

JAZZ CHORD

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Melbourne Festival Ignores Jazz (Again)

The Melbourne Festival has announced its 1995 program, which commences in mid-October. It includes ballet, theatre, visual art, opera (European and Chinese), classical music (orchestral and chamber), contemporary music, cabaret singers, arts lectures, literary forums... but no jazz.

The Melbourne jazz writer Adrian Jackson, in *The Age* on August 7, 1995 says: "...it isn't just a matter of the jazz audience expecting to derive some benefit from the festival, as fans of other art forms do automatically (but why shouldn't they? They pay taxes, and contribute to the various companies who sponsor the festival, just as other audience groups do). It's also a matter of whether a large-scale, vibrant arts festival can be strengthened by including at least some examples of the music widely regarded as the most innovative musical genre to emerge in the 20th century."

Adrian reports that the Sydney Improvised Music Association (SIMA) offered to "umbrella" concerts by the distinguished US pianist and composer Horace Tapscott and his group, at no expense or risk to the Melbourne Festival. SIMA only asked that the event be publicised by being included in the official program. "The answer?", writes Adrian, "Sorry, no room for jazz".

JazzChord was not impressed last year by Leo Schofield's reaction, when a similar controversy erupted regarding his 1994 program. Mr Schofield quoted the organiser of the early Spoleto festivals, Gian Carlo Menotti, who apparently said: "When jazz festivals put opera on their program, I'll put jazz on mine". (See *JazzChord*, 20, Jul/Aug, 1994). This is absurd. Jazz festivals feature jazz, and opera festivals feature opera. An event which purports to be a general arts festival, however, is of a different order; the community expects such a festival to present a balanced program of the major art forms. Why is jazz the one major art form that is missing from Mr Schofield's programs? Why is the Melbourne Festival out of step with the Festival of Perth, the Brisbane Warana Festival, the Sydney Festival and others?

"So, what do I think the festival should include, jazz-wise?" asks Adrian Jackson. "Well, the possibilities are as rich and endless as the music itself." Adrian then goes on to indicate various categories of performers which Mr Schofield, had he been more knowl-



Mike Nock: Is there really no room for a jazz artist of his international stature at the Melbourne Festival?

edgeable about jazz or sought expert advice, might have considered: American giants who have never performed in Australia; US artists in their prime; some of the rising stars on the US scene; some of the distinguished veterans who are still playing beautifully; some major European jazz artists; jazz musicians who can combine art forms, eg those who can bridge the gap between classical music and jazz; jazz vocalists who specialise in cabaret; street bands from New Orleans; and so on.

"And", asks Adrian in conclusion, "what about the Australian jazz ensembles that can hold their own on the international stage...? The Australian Art Orchestra, Mike Nock, Clarion Fracture Zone, Bernie McGann... the list could go on. Is there really no room for any of them at what can otherwise lay claim to being Australia's main arts festival?"

Experience Jazz Australia 1995

Seven Australian jazz groups have recently completed eighty-four European performances, many of them part of the project called Experience Jazz Australia 95, co-ordinated by Peter Brendlé and his PAB-funded Oz Connection Bureau.

They were The Catholics; Lewis & Young (with Mark Finsterer); The Adrian Mears Quintet; The Andrew Firth/Bob Barnard Band; The Peter O'Mara Quartet; The Society Syncopators; and The Hot Gossip Jazz Band.

"Most if not all festival and club appearances by our groups were a major success", says Peter. "I had no real problems with any of the seven groups nor with any of the festivals and venues. Things have gone as smoothly as they can go for such a large scale operation."

The Catholics received \$28,080.00 from the Performing Arts Board of the Australia Council to perform in Canada, then go on to Europe. The other six groups were self-funding, with three of them - the Mears, Barnard/Firth and O'Mara groups - including Australian or overseas musicians living in Europe.

Peter Brendlé was able to take advantage of a new cultural agreement between Australia and Germany, which was reached in March, 1995 following the visit of the Prime Minister Paul Keating to Germany. Part of this was the promotion *Experience Australia 95*, to take place in various German cities over some months. Highlights were an exhibition from the Holmes a Court collection of Aboriginal art and tours by Australian orchestras and musicians. As a result Peter was able to secure financial support for the jazz tours, eg in the form of van transport.

Also, the promotion was able to fund the production of a compilation CD, featuring the music of the seven groups. This was co-ordinated in Sydney by National Jazz Co-ordinator Eric Myers, with a DAT tape compiled at Soundscape Studios, then sent

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to Sandi Logan at the Australian Embassy in Bonn, Germany to be pressed onto CD, with a run of 500. Peter has advised *JazzChord* that "radio stations all over Germany played extensively tracks from the compilation CD".

Below *JazzChord* publishes short reports on the tours by The catholics; the Hot Gossip Jazz Band; and Lewis & Young with Finsterer. Reports on the tours by the the Andrew Firth/Bob Barnard Band; Adrian Mears Quintet; Peter O'Mara Quartet; and the Society Syncopators will appear in the Oct/Nov, 1995 edition.

1. The catholics

The catholics did 20 performances on their tour of Canada and Europe, which bandleader Lloyd Swanton has described as "gruelling but successful".

After their debut appearances in Canada in 1994, Lloyd decided that the band should return within 12 months, to consolidate their following in that country, and to promote their second album release there, *Simple*, on the American label Terra Nova.

The Canadian leg (co-ordinated by Lloyd himself) consisted of three performances each in Winnipeg, Edmonton and Quebec City, plus single concerts in Vancouver, Victoria and Toronto, a total of 12 performances in two weeks. The band included Lloyd (acoustic and electric bass), Sandy Evans (tenor and soprano saxophone), Dave Brewer (guitar), James Greening (trombone), Toby Hall (drums), Fabian Hevia (percussion), and Michel Rose (pedal steel guitar). Lloyd feels that they were very well received at every concert, but particular highlights were the great response at big outdoor shows in Vancouver and Toronto (the latter especially gratifying because the 1994 performance at the same site had to be abandoned halfway through owing to a thunderstorm) and some warmly received club dates in Winnipeg.

With such a large country to be covered in two weeks, flying was the order of the day, and the band reports that Canadian Airlines were most helpful and efficient at every point. The band was also glad to again take on ex-Vince Jones sound engineer Geoff Phillips (ex-Melburnite, now living in New Hampshire, USA) as their road manager/sound engineer for the Canadian dates, and his presence was much appreciated throughout the tour.

Terra Nova Records are distributed in Canada by Sony Music, and Lloyd was particularly pleased at their distribution of The catholics' albums, observing that both of them were readily available and prominently displayed in every record shop he visited in Canada.

The band then flew on to Europe for eight more performances, co-ordinated from Australia by Sue Spence, and in Europe by Peter Brendlé's Oz Connection Bureau. Several of the shows were presented as part of the "Experience Australia" trade promotion campaign. For road managing and sound engineering duties, The catholics picked up

Sydneysider Daniele Di Giovanni, (well known as sound engineer for many leading Australian bands) who had been working in Italy at the time. Daniele's presence was much appreciated over the hefty six-and-a-half thousand kilometres that the band drove in two weeks.

