* A good deal of thought is now going into how to increase the sales of jazz albums. But, I remember remarks made by **Matt Campbell**, General Manager of Brashs Recorded Music Division, Melbourne, at the Exporting Australian Jazz forum at Montsalvat on January 27, 1995. After Matt took the job, one of his first campaigns was to attempt to increase the sales of classical music. The results were not encouraging. He found that sales of classical music would not improve at all "unless you do one of two things: either lower the price; or put a swan on a lake sailing into the sunset and shrink wrap it prettily, [making] it attractive to the browser at lunchtime with a bucket of chips as he's filling in a rainy Melbourne afternoon." Depressing, but instructive.



PETER SINCLAIR

L-R: Keith Hounslow, the late Charlie Munro, Marie Wilson and Chuck Yates, at the Manly Jazz Festival, 1984...

Taking Australian Jazz Seriously

by Peter J F Newton*

During my time as Deputy Chair, then Chairman of the Jazz Coordination Association of New South Wales Inc, I argued passionately for the systematic collection, storage, analysis and dissemination of information pertaining to Australian jazz history. Because of a limitation on resources, it was reported at the 1994 AGM of the Association that the project had been assigned a low priority but that the Jazz Coordinator would welcome comments on the ways to proceed with the matter, perhaps through a sub-committee.

I raised the issue once more at the 1995 AGM (having neglected to follow up Eric Myers's invitation) and subsequently agreed to coordinate what was conveniently termed a sub-committee on archives and documentation. I welcome this opportunity, but would hasten to add that I do not envisage regular meetings of a formally minuted committee with all the attendant administrative headaches. I want something that is in the short term workable and productive. Some have sneered at this infatuation with jazz history, forgetting that today's most inspired performances are history tomorrow and hence always of evolutionary significance.

Initially, effort would be directed at establishing what has been done (or is being done) and by whom. The accrual of raw material for a set of databases. Ideally, one or two people can set the ball rolling in each State and Territory targeting such areas as material already in public archives, published and unpublished biographies, diaries, autobiographies and works on individual bands, musicians and places of performance. The actual scope will obviously be even broader, ranging from oral history through the above fields to the more complex areas of discography and bibliography - even the private collectors of press clippings and other memorabilia, and particularly photographers, are important. Subsequent information is then forwarded to me for incorporation into national databases (with suitable assistance).

In the first instance then, I would like to hear from anyone prepared to furnish information on known projects, whatever stage they are at. Individuals at State and Territory levels interested in collecting the raw data and assembling it into a cohesive form should also express interest. I envisage a regular exchange of ideas with those who have expressed interest.

A substantial amount of work has been done within and outside academia. As you will have read in *Jazzchord*, several enthusiasts, including Kate Dunbar, Tom Wanliss and Alwyn and Laurie Lewis are doing excel-

lent work in oral history. Jazz members of the Fellowship of Australian Discographers (FAD) are also collecting information. Jack Mitchell is updating his fine *Australian Jazz Discography*, and Tony Ashby in Queensland is preparing a New Zealand discography which has many references to Australian jazz musicians. There are more potential outlets for such information than might be imagined, either in dedicated journals such as *Quarterly Rag* and Mike Sutcliffe's *Australian Record and Music Review* and, in more general terms, *JazzChord* (such as the publication of project reports).

In my own case, I have for some years been compiling an annotated bibliography of jazz in Australia which, once I can get the details entered into a database, will be an invaluable resource for many researchers. I have also been assisting Bob Weir of Wales with the Australian entries in his *World Bibliography of Jazz Magazines and Newsletters*. While collecting material for this project I was most impressed with the improved quality of many little jazz magazines in Australia - some of them have come a long way from the 'gig and gossip' newsletters of the past. My other two major tasks are in discography - the collection of an ongoing research directory for FAD and preparation of the *Discography of Australasian Musicians Abroad*.

Let me emphasise that this is not an exercise in nostalgia as some would have it but a serious and important approach to quantifying our cultural history. If you can help in any way - as a coordinator, collector, writer, word processor operator, performer, what have you - please write to me at 2 Carleville Street, Balmain NSW 2041 with details of interests, a willpower to work, and appropriate skills. You can also contact me by telephone on (02) 810 1133 or fax on (02) 818 2119. Let's show 'em what we can do to force jazz history and archiving off the back burner.

Publications

* A new book by Jack Mitchell, *Back Together Again! The Story Of The Port Jackson Band* is now available. This is the story of the band that is widely considered the most popular and influential jazz band in Sydney's history, with a career of over 50 years: their humble beginnings, their struggle against adversity, the personality clashes of the talented members and supporters, and the acclamation in 1948 which not only made the band and its star members household names in Sydney, but paved the way for succeeding bands. It is B5 size, with 89 pages of text, photographs and reproductions of programmes and fliers, plus a discography of issued recordings by the PJJB and associated groups. The RRP is \$35.00 but is available direct from Jack Mitchell for \$25.00 plus postage. Current postage rates are: Within

NSW \$2.00; Interstate \$2.65; England \$9.00; USA/Canada \$8.00. Please pay by postal order, bank cheque or personal cheque payable to Jack Mitchell, PO Box 169, Lithgow NSW 2790, Australia. Payment from overseas purchasers by international postal order or bank draft only.