The European performances, in Germany, Austria, France, and Holland, were a mix of festivals (such as the Wiesen Jazz Festival in Austria and the North Sea Jazz Festival in The Hague) and club dates, including a performance recorded for broadcast by Radio Bremen in northern Germany. The North Sea performance was as part of a special Australian night, which also featured the O'Mara, Mears, and Firth/Barnard bands, plus the Society Syncopators and Lewis & Young.

Again, all performances were well received, but the band singles out the Wiesen Jazz Festival, and their final European performance on an outdoor stage outside the Bundeskunst-unt Ausstellungshalle, the national art gallery in Bonn, as particularly memorable. Australian jazz followers would also be interested to know that The catholics did two nights in La Cantina, in Chamonix-Mont Blanc in the French Alps, a bar which is owned by the Australian Paul Loxton, a cousin of The Basement's Bruce Viles.

Lloyd reports that promising negotiations to release The catholics' albums in Europe have been dogged by bad luck on two occasions now, and that he had some misgivings about going ahead with the European leg without a release in place there, but healthy sales of their albums at the gigs meant that the tour still turned out to be a very worthwhile icebreaker for the band.

As reported above, financial assistance for the tour came from the PAB, and rental car provision for the European leg was provided by the Australian Embassy in Bonn. Despite this assistance, Lloyd reports, the tour cost him many thousands of dollars of his own money, and advises groups wishing to tour overseas that they must realise that this is still very much the order of the day for bands out of Australia.



L-R: Trevor Rippingale, Spelgle Willcox, Bill Haesler, Jim Elliott at the Gelsenheim Jazz Club, Oestrich-Winkel, July, 1995...

2. Hot Gossip Jazz Band

This six-piece traditional group, led by Peter Strohkorb (clarinet, soprano saxophone) did about 20 performances in Germany & Holland between June 23-July 18, 1995. Other than Peter, the group included Trevor Rippingale (alto sax, clarinet, vocals); Jim Elliott (trombone, clarinet); Geoff Power (tuba, cornet, vocals); Stewart Binstead (banjo); and Bill Haesler (washboard).

As in the case of a similar 1994 tour, this tour was arranged and managed by Peter Strohkorb, his brother Hans-Deiter and friend Harald Paulerberg. "Equally, Peter Brendlé of Oz Connection was of great help", says Trevor Rippingale, "getting several jobs, air/road transport and some accommodation assistance for us under the 'Experience Australia' umbrella in Europe, for which we are all greatly indebted.

"We made a lot of friends musically and personally wherever we went," Trevor goes on. "Germans love their jazz, and at times we were treated to drinks, breakfasts, lunch, dinner and frequently to accommodation. Our costs were also considerable, however, aggravated by an adverse exchange rate, the high standard of living and the general cost-structure in Germany.

"The tour was exhausting, involving summer temperatures in the mid-30s with high humidity to match, plus four or five gigs a week, recording sessions, sightseeing and lots of high-speed travel on the autobahns by day and night."

While Hot Gossip appeared several times on the same program as the Andrew Firth/Bob Barnard Band, and the Society Syncopators (Hessen Jazz Festival, North Sea Festival, and in Bonn), they mostly appeared as the sole featured band. "[We] prepared, under Peter Strohkorb's direction and with the joint effort of all members of the band, a program of nicely yet simply arranged numbers which I found exciting, different and satisfying to play," says Trevor. "[Our style] was modelled on Jimmy Noone's Apex Club Orchestra, using alto sax as lead instrument instead of cornet, plus clarinet/soprano and trombone in the front-line with tuba, banjo and washboard backing. For one bracket each performance, however, Geoff Power would change to cornet from tuba, and Jim Elliott to tuba from trombone, to play some of the Bix Beiderbecke classics... This seemed to provide a pleasing and interesting variety for the audience as well as for ourselves.

"Peter also had us play several numbers with a front-line of three clarinets (Peter, Jim and me), sometimes with only tuba accompaniment, on tunes such as *Creole Love Call*, *Mood Indigo* and *Just a*

Closer Walk With Thee. These were beautiful to play, achieving rich harmony and blending of instruments at slower tempos and with quieter dynamics. They invariably reaped excellent audience response."

Trevor reports that the "sentimental highlight of the tour" was the opportunity to have the 92-year-old trombonist Speigle Willcox play a set with the band at the Geisenheim Jazz Club, Oestrich-Winkel. "Speigle is the last living musician to have played with Bix, mainly in the Goldkette band," says Trevor, "and he is still playing beautifully in his own unique style... We were all amazed and honoured to have the unexpected pleasure of his company."

Hot Gossip recorded a CD of 17 numbers from the tour repertoire, which hopefully will eventually be available in both Germany and Australia.

3. Lewis & Young with Finsterer

This Melbourne trio toured in Germany, Holland and Denmark from June 23-July 15, doing around ten performances.

The group included Tom Lewis (didjeridu), Chris Young (flute, saxophone) and Mark Finsterer (guitar).

They opened with two concerts at the Dusseldorf Jazz Rally, and concluded with the North Sea Jazz Festival in Holland. Along the way, they took in the Aarhus International Jazz Festival in Denmark.

After these concerts Chris and Mark were invited to Vienna, to perform with the Austrian piano accordion player Otto Lechner, with whom they'd performed at Mietta's in Melbourne in 1995. *JazzChord* understands that this concert in Vienna was a sell-out success, drawing 5,000 people. It was recorded live and is to be released on CD.

As a result of the Aarhus Festival, Chris Young was invited to stay on in Denmark, to run a course in improvisation, as well as to perform with a group of Danish musicians.

Hotter Than Six At Sacramento, 1995

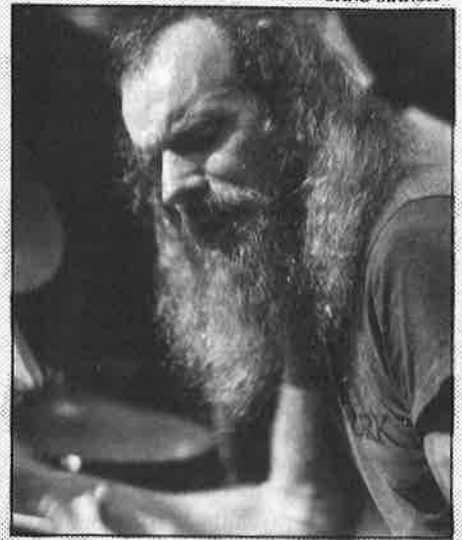
The 22nd Sacramento Jazz Jubilee, arguably the largest traditional jazz festival in the world, took place last May 26-29, 1995. Over 110,000 people were entertained by 124 bands over four days in 41 venues. Ten bands were from outside the USA, including the Melbourne group Hotter Than Six.