* The International Theatre Institute (Australian Centre) has published *Touring Australia: The Presenters' Guide to Australian Performance*, the definitive directory of Australian live performance available for national and international touring. It contains comprehensive information on the work of over 200 dance, drama & music groups and individuals, and is an invaluable tool for festival directors, event and venue programmers, and anyone needing to know what's happening on the Australian performing arts scene. There are 218 entries across the entire spectrum of the performing arts. Each entry occupies both sides of a single A4 page. The front includes a photo of the group or individual, a 35-words promotional description, a 240-word background piece and a listing of touring and performance highlights. The reverse includes essential technical and logistic information, contact details, a list of individuals involved and up to five pieces of commentary on the work(s). Entries are sorted in alphabetical order by name in a customised loose-leaf ring binder. There are no page-numbers. This means that the *Guide* can be easily updated (the first annual update is planned for mid-1996). The *Guide* comes with a search disc that allows the user to identify work across a wide range of genres and to print contact details or mail labels. The cost of the *Guide* is AUD50.00 (plus postage) for the first edition and a further (optional) AUD25.00 for each annual update. For order forms, write to the Institute at: 8A/245 Chalmers Street, Redfern NSW 2016, Australia, or telephone (02) 319 0718, fax (02) 698 3557.

* The Jazz-Institut Darmstadt (Germany) has published *Jazz Index*, a computer index of articles published in periodicals available in the Institut's archive. The chronological listings allow quick reference to features, interviews, concert reviews and the like concerning specific musicians. It covers more than 50 current periodicals and many of the main jazz magazines back to the 1930s. The *Jazz Index* is a service for researchers and journalists, as well as for the general public. It is constantly being enlarged and will soon also cover books available in the Institut's library. Printouts for specific research subjects (eg musicians' names) or more information about the *Jazz Index* can be ordered from the Jazz Institut. Please enclose return postage. Write to Jazz Index, Jazz-Institut Darmstadt, Kasinostrasse 3, D-64293 Darmstadt, Germany. Tel: (06151) 13 2877 Fax: (06151) 13 2918.

* Peter Newton is editor of the Sydney Jazz Club's *Quarterly Rag*, a jazz presenter on 2RDJ-FM, and a well-known jazz historian and discographer.

Neil's Brasserie: Jazz In The Eastern Suburbs

by Eric Myers

Sil Ventura is the manager of a licensed club in Sydney and also a patron of the arts. Some would consider this a contradiction in terms. But, in this case, it fits, even though, as a modest man, Sil might find the description somewhat pretentious.

On July 14, 1995 he'll be celebrating the second anniversary of his jazz club Neil's Brasserie, an oasis of jazz excellence at the Randwick Labor Club, surrounded by the conventional facilities available at most Sydney licensed clubs.

It's been said that, while the legitimacy of 'high culture' forms such as opera, theatre and dance is never questioned, jazz is advocated only by someone who loves the music; few people feel a responsibility to jazz because of its status. Sil's love for it goes back to the 1960s, to the days of the famous El Rocco jazz cellar and the Macquarie Room at the Adams Hotel.

He's been manager of the Randwick Labor Club since 1986. The room which is Neil's Brasserie was built four and a half years ago, for functions, indoor sports - and jazz. Sil decided to introduce "jazz as a product" as he describes it, as an attraction for his members, in the same way as other forms of entertainment are available.

His objective was to introduce high quality jazz to the Eastern Suburbs. He has a modern jazz policy - he's not a great fan of traditional jazz. "This is unique in the Eastern Suburbs", says Sil, "We're offering world class jazz, based on local talent." He

doesn't seek international artists, and the only one he can remember performing at the club is the English singer Claire Martin, who was touring for Wally Wrightman.

Sil has a great affection for many of the younger jazz players. He mentions Rod Mayhew ("a magnificent trumpeter"), the saxophonists Tim Hopkins and Graeme Norris, and the guitarist Maddy Young. And (at 35, the now not so young) Dale Barlow: "I consider him the best in the country", says Sil. "There's an abundance of young musicians in Australia; it's unfortunate that there's not enough work, not enough quality gigs around for them".

There was a time when people would scoff at the idea of a jazz venue in a licensed club, which presented the music with respect. (This means, at a minimum, a good grand piano, good lighting, and excellent sound). But, two years on, Neil's Brasserie is no longer regarded as peripheral to the jazz community. As Linda van Nunen noted in her article, "All That Jazz" in *The Australian Magazine*, Nov 26-27, 1994, the venue is spoken of in the same breath as the other hardcore jazz venues, such as The Basement, Soup Plus and the Strawberry Hills.

The anniversary gig on July 14 will feature the singer Delilah. "She'll be good for a party night", says Sil. Neil's Brasserie was apparently named after one of the club's directors Neil Enright. Many people are wondering why it isn't called Sil's Brasserie.



[This is the second in JazzChord's occasional series on interesting jazz venues. In the Aug/Sep, 1995 edition, we hope to highlight the activities of the Kawai Jazz Piano Collective at Cafe De Lane, Surry Hills, Sydney.]

Johnny Nicol (left) and Don Burrows, performing at Neil's Brasserie during the opening month, July, 1993...

Festivals Australia

Jazz Co-ordination Association of NSW President Bruce Johnson attended a workshop conducted by Playing Australia Senior Project Officer Mark Taylor on 21/5/95 as part of a two day Arts Council of NSW seminar held at the Holiday Inn, Coogee.

Bruce has provided a report on the workshops, in which he writes: "Festivals Australia represents a further step towards the decentralised patronage signalled in the Community Cultural Development Board of the Australia Council, with its emphasis on non-paternalistic fostering of local and regional cultural identity.

"In this, its first year, funding available is one million dollars. This money is available only to organisers of Festivals, as opposed, for example, to bandleaders or repertory groups wishing to participate, painters wishing to exhibit. The scheme will favour festivals which have already explored and secured local support, as for example from local traders, chambers of commerce, industries, etc.

"The scheme is project oriented, with artistic objectives, but also long term economic and other outcomes for the community. Applications could possibly be linked with Visions of Australia and Playing Australia, but this was vague, especially on the question of how success in one might be linked to others - as in the case, for example, where a Festival might spread its application among three bodies, but receive a crippling knock-back in one. The degree of overlap with CCD Board activities was not clear. On the question of whether an applicant should go for one over the other, I formed the impression that it hadn't been determined in any detail. There was a suggestion that CCD was more tilted towards artistic outcomes, FA more towards community/economic outcomes.

"What exactly could be applied for? Projects fostering a distinctive community identity would be strongly favoured - the idea that this event could only be experienced in this place. The budget should be carefully compiled, rather than as a top-of-the-head global figure. A strongly argued case for administrator's/director's costs would be considered. Referring to the Application form it was not clear as to the distinction between 'Festival' and 'Project', but discussion generated the view that the 'project' should be the artistic component. It seemed sensible to secure as much local support as possible towards covering the total budget, then apply for the shortfall through FA, allocating it to the 'artistic' component, or part thereof."

Bruce felt, on the basis of the workshop, that Festivals Australia had "an admirable determination to be responsive to local conditions - that is, not to impose strict and pedantic guidelines from the centre, but to see what sort of considerations grew out of regional cases." He concluded therefore that successful first round applications could well have a large influence on the ultimate guidelines that will operate.

New Musicians

by Eric Myers

I first heard **Maddy Young** early in 1995 with the Keith Hounslow Trio, at a long lunch one Saturday afternoon at a Milsons Point restaurant. This was a last-minute booking for Keith, and he told me he'd had difficulty getting a guitar player. He'd rung virtually every guitarist in town he knew, until someone recommended that he try Maddy, whom he'd never met.

Well, he was very pleasantly surprised, and so was I. And, it would be true to say, the people at this function - a farewell party for the TCN Nine Journalist Graham Davis, best-known for his work on the *Sunday* program, (the man who, by the way, did a terrific documentary on Graeme Bell in 1984) - were knocked out by her playing, (as they were also by Keith's, naturally). It was as if Maddy and Keith had been performing together for years, rather than meeting for the first time. But that's jazz.

Where had this brilliant 23-year-old been? She played guitar like a veteran, with such nonchalant control of the instrument, producing lines of such beauty, so resonant of the jazz tradition, that you tended to think 'this is the real thing'.

I read in the *Sun-Herald* a few months ago that Maddy had taken up the guitar at the age of seven, when her mother decided she should learn an instrument. "I wanted to play piano but we couldn't afford it, and it wouldn't have fitted into the flat," she said, "so we chose the guitar."

Maddy studied at the Conservatorium High School in Sydney and began on classical guitar. She received the Associate Diploma in Classical Guitar in 1988. At some point in time, jazz took hold of her, after going down to hear Tony Barnard's group All Hat Jazz at

the Unity Hall in Balmain. She particularly credits the guitarists George Golla and Ike Isaacs for turning her on to jazz guitar. In 1992 she received the Associate Diploma in Jazz Studies from the Conservatorium.

Maddy is typical of a number of young jazz musicians in that she takes the business side of music seriously. She's completed a six-week course at the Sydney Business Enterprise Centre as part of the New Enterprise Incentive Scheme. A born organiser, she's taken steps to bring the community of jazz guitarists together in Sydney. When a number of local guitarists - including herself, Dave Colton and Peter Zografakis - got together to meet with the visiting UK guitarist Martin Taylor, Maddy took the initiative and organised a one-day bash for professional guitar players. The first one happened on December 22, 1994 at her place in the inner-city suburb of Zetland. The second one - called the Autumn Guitar Party - took place on April 10 last. It's now intended to be a seasonal event.

Despite being on the scene for only a short time, Maddy is already getting invitations to support leading international artists. She's been on the bill with Allan Holdsworth, John Hammond and Mike Stern at The Basement, and her trio supported the Red Holloway Quartet at the recent 95 Thredbo Jazz Festival.