The group included Brian Kelly (trombone); Simon Stribling (trumpet); Jo Stevenson (reeds); Ian Smith (drums); John Withers (banjo); Howard Cairns (bass); Graham Coyle (piano); and Nina Ferro (vocals). 1995 was the group's second consecutive Sacramento Jubilee. The following information is taken from a report written by Jo Stevenson.

The festival began with a street parade, with the musicians playing on the back of vintage cars and trucks. Then Hotter Than Six played three to four sets per day, each of

Beyond El Rocco Praised Overseas

The film known in Australia as *Beyond El Rocco*, renamed *Jazz Odyssey: Beyond El Rocco* for the overseas market, has been praised in the US magazine *Down Beat* (see July, 1995 edition). The film, produced and directed by Kevin Lucas and his partner Aanya Whitehead, won the prestigious "Grand Prix" Golden Horn Award for the most outstanding film at the International Jazz Film Salon '91, held in Warsaw, Poland. (In 1993, Kevin and Aanya's international success continued when their film *Black River*, an opera dealing with the issue of black deaths in custody, won an international award, the 1993 OperaScreen Grand Prize, awarded in Paris). In *Down Beat*, the New York writer Howard Mandel describes *Jazz Odyssey* as "a lavishly produced, feature-length documentary on modern jazz in Australia from the late '50s to the present, with vintage and recent footage of strong, distinctive talents, including singer Joe Lane, free improvisors Phil Treloar and Roger Frampton, and altoist/bandleader Bernie McGann. With noirish



Drummer Phil Treloar: a strong, distinctive talent featured in *Beyond El Rocco*...

atmospherics, witty narration, many well-edited interviews and intriguing music from a rich if isolated scene, *Jazz Odyssey* (obviously a labour of director Kevin Lucas' love) demonstrates just how video can serve jazz and entertain broad audiences."

an hour and a quarter's duration. "It is a wonderful feeling playing to one thousand or so people who really appreciate your music," writes Jo. "The venues we played at varied from the Hyatt Ballroom, to underneath the main freeway, to a marquee erected outside in 35 degrees heat."

Jo says that one of the strengths of the festival is "the great range of jazz styles presented". "One of the highlights for me was hearing, and playing with, a fantastic young clarinetist Evan Christopher from New Orleans. Together we played a number of clarinet duets with the Hotter Than Six rhythm section, that the audience loved."

The Emperor of the Sacramento Jazz Jubilee was the 92-year-old trombonist Speigle Willcox, the last living musician to have played with Bix Beiderbecke. The group's bassist Howard Cairns was honoured by being selected to play in the festival's international all star band.

"Judging by the reception received by Hotter Than Six," Jo concludes, "the band may well be invited back for its third Jubilee in 1996."

International Response to Lloyd Swanton's Projects

The Sydney bassist, composer and bandleader Lloyd Swanton is understandably pleased with recent international response to a number of his different projects.

Overseas reviews for *Simple*, the most recent release for his band The Catholics, on the American Terra Nova label, have been

glowing.

First the spring edition of *The Jazz Report* from Canada said "It's such a rivetting experience when you slip a new disc into the CD player and the music jumps through the speakers and grabs you. Such is the case with *Simple*." Then in the June issue of respected US magazine *Jazz Times*, Hilarie Grey said of the album "At once charming, haunting and joyful, *Simple* is one of the most inventive albums to come along in a very long time... a thoroughly captivating and highly recommended collection."

Now Lloyd has learnt that the short film *The Beat Manifesto*, for which he composed the soundtrack, has been selected for showing at the prestigious Venice Film Festival, one of only two Australian films to be chosen. Lloyd is particularly pleased at the news, as *The Beat Manifesto* is his first film soundtrack.

Coming hot on the heels of the recent tour of Canada and Europe by The Catholics, the US release by Private Music of *Sex by The Necks* (another of Lloyd's involvements) in July, 1995 and his recent signing of a three-year publishing deal with Sony Music Publishing, these latest successes indicate that Lloyd Swanton is one Australian musician who is attracting a considerable amount of positive attention overseas.

DEADLINE FOR JAZZCHORD

The deadline for the Oct/Nov, 1995 edition of *JazzChord* is October 20 next. 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).

Letters To The Editor

What has happened to supporters of traditional jazz?

Sir,

Thanks for the information which you sent to me recently. I enclose my cheque to become a member of the Association, and I trust you received a copy of my CD *Iluka Days* that I forwarded recently.

Unfortunately *Iluka Days* is not selling well, with some very strange occurrences. I advertised the disc in the Sydney Jazz Club magazine, which covered some 500 persons. It was odd that I did not receive one enquiry concerning the disc. What has happened to the alleged 'jazz fans' who supported traditional jazz?

Talking with other traddles it is becoming obvious that they do not support jazz bands if it involves a cover charge or purchasing a CD. They will, however, support the same old bands and sit on one drink at the local pub for three hours.

It was because of this disillusionment that I left the SJC, and I look forward to being kept informed with timely and relevant information through *JazzChord*. The several issues of your magazine that I have seen are informative, timely and relevant. Keep up the good work.

Greg Englert
Turrumurra, NSW

Survival of Adelaide's Southern Jazz Club threatened

Sir,

This year marks the 25th Anniversary of the Southern Jazz Club of Adelaide. The Club is still thriving and still supports about 14 traditional jazz bands on a weekly basis on Thursday nights, which it has done continuously for 25 years.

During this time and since its inception at the Flagstaff Hotel, the Club has had one permanent door keeper, receptionist Pattie Boyle. Pattie has served as Secretary for 15 years and Treasurer for the past ten years and has never been off the Committee. She has resigned this year for a rest.

On July 20, 1995 for instance Dave Dallwitz, a jazz icon and over 80 years of age played at the current venue, The Governor Hindmarsh Hotel, with his Society Syncopators Jazz Band. The line-up was Dave; Deryck Bentley (trombone, late 60s); Bill Munro (trumpet, late 60s); Tas Brown (clarinet, late 60s); Bill Polain (tuba, a youngster, late 40s); and Keith Conlon (also a youngster, late 40s).

I have enclosed a recent programme update to show that we have probably the most comprehensive list of working live trad jazz musicians in Australia. One band not listed is the Cotton Club Jazz Band, a lively, refreshing, innovative group with an average age of 23 years, the eldest being 25 - the leader Robert Booth (trumpet), who has just won a Scholarship to study in America for 12 months. A benefit night was held recently at

the Southern Jazz Club to assist with his expenses.

The Southern Jazz Club has for the past three years been organising and running weekly jazz workshops and groups of volunteer musicians have visited a number of high schools and colleges performing and giving talks on the evolution and different styles of jazz. Several of the workshop students are now sitting in with established traditional bands.

The Club has been going through tough times financially due to economic problems in South Australia, but it continues to support all local groups whether playing at the Southern Jazz Club, pub gigs or promotions and jazz festivals.

Recently the Club applied for a grant from the Performing Arts Board of the Australia Council to continue its support and promotion of jazz and to continue its Youth Workshop Programme at schools and at the club venue. It is worth mentioning that all musicians and SJC committee members participating in this programme have given their services and time voluntarily.