Maddy has now released the first CD by her trio, *Live At Kiama 95*, featuring Rolf Stuebe (bass) and John Morrison (drums). Recorded at a Kiama Jazz Club concert early this year, it was launched on May 29, 1995 at the Strawberry Hills, and attracted

an excellent crowd of supporters and admirers. John Clare, writing in the *Sydney Morning Herald*, has described the CD as "a very convincing demonstration that there is still plenty of vitality in the small-amp jazz guitar idiom." He goes on, "Madeleine Young is so good that she deserves a better recorded sound than this DAT job, but this mixture of jazz standards and originals leaves no doubt as to her talent."

If the acceptance and support of your peers is the name of the game, Maddy has it in abundance. "[She has] an ability I am sure will take her into the

highest levels of her chosen art", says George Golla. And Jim Kelly says: "[Maddy's] improvisations are focussed, clean, uncluttered, melodic, swinging and passionate."



Maddy Young: focussed, clean, uncluttered, melodic, swinging and passionate improvisations...

Corrections

* In the Apr/May, 1995 edition of *JazzChord* Eric Myers praised the good work of the Melbourne promoter Henk van Leeuwen, who has been active in bringing out high-quality contemporary jazz ensembles from Northern Europe. He was in error, however, in attributing the visit of the Ali Haurand Trio to Henk. In fact, this visit was hosted by the **Sydney Improvised Music Association (SIMA)**. Also, in the cover story on the visit of Betty Carter (see Mar/Apr, 1995 edition of *JazzChord*) *JazzChord* failed to mention that it was SIMA which was presenting Ms Carter at The Basement in Sydney. The editor apologises to SIMA for these omissions, and also to Henk van Leeuwen for failing to spell his name correctly.

Short Takes

* The bassist and composer **Bruce Cale**, who has been underground for some years, mainly composing contemporary classical music works in his Blue Mountains house, is about to re-emerge as a jazz performer. He's in the process of forming an ensemble which will perform his own compositions, plus those of the pianists Mike Nock and Bryce Rohde. Other than himself on double bass, the group will include Sandy Evans (saxophones); Tim Bruer (piano); Guy Le Claire (guitar); and Frank Corby (drums). For those who are not aware of Bruce, have a listen to the opening theme of Jim McLeod's *Jazztrack*, on ABC Classic FM at 5 pm on Saturday or Sunday. That's Bruce playing the bass with Bryce Rohde (piano) on Bryce's composition *Windows Of Arquez*.

* The NSW Ministry for the Arts has inaugurated a **Performing Arts Touring Program** which, as far as *JazzChord* can see, is similar in intention to the Federal Government's touring program *Playing Australia*. The Ministry's objectives in touring the performing arts in NSW are as follows:

- * to distribute the performing arts more equitably throughout the State;

- * to increase the diversity, quality and frequency of performing arts experiences available to audiences in the State;

- * to promote more viable touring circuits;

- * to foster awareness of the performing arts and encourage cultural growth in regional communities;

- * to increase employment and professional development opportunities in the performing arts industry;

- * to further develop audiences in regional centres;

- * to encourage and promote regional, local and corporate support for performing arts touring.

Applications will be accepted from non-profit organisations or companies incorporated on a non-profit basis, from local government authorities and from tertiary institutions for community-based projects.

As the guidelines indicate that "Support to the touring of ensemble music will continue to be directed through Musica Viva's regional touring program" some believe that jazz is not eligible for funds under this new program (as Musica Viva includes jazz in its program). *JazzChord* is assured, however, that jazz organisations are eligible for funds. The next closing date is September 1, 1995. Enquiries to the Ministry for the Arts on telephone (02) 361 9111.



Serge Ermoll: a new venue in Sydney for the heavyweights of contemporary jazz...

* The Sydney pianist Serge Ermoll informs *JazzChord* that he has leased the **Old Wind-
sor Tavern** in Sydney, on the corner of Castlereagh and Park Streets. It will be opening as a jazz club on Friday, September 1, 1995 and will be on every Friday and Saturday, from 10 pm to infinity - the venue has an all-night licence. Serge's trio will be the house band, including Serge on piano; Jimmy Mitchell (bass); and Leonard Young (drums); and the idea is to feature the who's who of jazz performing with the trio. The venue will have a good grand piano and a good sound system, says Serge. "There'll be no commercial element", he says. "The venue will feature the heavyweights of the contemporary jazz scene. I want this to be for us jazz people. The SIMA concerts are the best thing happening in Sydney at the moment, but the Strawberry Hills is not a late-night club". All enquiries about this venture to Serge on his mobile phone (018) 866 314.

* The **2nd National Entertainment Industry Conference** takes place in Sydney on August 4-5, 1995 at ABC Radio Centre, Harris St, Ultimo. The Minister for the Arts Michael Lee will deliver the Federal Government's response to the recent Contemporary Music Summit, and the conference will deal with such issues as creativity caught between the Internet and interactive multimedia; piracy; broadcast rights; exporting music to Asia and beyond; plus the role of artists and managers towards 2000. The cost is \$250 for two days or \$150 per day if you register before July 15; after July 15 the cost

is \$350 for two days or \$200 per day. Enquiries to Immedial PR, telephone (02) 212 6677, fax (02) 211 5938.

* The Victorian Jazz Co-ordinator **Fran Silvester** was dismissed suddenly by the management committee of the Jazz Co-ordination Association of Victoria on June 19, 1995. Chair of the committee Alex Hutchinson told *JazzChord* that Fran was "unsuitable" and keeping her on would have been "a waste of taxpayers' money". Fran Silvester vigorously contests the reasons that have been put forward for her dismissal. It appears, however, that the politics that have always riven the Melbourne jazz community are not far away. One caller from Melbourne told *JazzChord* that, now that two members of the JCAV committee have resigned in protest at the committee's action - Christine Sullivan and Kelly Santin - the committee does not represent the Melbourne jazz community, only one of its factions. Meanwhile, Bob Whetstone, who was acting Vic Jazz Co-ordinator before Fran's appointment, has been called back, and is acting as Interim Jazz Co-ordinator.

* The Australian magazine for drummers *Skin Full* has published the results of its first **Readers Poll for Australian Drummers**. Drummers active in the jazz idiom have done well. David Jones wins three categories: Jazz Drummer of the Year (Mainstream); Drum Performance on Record (Australian); and Best Video. DIG's drummer Terepal Richmond is Studio Drummer of the Year. Gordon Rytmeister is Pop/Rock/Funk Drummer of the Year. Andrew Gander is Jazz Drummer of the Year (Electric). John Morrison is Big Band Drummer of the Year. The gong for Latin Percussionist of the Year is shared by Alex Pertout and Sunil De Silva. Daryl Pratt wins Tuned Percussionist of the Year (Jazz). The overall Drummer of the Year is Virgil Donati, who also picks up Clinician of the Year (Australian). Further enquiries to Calvin Winetroube, telephone (02) 552 4170, or fax (02) 552 4223.

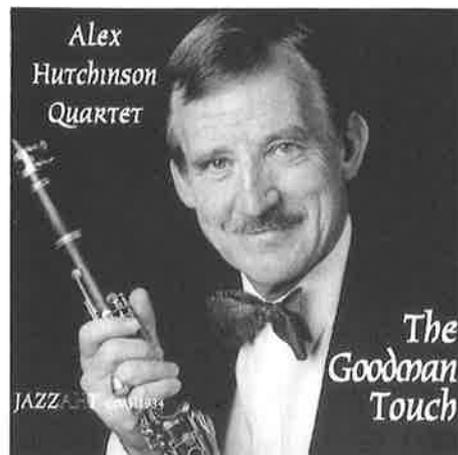


David Jones: Three wins in *Skin Full's* Readers Poll...

Recent Australian Jazz Album Releases

Joe Chindamo, featuring Ray Brown, *A Brief History Of Standard Time*, (Festival D 31135). Personnel: Joe Chindamo (piano); Ray Brown (bass); Andrew Gander (drums). Distributed by Festival Records, telephone (02) 660 4022.

Alex Hutchinson Quartet, *The Goodman Touch*, (Jazzaht CDAH1934). Personnel: Alex Hutchinson (clarinet); Helen Jowsey (piano); Geoff Kluge (bass); Bruce Clarke (guitar); Dean Cooper (drums on 4 tracks); Ron Sandilands (drums on 10 tracks). Distributed by Jazzaht Recordings, PO Box 8, Moreland Vic 3058. Tel: (03) 9354 6103 Fax: (03) 9350 7106.



Hotter Than Six, *Cooking Up A Storm*, (NEW 1074.2). Personnel: Brian Kelly (trombone, leader); Simon Stribling (trumpet, vocals); Jo Stevenson (clarinet, saxophone); John Withers (banjo); Graham Coyle (piano); Howard Cairns (bass); Ian Smith (drums, vocals); Nina Ferro (vocals). Distributed by Newmarket Music, telephone (03) 9372 2722.

Mark Isaacs, Dave Holland, Roy Haynes *Encounters*, (ABC 4797852). Personnel: Mark Isaacs (piano); Dave Holland (bass); Roy Haynes (drums). Reissue of 1988 release. Distributed by EMI, tel (02) 908 0777.

The Java Quartet, *Slumber For Nordic Wonder*, (Dharma Records DHR001). Personnel: Jason Cooney (saxophone); Henri Peipman (piano); Michael Galeazzi (bass); Dave Sanders (drums). Distributed by Dharma Records, telephone Keith Walker (02) 419 8117, or Michael Galeazzi (02) 389 7385.

Craig Schneider, *Craig Schneider*, (Music a La Carte 001). Personnel: Craig Schneider (piano, vocals); Adam Bodkin (bass); Mark Sutton (drums). Distributed by Music a La Carte Records, telephone (06) 288 2145.

Society Syncopators, *Movin' Up*, (SSCD 950 NEW 1077-2). Personnel: Chris Ludowyk (leader, trombone, double bass on 2 tracks); Peter Gaudion (trumpet, vocals); Richard Miller (clarinet, alto & tenor saxes); Pip Avent (tuba, bass guitar on 2 tracks); Jeff Arthur (banjo, electric guitar on 2 tracks, guitar on 6 tracks); Cal Duffy (drums);

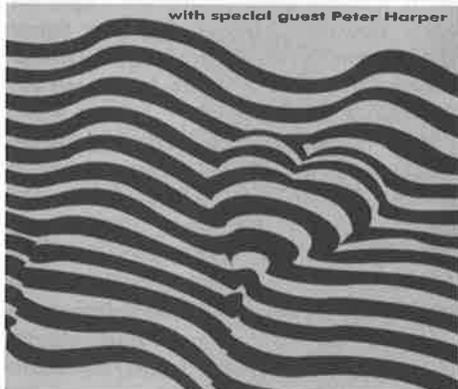
Hermann Schweiger (double bass on 7 tracks). Guests Bob Sedergreen (piano) and Carol Harris (vocals) on one track. Distributed by Newmarket Music, telephone (03) 9372 2722.