The Club's application for the grant was unsuccessful, and now the whole Youth Workshop Programme and even the Southern Jazz Club's survival is in jeopardy.

A lot of money is being freely spent in South Australia promoting contemporary jazz festivals and individual modern jazz projects through the Jazz Action Society of South Australia and the SA Jazz Co-ordinator. There appears to be a neverending supply of funds from Foundation SA and the SA Department for the Arts and Cultural Development. A little discriminatory don't you think?

What about some moral and financial support for the Southern Jazz Club which has been struggling for years without outside financial assistance or a paid jazz co-ordinator? Help us in our endeavour to keep traditional jazz alive in South Australia.

Ken Way
Patron, Southern Jazz Club & Workshop
Programme Co-ordinator

Massive premium for public liability insurance

Sir,

The Launceston Jazz Club Inc has been involved in staging an event called "Sounds of Tasmania" for the last three years. This is a partially (minimally) State Government-funded project for organisations to celebrate Tasmania Day. In 1995 it will be on Sunday November 26.

Our problem is public liability insurance. The venue is the City Park, Launceston, which is City Council property and for which we have to sign a leasing agreement which includes a public liability clause for \$5 million. We were quoted a premium of \$5,000 to obtain this cover. Letters to the Launceston City Council and the State Government

through the Dept of Tourism requesting "blanket cover" received a "No can do" reply.

This is not a problem just for jazz clubs in Tasmania. All small clubs - social, sporting, and even charity - are being asked to cover themselves for public liability for outdoor events, and are asking their national bodies for help.

We propose that the organisation to which the National Jazz Co-ordinator is responsible allow jazz clubs to use its public liability cover for any event held on public property. Perhaps our \$50 annual subscription to *JazzChord* plus a small fee would allow us cover.

We believe a precedent has already been set as an Australian composers group was given this option some time ago. What do the readers of *JazzChord* think of this proposal?

Sue Cathcart

President, Launceston Jazz Club Inc

[Eric Myers writes: I have already discussed this matter with Sue Cathcart, and remarked that a premium of \$5,000 for a public liability policy seems exorbitant. Most incorporated jazz societies pay between \$350 and \$450 for \$2 million public liability cover. Still, the idea of a national jazz body operating an 'umbrella' public liability policy to cover small jazz societies around Australia is worth considering. The closest thing that Australian jazz has to a national service organisation is my office, and our insurance broker has informed me that this idea would be feasible, if 15 or 20 jazz societies were willing to co-operate. As there are more than 50 jazz societies in Australia, this may be possible. Secretaries of jazz societies could assist by writing to me, and answering the following questions: What public liability cover do you now have (if any)? How much does it cost your society? Would you be interested in an umbrella public liability policy established by the National Jazz Co-ordination Office?]

Short Takes

* The ex-Australian jazz promoter **Horst Liepolt**, who spent over a decade in New York running the club Sweet Basil's, after leaving Australia in the early 1980s, has contacted *JazzChord* from Germany to say that he and his wife have relocated in Berlin. "Thank you for sending *JazzChord* to me... It keeps me informed about the place which I still love a lot... Please keep sending it to me." Horst says that he has now retired. "I did it for exactly 50 years," he says, "a long time, but it was great." Horst's current address is: Frege Strasse 75, 12159 Berlin, Germany.

* *JazzChord* is informed by music producer and publisher Gus McNeil that a record company in Hollywood, California, is looking for **masters of Australian jazz, rap and dance music**, for possible release in the USA. Those interested should contact Glen Davis, Solar Records, 1635 North Kahuenga Blvd, Hollywood CA 09928-2640. Telephone (213) 461 0390 or fax (213) 461 9032.

Bodgie Dada: An Interview With The Author

[A review of the new book *Bodgie Dada & The Cult Of The Cool* will appear in the Oct/Nov, 1995 edition of *JazzChord*. Meanwhile the author John Clare, aka Gail Brennan, spoke recently to Eric Myers regarding the book, which is to be published shortly.]

Eric Myers: Why did you write this book?

John Clare: The original impulse behind this book was a very basic and personal one: to tell a story. In many cases these are things that I have seen and heard directly. They seemed very important to me at the time, and in retrospect they seem even more important - because one realises later that these things have affected lots of other people, not just oneself. I hadn't read anything that really gave me back the feeling, the ethos, the atmosphere, the strangeness and excitement of the periods of Australian jazz that I had observed or been involved in. This was not because the writers were inferior to me - from a literary and academic point of view they were probably vastly superior, certainly much better educated - but because they simply weren't there at the time, or not there as often as I was! At the same time I wanted to set my recollections, and my ideas about the aesthetic and social impulses of various jazz movements here, against those of various key figures, whom I interviewed - as well as musicians and fans who were not so influential but were well placed to observe. It has, I think, the intensity of a personal view, but it seeks to encompass many views.

I did not set out to write a history - I'm not an academic. It is basically a book of ideas and recollections, but it soon became apparent that the book would be much more useful to a broad readership if it gave a coherent account, within a space limit set by my publishers, of Australian jazz since the second world war - including things that were before my time (I was five when the war ended). I reconstructed these areas through reading the existing sources, including old magazines, and through interviews. I thought that these would be the weakest sections of the book, and they probably are, but they turned out much better than I'd hoped. I think I've even managed to say something fresh about the traditional jazz revival - but now that I've finished I can think of a lot more! Next edition maybe.

EM: Do you think that the book fills a gap in the historiography of Australian jazz?

JC: I don't know if the book would expand the historical knowledge of a keen student of Australian jazz, but it certainly attempts to dig a little deeper than anything previously written about modern movements in particular. I wanted to examine motive - why did certain people play a certain way at a particular time?, etc - and survival, and where jazz fits. I don't know why nobody has ever looked at the bodgies, for instance, and their connection to jazz through their jitterbugging and jiving, and the attitudes they had in common with some musicians - the hunger



John Clare aka Gail Brennan: *Bodgie Dada* is basically a book of ideas and recollections...

for newness, for modernity, after the war. I don't know why nobody has ever looked without jaundice at the effect of rock and roll on jazz (positive, it seems to me), and the various attitudes to it held by jazz musicians - and of course the role jazz musicians played in such important rock bands as Johnny O'Keefe's, Max Merritt and so on. I don't know why nobody has asked why certain modernists and traditional revivalists sometimes behaved in a way that was quite bizarre for the time - were they Dadaists, or just larrikins?

I wanted to evoke important cultural locales - like the speakeasies of St Kilda, the emigré meeting places of old Kings Cross - the beards, the chess, the pipes, the oppressive masculinity. And the openness of the jazz clubs to all classes. I wanted to evoke the feeling of suburbia itself, a backdrop as omnipresent as the outback. Whenever I have read about famous international jazz clubs I've wanted more physical detail, more about who went there, more about the neighbourhood itself. Therefore, when writing about El Rocco, Jazz Centre 44 and so on, I've really let the reader wallow in it.

EM: Does the book have any particular theme?