Various Artists, *Now! New Jazz From Australia*, (ABC 4797892). Personnel: Suzanne Wyllie, Wanderlust, Andrew Pendlebury & Doug de Vries, Mike Nock, Paul Grabowsky, Tim Hopkins, Clarion Fracture Zone, Bobby Gebert Trio, Ten Part Invention, Mark Isaacs, Phil Scorgie with Blossom Dearie. Distributed by EMI, tel (02) 908 0777.

Venice Beach, *Chainsaw Fantasy*, (NEW 1075.2). Personnel: Darryn Farrugia (drums, percussion); Simon Patterson (guitar); Catherine Wood (keyboards & Fender Rhodes); Craig Newman (4 string, 5 string & piccolo bass). Special guest Alex Pertout (percussion). Distributed by Newmarket Music, telephone (03) 9372 2722.

**THE TED VINING TRIO
YOURS IS MY HEART ALONE**
with special guest Peter Harper



Ted Vining Trio with special guest Peter Harper, *Yours Is My Heart Alone*, (NEW 1076.2). Personnel: Ted Vining (drums); Bob Sedergreen (piano); Barry Buckley (bass); Peter Harper (alto saxophone on one track). Distributed by Newmarket Music, telephone (03) 9372 2722.

Maddy Young Trio, *Live At Kiama 95*, (ZET 001). Personnel: Maddy Young (guitar); Rolfe Stuebe (bass); John Morrison (drums). Distributed by Zetland Records, telephone (02) 313 6992.

ABC Jazz Double Packs

[The following albums have been re-issued by ABC Jazz as doublepacks, specially priced at \$19.95 for two albums. All are distributed by EMI, telephone (02) 908 0777. In the Aug/Sep. 1995 edition of *JazzChord* further details of these CDs will be published, including the personnel on each CD.]

1. James Morrison, *James Morrison At The Winery & Don Burrows, Don Burrows At The Winery* (Cat 4797982).
2. Galapagos Duck, *Endangered Species & Voyage Of The Beagle* (Cat 4797992).
3. James Morrison, *A Night In Tunisia & George Golla, Lush Life* (Cat 4798002).
4. Judy Bailey, *Notwithstanding & Sundial* (Cat 4798012).
5. Don Burrows, *Makin' Whoopee & Nice And Easy* (Cat 4798022).
6. Ricky May, *The Best Of Ricky May & Don Burrows, Don Burrows Best* (Cat 4798032).
7. Ricky May, *The Joint Is Jumpin' & A Tribute To The Greats* (Cat 4798042).
8. Various Artists, *Jim McLeod's Jazztracks & Jazztracks 2* (Cat. 4798052).

Around The Jazz Festivals

Information on the **Atherton Tableland Jazz Festival**, which takes place on July 20-23, 1995, was published in the last edition of *JazzChord*.

Sydney's **Traditional Jazz Week** takes place from August 4-11, 1995. On August 4 (Louis Armstrong's real birthday) the Sydney Jazz Club will hold a party night with Bob Henderson's band. For the rest of the week's program, see local gig guides. Further enquiries to SJC President Kate Dunbar, telephone (02) 690 1718.

The **Gold Coast Jazz Jamboree** takes place from August 4-7, 1995 at the Gold Coast Arts Centre. Program includes Kerrie Biddell & Michael Bartolomei; Jivin' Five with Ian Date, Ian Cooper and Bernard Berkhout; Beverley Sheehan; Mike Hallam; Bruce Mathiske; Trevor Rippingale; the Storyville Jazztet; the Clare Hansson Trio with Barbara Foulds & Rick Farbach; Cory Sea; John Gill; Peter Uppman & The Uppbeat Band; and others. Enquiries to Allan Leake, telephone (075) 914 223.

The 4th annual **Dubbo Jazz Festival** is on August 11-13, 1995. Bands include Little Toot, Riverina Jazz Band with Nyn, L'Ensemble, Straight Ahead, Clare Hansson, Dubbo Jazz Band, Dubbo Jazz Quartet, Grundy's Gremlins, Border Colleagues, Sweet Sherry Stompers, and Peter Boys Quintet. Activities include Jazz Ball, and also Jazz Procession led by a 90-piece high school band from Newcastle. Enquiries to Steve Jewell, telephone (068) 818 360 (h) or (068)

822 244 (w).

The **Bellingen Jazz Festival** takes place on August 18-20, 1995. Featured groups include The Catholics; Mike Nock Quartet; Cathy Harley Quartet featuring Bernie McGann; Don Harper; Lily Dior Quartet; Jivin' Five featuring Bernard Berkhout, Ian Date and Ian Cooper; Buzz & The Blues Band; Geoff Bull's Olympia Jazz Band; Maryville Jazz Band; Kristen Cornwell; and local groups. Enquiries to Dorothy Lang or Mauri Thomas, telephone/fax (066) 551 053.