JC: One of my themes is of jazz as an intersection. You can bring to this form the most conventional, solid, musical knowledge - from childhood piano lessons, from playing in the school band, from going to the conservatorium - and you can connect this to all sorts of exotic inputs. There are those who lay down the rules, very dogmatically in some cases, and there are those who are filled with musical curiosity and openness. Both are right in a way, but it has always fascinated me that the great innovative musical figures - Charles Munro, for instance - quite often know much more about the structure of music than the conservative tradition-

botherers. But both exist, are part of jazz, and that interests me.

I was interested to look at the tension that exists between the desire to create something fresh and local and the desire to play like one of the great Americans who inspired you in the first place. I was fascinated to hear from Don Burrows that he had been instructed by ex-British TV bandleader Eric Jupp to play the written solo - the solo his man in England had played - and that Don had rebelled against this and finally got his way. Rather more shocking examples of wilful originality are provided by people like Charlie Munro and Bernie McGann.

I haven't tried to set up a hierarchy - who's the best, who's the second best, who's lousy etc - I think I've finally grown out of that, and I am sure that criticism can find other things to concern itself with. Nevertheless, certain people emerge as being very important and influential. But there are other people whose playing I have always loved, but who might not loom so large as influences or leaders, and many of them are in there. I was really happy to be able to use some of Ron Falson's photos, for instance, because he was one of the first Australian trumpet players I actually heard on the radio, and when I heard him on record recently I was amazed by how accurate my memory was. He did sound that good! And his photos are wonderful.

EM: What do you think has brought about the current flowering of the music?

JC: We are in a period of remarkable variety now. Many of the styles of the past can still be heard, which is wonderful. And when you look at a cluster of contemporary bands, even if you take a bunch whose personnel overlaps - Wanderlust, Clarion Fracture Zone, The Necks, The Catholics, the Bernie McGann trio, Ten Part Invention - each is utterly distinctive. Some of this variety has developed because the non-jazz or borderline jazz bands in which many of the current generation have earned their livings are very colourful, interesting and varied in their own right - Jump Back Jack, The Umbrellas, Ed Kuepper's bands, the various Latin bands, Bulgarian bands like Mara, plus all the usual weddings, parties anything gigs. There is a generation of players now which does not look down on non-jazz forms. They realise that jazz has always been a hybrid, drawing on all sorts of areas - back to Jelly Roll Morton and the Spanish tinge, and beyond. In fact many of them became very anti-jazz, due to the grumbling of old buffs, and in the long run their stance opened things up.

As I get older, paradoxically, I become less tolerant of the whinging old jazz buffs. There was a fascinating series of letters in *Jazz-Chord* from a New Orleans enthusiast, who was contradicted rather too harshly by Geoff Bull, but he spoiled it by referring to Clarion Fracture Zone and other bands as being in the "other camp". The members of Clarion don't think of him that way. They are all in the sacred business of making music. To speak of "other camps" is to go back to teenage fan club days - our music is better

than yours, your music sucks, nya, nya! It's infantile, and it's pathetic when old men do it.

The truth is that jazz has always been only one stream of the musical universe for me - Debussy, Bach and the Beatles would knock out a few jazz entries in my desert island discs. I like to think of myself as a music lover, and I have been very happy to hear the reaction of non-jazz buffs who have had occasion to read the proofs. They have enjoyed it all as a story, and have begun to realise that there are levels to jazz of which they were unaware. They might say, "Well I never really liked traditional jazz" or "Thelonious Monk still sounds pretty weird to me, but I'm interested to read about it all as part of a cultural perspective." People like that were the ideal readers I had in my mind while writing the book. I have also been much encouraged by young musicians who have told me that they are looking forward to reading it. Somehow I know they will enjoy it.

Jazzpar Prize Winner 1996

The Danish Jazz Center has announced that the Jazzpar Prize, 1996, has been awarded to the American pianist Geri Allen - the first woman to receive it.

The Jazzpar Prize is said to be the world's only grand international jazz award. Along with the honour and a statuette, it carries a cash award of 200,000 Danish Kroner (approx US\$36,000 at the current rate of exchange). It will be presented at the Jazzpar Gala Concert in Copenhagen on March 17, 1996.

The project also includes a number of Jazzpar activities: rehearsals, a Danish tour preceding the Copenhagen concert, broadcasts, recordings, etc. all taking place in March, 1996, an eventful year for the Danish scene owing to the fact that Copenhagen has been declared European City of Culture 96. The project is exclusively sponsored by Skandinavisk Tobakskompagni.

The International Jazzpar Committee is an alternating panel of leading jazz experts from various countries. The 1995 committee included Brian Priestley (Great Britain), Filippo Bianchi (Italy), Dan Morgenstern (USA), Boris Rabinowitsch, Erik Wiedemann and, as non-voting chairman Arvid Meyer (Denmark). The four other candidates for the 1996 Jazzpar Prize were Django Bates (Great Britain), Dave Holland (Great Britain/USA), Palle Mikkelborg (Denmark) and Maria Schneider (USA).

Previous winners have included the pianist/composer Muhal Richard Abrams (1990), the tenor saxophonist David Murray (1991), the alto saxophonist Lee Konitz (1992), the pianist Tommy Flanagan (1993), the drummer Roy Haynes (1994), and the saxophonist, clarinetist and composer Tony Coe (1995).

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

AM Awarded To Ian Pearce

The Hobart pianist and composer Ian Pearce was honoured on the Queen's Birthday as a Member of the Order of Australia in the General Division (AM) for services to jazz music. The award recognises Ian's 55 years as a creative jazz musician (playing trumpet, trombone and later piano) and also notes his contributions through the Jazz Action Society of Tasmania, which he has served as president and as a committee member.

Described in *The Oxford Companion To Australian Jazz* as "one of the founders and preservers of jazz in Tasmania", Ian was born in Hobart in 1921. He took up piano as a child, and listened to jazz on radio and records with his elder brother Cedric and neighbour Tom Pickering. He took up trumpet in late 1936-early 1937 to play with the other two and pianist Rex Green, a group which became the Barrelhouse Four.

In Darwin in 1942 after joining the army, he heard Graeme Bell on the radio, which alerted him for the first time to jazz activity in other parts of Australia. In 1947 he moved to Melbourne and attended the Uptown Club, where he heard Graeme. He declined an invitation to tour England in 1949 with Graeme Bell, but went to England in 1950 with Don Banks and Ivan Sutherland, and joined the Mick Mulligan band, playing trombone, then piano. In 1955 he returned to Australia with his English wife Marlon, and resumed his association with Tom Pickering.

Ian is still 'in residence' at Wrest Point Casino on Sunday afternoons (in November 1995, this engagement will have stretched to 11 years). Since the retire-

ment of Tom Pickering and Alan Brinkman, Ian is now leading the quartet which includes Paul Martin (clarinet, tenor sax). He has performed several times at the Montsalvat Jazz Festival, and was admitted to the festival's Roll of Honour in 1990. He is patron (and Satchmo award winner) of the Suncoast Jazz Club, St Helens, Tasmania.

Ian is presently chair of the Tasmanian Jazz Co-ordination committee, and also is the Tasmanian representative on the national committee which advises National Co-ordinator Eric Myers.

A fine composer, Ian has a number of compositions on volumes 1 & 2 of the series of CDs on the Little Arthur label *Tasmanian Jazz Composers*. Vol 3 in the series includes all originals by Ian in the form of piano solos and duets with Paul Furniss and Stephen Grant.

His latest CD *Duets** includes duets with Tom Baker, Bob Barnard, Paul Furniss, Stephen Grant and Paul Martin. Robert Cox, writing in a recent edition of the *Jazz Action Society Tas Newsletter*, says that Ian's "time is exemplary, his musicianship first rate, his improvisations always tasty and interesting... it's a splendid record that... belongs in any serious jazz collection."

Now 73, Ian said that he was "surprised" at the AM, but regarded it as "wonderful, at my age... Above everything, it is an acknowledgment that jazz is a serious music form."

* This CD is available from Little Arthur Productions, PO Box 262, Nth Hobart Tas 7002. Telephone (002) 343 495, and trade enquiries are welcome.

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Ian Pearce: an acknowledgment that jazz is a serious music form...

AMC Representation Review

by Kurt Olofsson*

Readers of *JazzChord* may recall the item on the Australian Music Centre (AMC) which appeared in the Mar/Apr, 1994 issue and outlined some of the services that AMC can provide to jazz composers who are represented in the AMC library music collection.

Since the appearance of that article, AMC has undergone an internal review of its representation policy and the associated application process - part of AMC's undertaking to regularly review major aspects of its operations - the results of which should

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benefit many jazz composers.

The review process included a survey, and about 1,800 questionnaires were distributed to AMC members, a large number of composers, as well as representatives of government arts departments, educational institutions, and organisations including the National Jazz Co-ordination Advisory Committee and the committee of the Jazz Co-ordination Association of NSW. 138 questionnaires were returned, the large majority from composers, and the responses were coded and analysed. At the June 1995 meeting of the AMC Board, a number of recommendations were endorsed:

* The current system of two levels of representation would be retained, but they should be referred to as 'Represented' and 'Associate';

* 'Heritage' works will be accepted and the mechanism for acquiring such works should be outside the normal representation application process;

* Any scores lodged with AMC by represented and associate composers will be required to meet a minimum quality standard, defined by legibility and neatness in presentation, so that these works may be made available for promotional purposes and for sale, and AMC staff will have responsibility for decisions regarding acceptable quality;

* While the representation application process should remain the preferred mechanism for determining composer representation, in rare cases, the AMC Board may, at its discretion, offer representation status to individuals.

For jazz composers, and for other 'non-classical' composers, important changes have been adopted. Previously, representation applications were made in one of three categories: (i) Concert Music, (ii) Music for Theatre and/or Film, and (iii) Music for Educational Use and/or Amateur Performance. These have been discontinued, so that the music collection in the AMC library is simply a 'music collection', although applicants should nevertheless provide sufficient information for AMC to select appropriate and stylistically sympathetic assessors.

Previously, applicants were obliged to submit scores for their application unless they worked directly to tape. However, the composer can now determine what type of materials are appropriate for his or her representation application. For many jazz composers, this will mean submitting recordings of performances and probably charts (if full scores are not available).

It is hoped that this new representation policy and process will result in a broader range of composer applications which will enrich the existing music collection at AMC. Materials from the 20 jazz composers nominated by the National Jazz Co-ordination Advisory Committee should be available at the AMC by the end of the year. These composers will form the basis for a pool of assessors for jazz composers wishing to apply for representation. For more information contact AMC on (02) 247 4677.

Eric Myers writes: The latest news on the assessment which will result in an Australian jazz group touring India in February/March, 1996, is that Jazz Yatra producer **Niranjan Jhaveri** in Bombay is listening to the music of ten Australian groups. Cassettes and/or CDs plus promotional material were sent from Sydney via diplomatic bag on July 25, 1995. The ten groups are: Mike Nelson Quartet (WA); Michael Pignéguy Quintet (WA); Ted Nettelbeck Trio (SA); Paul Rettke Quartet (Vic); Jo Chindamo Trio (Vic); The Hypno Klique Quartet (Vic); Wanderlust (NSW); Mike Nock Quartet (NSW); Craig Walters Quartet (NSW); and Artisans Workshop (Qld). Niranjan will decide whether he prefers any of these groups over his stated first preference, The Catholics. Since he last visited Australia in 1979, Niranjan has done an enormous amount to assist Australian groups with their tours overseas. Now there is a possibility that he'll visit us again. The Australia Council and the Jazz Co-ordination Association of NSW have agreed to cover some of the costs of bringing Niranjan to Australia in late October, 1995. If additional funds can be secured from the Australia India Council, then Niranjan will be in Australia primarily for the Wangaratta Festival of Jazz, but will also spend time in Sydney and Melbourne listening to our best groups.

* To follow up my mention of the newly formed **Jazz Oz Network** in the last *Jazz Chord*, I can now report that another meeting of interested parties was held on July 25, 1995 at the offices of AUSMUSIC in Sydney. A proposal developed by the consultant Richard Laney for the development of the Jazz Oz Network had already been circulated, and this meeting discussed the Network's objectives, related to such issues as export success; increased radio airplay in Australia; increased CD sales; and more performances. When the meeting discussed "possible areas of co-operation" I was encouraged that the Network, in addition to developing export markets for Australian jazz, may be able to tackle some of the intractable problems that inhibit the development of jazz within this country - for example, the lack of high quality promotional material on jazz artists and groups; and the lack of an effective distributor of jazz recordings in the Australian market. These could be created, given the funds. But, who will pay? We are dealing with musicians and groups who generally struggle along on a shoestring, and the independent record companies that release their CDs rarely have the resources for adequate promotion. If the Jazz Oz Network can secure funds from AusIndustry and use them to attack such practical needs, then perhaps we'll get somewhere.

* From time to time, the search for a **non-profit jazz venue** in Sydney pops up as an activity in the NSW jazz co-ordination pro-

gram. Such a venue is needed here simply because the private sector has shown that, because of the need to cover large overheads, it rarely is able to put the music first. Even in the finest examples of private sector involvement in jazz, the proprietors are forced to present much inconsequential commercial music in order to bring in audiences that will cover their costs. In today's world Sydney's jazz artists of recognised excellence simply cannot rely on regular work at commercial venues. Accordingly, Peter Rechniewski (representing SIMA) and I (representing the Jazz Co-ordination Association) - and both of us representing the board of the Australian Jazz Centre Pty Ltd - attended meetings at the NSW Ministry for the Arts on July 13 and 18, 1995 convened by Music Officer Peta Williams. Representatives of "new music" or "classical contemporary music" Carol Hellmers (Synergy) and Helen Mills (Seymour Group) also attended. On the basis of these consultations, Helen prepared a submission *Proposal For A Purpose Built New Music Centre In Sydney*. Such a centre would have two performance spaces: a concert hall with seating for 300-700 (with acoustics designed to suit instrumental music and music theatre); and a smaller, intimate 'club' style space with 150-300 seats (with acoustics designed for jazz). Many jazz enthusiasts will be aware of such venues which are run on a non-profit basis in various European cities. If we were to model the jazz venue on any existing structure my own preference would be The Bimhuis in Amsterdam. But there are a number of other good models, including The Stadtgarten in Cologne and Fasching in Stockholm. The final draft of Helen's submission went to the Ministry for the Arts on July 24, 1995 with it expected to be presented to the Premier & Minister for the Arts Bob Carr during the following week.