The 8th **Newcastle Jazz Festival**, presented in association with NBN Television, takes place at Newcastle City Hall from August 25-27, 1995. Featured groups include Madam Pat & Her Orchestra; Tom Baker's Chicago 7; Chris Ludowyk's Society Synco-pators; Clare Hansson & Friends; Allan Browne's New Orleans Rascals; Jiri Kripac's Harlem Swing; Carol Ralph's Blue Rhythm; Paul Furniss's San Francisco Jazz Band; the New Wolverines; Ian Date/Ian Cooper Quartet and others. Enquiries to Co-ordinator Bob Truscott, telephone (049) 82 1264.

The **Noosa Jazz Party** takes place at Noosa, Qld, from September 8-10, 1995. This is a free festival. Participating musicians include Graeme Bell, John Sangster, Simon & Neville Stribling, Joe Stevenson, Nina Ferro, Frank Johnson, Russ Murphy, local musicians and, special guests from the US, Stan King (washboard) and Eddie Davis (banjo). Enquiries to David Horton on telephone (074) 472 300.

Other festivals to come in 1995 include:

Brisbane Warana Festival, 21-23 September, 1995. Enquiries regarding jazz component to Tim Collett of Mighty Management, telephone (07) 356 6373.

Manly Jazz Festival, Sydney, September 29-October 2, 1995. Enquiries to John Speight, telephone (02) 905 4070.

Jazz By The River will take place on October 1, 1995 at Moonan Flat Sportsground, Hunter Valley, NSW. The location is 50km north-east of Scone on Gundy/Belltrees Rd. Program includes the Canadian Jim Gallo-way (on curved soprano saxophone) and Newcastle's Society Swags. A day of top class traditional jazz, sponsored by McGuigan Bros Wines, Pokolbin & Fitzgerald, White, Talbot & Co, solicitors of Muswellbrook & Singleton. Enquiries to Peter Scott, telephone/fax (065) 463 115.

The **York Jazz Festival**, Western Australia, will be held on October 6-8, 1995 not October 1-3, as reported in the last *JazzChord*. The program includes Kerrie Biddell, Tom Baker, Graeme Bell, Mr Crow, Tommy Emmanuel, John Gill, Stephen Grant, Hotter Than Six, Paul Williamson's Hammond Quartet, Keith Hounslow's Jazzmakers, Grace Knight & Her 12-piece Orchestra, Lewis & Young, James Morrison Quintet, New Orleans Rascals, Don Thomson's Riverside Jazz Group Reunion, The Royal Garden Jazz Band, Paul Furniss's San Francisco Jazz Band, the Storyville Jazztet, George Washingmachine & Ian Date, the June Newman Quintet, the Suzanne Wyllie Quartet; Wilbur Wilde with

Errol Buddle Clears The Air

by Eric Myers

Following my review of the book *Jim McLeod's Jazztrack* (JazzChord, Sep/Oct, 1994) the multi-instrumentalist Errol Buddle has asked that some aspects of the account given in Jim's interview with Jack Brokensha be cleared up. On the question of the formation of the Australian Jazz Quartet (AJQ), Errol says that the account is accurate in my series of articles in editions of *Jazz: Australian Contemporary Music Magazine* published in 1982. This differs in some respects from the account given by Jack in his interview with Jim McLeod.

"I really admire Jack," says Errol. "We've been friends, and have played music together, for a long time. But it's been many years since the formation of the AJQ and maybe Jack has forgotten some of the details."

According to Errol, the story is as follows. One night in 1954 Errol, then a young man of 24 living in the Detroit area - having left Australia 18 months earlier - was in the audience in Klein's jazz club, listening to the saxophonist Yusef Lateef. The group also included Tommy Flanagan (piano), the bassist Alvin Jackson (Milt's brother), Frank DiVita (trumpet) and Frank Gant (drums). Errol's friend, the New Zealander Don Varella, pressed him to sit in with the band; Errol was reluctant, because he didn't have his horn with him. He did have his tenor mouthpiece, however, and Lateef loaned Errol his tenor sax, which was a brand new Selmer.

So, Errol played with the group. It was a good move, because the owner of the club later asked Errol to take over the group, and gave him a three-months contract, playing six nights a week. On Saturday nights the tenor saxophonist Billy Mitchell came in for a battle of the saxes with Errol.

At the end of three months, the manager wanted to change the band, but keep Errol on. So, he brought in four brilliant young Detroit musicians to join Errol: Pepper

Adams (baritone sax), Barry Harris (piano), Major Holley (bass) and Elvin Jones (drums). After that group served out its three-month contract, Errol was then invited to play with a band led by the guitarist Kenny Burrell. After several months of continuous playing, and newspaper publicity etc, Errol was becoming well-known in Detroit.



Errol Buddle (centre) on tenor sax at Klein's, 1954. On the left is Pepper Adams (baritone) & Barry Harris (piano) is just visible on the right. Elvin Jones (drums) is obscured behind Errol...