* On July 12, 1995 Bruce Johnson, Peter Rechniewski and I had a very pleasant meeting with Brett Johnson, speechwriter/advisor on the arts to the Premier & Minister for the Arts Bob Carr. Later, at the request of Brett, we wrote to Mr Carr, identifying **four priorities for the NSW Government** to address, in relation to its support for jazz in NSW: Jazz should be given a permanent voice in arts policy deliberations, in the form of representation on the Music Committee of the NSW Government's Arts Advisory Council; the Government should support the establishment of a purpose-built jazz venue, to be run by an appropriate non-profit company; funds for jazz support infrastructures should be increased in order to service the expanded jazz scene and its administrative requirements; and the Government should support the establishment of an annual jazz festival in Sydney, with artistic control of the festival in the hands of the jazz community.

Eric Myers

News From The WA Jazz Co-ordinator

Rachel Robins writes: The event known as *Take The A Train To The Big Jazz Experience* will take place on October 29, 1995 from 2-6pm. The project comprises a performance by Perth's leading three jazz big bands - Jazz West, Hothouse and the Perth Jazz Orchestra - in a free community concert to be held in the Perth Cultural Centre. A traditional jazz band will be located on the lower level at Perth Railway Station to greet incoming passengers and lend atmosphere to the event.

The project, an initiative of the Jazz Co-ordination Association of WA, has been funded by the City of Perth (\$7,000), Lotteries Commission (\$5,000), Westrail (\$1,500) and Healthway (\$3,450). Continuity of performance will be maintained by the utilization of two stages (with overhead canopies). In accordance with Healthway sponsorship the event will be smoke free.

Marketing for the event will commence shortly and will include distribution by Westrail of 50,000 flyers on their rail services over a three-day period prior to the event. This unprecedented performance provides an opportunity for the Perth community to attend a free, innovative concert of significant cultural merit.

The current Jazz Co-ordination Association has been in operation now for 18 months and recently I wrote a report to the Perth jazz community about some of our achievements and the overall success of the Strategic Plan.

In pursuit of the objectives of the mission statement (contained within the Strategic Plan) the Association submitted applications for funding for projects to the WA Department for the Arts, Healthway, Lotteries Commission, City of Perth, Westrail and others and in total \$30,450 has been achieved. These funds are being utilized solely for marketing, promotion, staging, production and performance fees for musicians and are in addition to the grants awarded to the program by the Australia Council and the Department for the Arts to support the infrastructure and administration required to generate such projects.

Chairman of the JCA(WA) Murray Wilkins will conduct a free public lecture entitled "An Introduction to Jazz" on Sunday, 10 September, 1995 from 1-3pm in the Jazz Studio at the WA Academy of Performing Arts. The lecture will cover a broad perspective of the main jazz styles from the evolution of jazz to the present day.

The 13th WA Jazz Festival in Armadale will occur over the long weekend of September 29-October 2, 1995 with four main performance venues and feature events which include the Preview Ball, Victory Dance, Breakfast in the Park, New Orleans Street Parade, Gourmet Picnic and Gospel Service.

Nestled into the foothills in both a picturesque and modern setting, Armadale is readily accessible by road or rail 30 minutes from central Perth. Comprising 35 of the "best of

the West" jazz groups the program has been designed to promote predominantly WA jazz performers in a community-orientated festival. [See page 18 for details of the program.] With families in mind tickets are reasonably priced (\$42 adult weekend pass) and are available through all BOCS outlets.

The recent Australia Remembers celebrations provided opportunities for our WA jazz performers both in and out of WA. Graeme Lyall, Lecturer in Arranging and Composition at the WA Conservatorium of Music travelled to Melbourne to act as Musical Director for the Australia Remembers Concert at the Palais Theatre on August 13. With music from the 1940s the 29-piece Graeme Lyall Concert Orchestra comprised well-known Melbourne jazz musicians and members of the Melbourne Symphony Orchestra. Artists included James Morrison, Don Burrows, Phil Emmanuel, John Farnham, Grace Knight, Margaret Urlich and Anthony Warlow. The concert was televised live nationally by the ABC.

The highlight of the Perth City Victory Parade and Australia Remembers event featured a performance by the Perth Jazz Orchestra with the Jazz Divas, Birdland and Mark Underwood with the Australia Remembers Dancers in a free concert on the Esplanade.

Our thanks to the Australia Council for the opportunity to meet with Senior Program Officer Vanessa Chalker to discuss the Program application of the JCA (WA) during her recent visit to Perth. Her visit was most timely as she was able to enjoy a special fundraiser concert for Greenpeace on August 14 at the Perth Jazz Society.

Musicians donating their time included Chris Greive and Elizabeth Sanderson, Steve Tallis, Helen Matthews, Inner Urge, Fusewire, Lindsay Wells and Hothouse. Well known Perth artist Colin Atkins created a painting during the night which was auctioned during the break and netted \$360.

All up the PJS raised \$1,400 for Greenpeace which demonstrated the unity of the jazz community in political matters and the continuing role that jazz plays as a socially aware artform.

Rachel Robins

News From The SA Jazz Co-ordinator

Margaret Suiker writes: We had two interesting mid-week concerts recently, billed as 'Interstate Jazz at the Earl' - that's the Earl of Leicester Hotel in Parkside.

On August 23, 1995 the Jeff Usher Quartet was featured. Jeff, the pianist from Brisbane, was supported by Tony Hobbs (saxes), Darcy Wright (bass) and Billy Ross (drums).

August 25 featured the legendary Sydney saxophonist Bob Bertles, with Bruce Hancock (keyboards), Darcy Wright (bass) and Billy Ross (drums).

In the last issue of *JazzChord*, we billed Pro-Am as being on July 16, 1995. However

a change of plans occurred and on that date, the John Hoffman Quartet played (with John making a quick dash over from Brisbane). Older/younger players will now play on October 22, 1995.

The remaining concerts for 1995 are: Brass-o-Matic (no explanation needed) on September 10; Composition Competition - which we usually bill as 'Jazz Originals' on November 5; the Tony Hobbs Quintet on November 19; and the University of Adelaide Big Band Theme Concert on December 3.

By the end of 1995 I will have presented 14 major concerts on the weekends alone, not to mention the Big Band Festival on August 11, 1995 and special mid-week concerts.