During the season with Kenny Burrell Errol got a call at Klein's from Ed Sarkesian, the owner of the Rouge Lounge. The Rouge was the most prestigious club in Detroit, where only the big names like Gerry Mulligan, Dave Brubeck, Dizzy Gillespie and others performed. The singer Chris Connor was appearing, and the club needed a jazz group to back her up. Sarkesian said that he'd heard that there was a group of Australians in town, and were they available? Errol didn't actually have a group, but his friends from Adelaide Jack Brokensha (vibes, drums) and Bryce Rohde (piano) had been in town for about 12 months, doing three television shows a week. Errol told Sarkesian that he had a group, and it was available - at that time Jack and Bryce's television shows were in recess. Thus, with the addition of the American Dick Healey - who was hired because he played flute and saxophones, as well as bass - the Australian

Jazz Quartet (which became the Australian Jazz Quintet within 12 months), was born.

Errol says that they thought of calling themselves the Australian Allstars but felt that the name the Australian Jazz Quartet had a nicer ring to it. By the way, Errol wanted to bring over Don Burrows to join the group, but as Dick Healey was available there and then, he was chosen.

It was during the season at the Rouge that Ed Sarkesian told them he'd been talking to Joe Glaser, manager of Louis Armstrong and head of the largest jazz agency in the US, Associated Booking Corporation (ABC). On Sarkesian's recommendation, Glaser had offered to put the band on contract for three years. They accepted, and the AJQ's first big job for ABC, after two weeks in Ontario, Canada, backing Chris Connor again, was a concert in Washington DC on the same bill as the Dave Brubeck Quartet, the Modern Jazz Quartet and Carmen MacRae. "It was undreamt of," says Errol. "Suddenly we were on with the top names in the country. You could never have planned it."

To cut a long story short, the AJQ worked solidly for three years, often billed above musicians like Miles Davis, Thelonius Monk and Art Blakey. Then in 1957 they were offered another three-year contract, which they signed. It was midway through that contract in 1958 that the AJQ - which by then included a young American bassist by the name of Ed Gaston - returned to Australia to play concerts for the ABC. After some time in Australia, the AJQ disbanded; with commitments, marriages, and children on the way, most of the members simply didn't want to go back on the road. The AJQ never went back to the US as a group, although Bryce Rohde, Dick Healey and Jack Brokensha returned, and continue to live there to this day. Errol Buddle and Ed Gaston - who met his Australian wife Di on the boat which took him to this country - were to stay in Australia, and pursue their musical careers here.

Amanda Testro. Perth bands and musicians still to be confirmed. Enquiries to Chris Hendrie on telephone (096) 411 096 or Diana Allen on (03) 9819 7222.

'95 Jazz Blowout, at Culcairn Hotel, Wagga Wagga, NSW, October 8, 1995. Enquiries to John Ansell, telephone (069) 252 084 or Ken Morgan telephone (060) 413 131.

Jazz At The Winery is scheduled for November, 1995. Enquiries to Barry Crook Productions, telephone/fax (02) 953 3357.

Jazz In The Vines is scheduled for October 28, 1995. Enquiries to Grant Smith, tel-

ephone (049) 381 345.

Wangaratta Festival of Jazz, November 3-7, 1995. Enquiries to telephone (057) 220 888 or to artistic director Adrian Jackson, telephone (03) 9898 6276.

Mildura Sunraysia Jazz & Wine Festival, November 3-6, 1995. Enquiries to festival coordinator Ian Horbury, telephone (050) 230 404.

The fifth **Jazz In The Highlands Festival**, Mittagong, NSW, November 10-12, 1995. Enquiries to Jack Young, telephone (048) 61 4401.

Fisher's Ghost Jazz Festival, November, 1995. Enquiries to Des Shaw, telephone (046) 253 430.

Jazz On The Beach, Mooloolaba, November 10-12, 1995. This is the 14th annual event, over three days, with over 30 bands playing simultaneously at venues around Mooloolaba with the focus on the centre stage, the "Loo With A View" on Mooloolaba Beach. Enquiries to Ron Naylor (promotion/advertising), telephone (074) 915 601 or Fred Krebs, President of the Jazz Action Society Sunshine Coast Inc, telephone (074) 434 951.

JAZZ CHORD

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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MEMBERSHIP OF JAZZ CO-ORDINATION ASSOCIATION OF NSW INC.

As an incorporated association, with membership open to the public, the Jazz Co-ordination Association of NSW welcomes members who can support the Association's major objectives: 1/ To have available and provide information, resources, advice and support that are needed to assist jazz artists of recognised excellence to create their music, present it in performance, reach the widest possible audiences, and promote themselves effectively, both within Australia and overseas; and 2/ To have available and provide appropriate information, resources, advice and support to jazz organisations which actively support No 1.

Members of the Association receive the following:

* A free copy of the bi-monthly newsletter *JazzChord* as soon as it is published. (Some non-members may receive a copy at a later date, but no non-member can be guaranteed a copy of *JazzChord*);

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

* 40% off all other publications of the Jazz Co-ordination Association;

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

MEMBERSHIP APPLICATION FORM

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

Name:

Address:

.....

..... Postcode:

Date: Phone:

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

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

STATE JAZZ CO-ORDINATORS

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

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