Congratulations to Tim Jones, who was runner-up in Australia's Best Up-and-Coming Drummer Competition 1995. Tim has received a Pearl Endorsement from Pearl Australia and John Reynolds Music City. Tim is a final year Bachelor of Jazz music student at Adelaide University's Elder Conservatorium. He is set to hit London at the end of 1995 and then go on to San Francisco. Then, Tim says, he is coming home "to generate new ideas in the local jazz scene". He is currently playing in venues around the city with the acid jazz band Smack, and other jazz gigs.

The ex-Sydney bassist Darcy Wright has already made his mark on the Adelaide jazz scene as a tutor/player, having played in the John Hoffman Quartet and Viva La Vocals, to mention two. He is a great asset to the Adelaide scene.

Work has begun on the two-day Youth Arts Workshop, with schools beginning to respond. Hopefully, this workshop will occur in late October, 1995. Many schools have been contacted. The classes will be held on the Sunday, with observation-type activity occurring on the Monday, that is:

1/ Attendance at Jazz Forum (at which a critique of bands and jazz information is disseminated to the entire jazz faculty, as student bands play in the Scott Theatre).

2/ Informative talks re jazz courses by Bruce Hancock (Deputy Director of Elder Conservatorium Jazz Studies).

3/ Performance by top band in Bachelor of Jazz Studies.

4/ Observation of rehearsal of University of Adelaide Big Band (leader Hal Hall).

Two applications for project support have been submitted to the Helpmann Academy:

1/ A tour by the University of Adelaide Big Band to Kadina is envisaged. This tour will incorporate an afternoon concert/workshop for several local schools, and an evening public concert at the Ascot Theatre, Kadina.

2/ My committee and I are seeking funding from the Helpmann Academy to professionally record the 1996 series of Department for the Arts and Cultural Development concert series, to the standard of excellence which it deserves.

Please note that the jazz co-ordination office in Adelaide now has its own fax number, which is (08) 303 4349.

Margaret Suiker

News From The Tas Jazz Co-ordinator

Steve Robertson writes: It's unusual for the island state to receive visits from international jazz artists, but it's happening twice over the next few weeks.

Hadleys Hotel in Hobart is the venue for Scottish-born Canadian Jim Galloway with his curved soprano sax and his baritone sax, too. Regularly recorded on the prestigious Toronto-based Sackville label and a star at jazz events around Europe, Galloway delights in mainstream standards, especially the compositions of Duke Ellington.

Jim Galloway joins in with Ian Pearce and his quartet on September 22, 1995. Ian has just had a CD of his duets with Tom Baker, Steve Grant, Bob Barnard, Paul Furniss and Paul Martin released. It is already getting excellent reviews and national airplay.

On October 4th, the modern jazz group from Finland Perko-Pyysalo Ensemble will be appearing at Round Midnight, also as part of a national tour. Their costs are underwritten by the government of Finland, a nation which gives generous assistance to its finest musicians, especially those in jazz.

There's optimism about a couple of projects which are set to take place in November, 1995. One is a Hobart concert that would see two of Tasmania's top youth big bands (Legs and Brass; and Contraband), play a major concert at a venue in Hobart. The potential sponsor has been formally approached and has promised a decision this month. As well, Launceston Jazz Club will be putting on their very successful "Sound of Tasmania" concert at City Park. This is one of the musical highlights not only of Tasmania Day in late November but of jazz in the state as a whole.

Some members of Legs and Brass were among the musicians who benefited from a week of tutoring from Don Burrows recently. Made possible through his Commonwealth Creative Arts Fellowship, Don's week culminated in a very well-received concert with the Rosny College Stage Band. Band director Brian West was the prime mover behind Don's week of teaching and I helped with publicity.

One of the biggest jazz success stories of 1995 in Tasmania has been the strong support for guitarist Cary Lewincamp and singer Tazina Frank on Friday evenings at the trendy Cafe Who? Cary is much influenced by the late Jimmy Raney and Tazina's vocals reveal her debt to everyone from Lady Day to Tom Waits. Visiting interstate horn players are welcome to sit in.

What do other jazz coordinators think of the idea of setting up a shared roster of venues that encourage visiting musicians to sit-in? The impetus for this idea was a request for information from a Tasmanian musician who went to Adelaide recently and wanted to know where he could drop in to play. My view is that if our musicians are ever to be invited to appear for paying gigs in other cities (and there is no reason why they

should not), it would be helpful if they could be heard first in the less formal situation that a true jam offers.

I've informed the Tasmanian Jazz Coordination Committee that when I complete this year as Coordinator, there will need to be a new person selected. This is due to my increasing level of outside commitments. Having five months to consider the matter will give the committee a chance to consider

a wide variety of candidates from around the state. It also allows for a smooth change-over, as I have undertaken to assist the new coordinator in the early months of 1996 as much as possible. I will continue writing the "Tazz Jazz" column in the *Star* newspapers and will also be presenting "Contrasts In Classic Jazz" Tuesday nights on 92.1 FM in Hobart.

Steve Robertson

OBITUARY

Jack Allan 1929-1995

One of the most important visits to Australia by an American jazz musician was that undertaken on the initiative of Graeme Bell, by the cornetist Rex Stewart in 1949. This was the first direct contact for the general public with 'the source' since the 'Coloured Idea' tour of 1928. Apart from the Bell band, one of the few groups selected to work with the American was the Sydney 6, an arrangement so mutually congenial as to result in a number of recordings for Wilco. The leader of the Australian group was the pianist Jack Allan, and the Sydney 6 evolved into the Katzenjammers, one of the most active exponents of that swing-based, bop-inflected jazz through which progressive styles in Sydney were mediated during the 1950s.

Jack Clarence Allan was born in Sydney on September 28, 1929. As a child he played accordion, and his public career can be dated from an appearance on Australia's *Amateur Hour* at the age of 12. He later switched from accordion to piano (self-taught on both), drawing particularly on the influences of Teddy Wilson, John Lewis and Art Tatum. He came to prominence in the nightclub and jazz concert scene that constituted the main public outlets for jazz in Sydney in the postwar decade. The groups he assembled under the name The Katzenjammers included Frank Marcy and Alan Geddes (drums), the bassist Reg Robinson, Don Andrews (guitar), Billy Weston and Johnny Bamford (trombones),

Al Vincer (vibes), and the reed players Don Burrows, Errol Buddle and the massively influential Frank Smith.

In addition to prolific concert work, The Katzenjammers recorded, and undertook touring commitments which in-

cluded a memorable concert in a convent near Yass, where they gave a recital and lecture on the development of jazz. Jack also toured with packages that included Gene Krupa and Louis Armstrong. The band presented broadcasts for the ABC Swing Club, as well as having its own radio series, *Katzenjammer Jazz*. With the advent of television, Jack's photogenic features and larger than life frame (he was billed as 'Australia's Jackie Gleason'), found a new medium, in which he backed Hal Lashwood's Minstrels for four years. He wrote and directed a jazz revue called *The Benny Goodman Story*, disclosing a feel for the theatre which also emerged in his career as an actor and comedian. His film and TV work included *They're a Weird Mob*, *Ned Kelly*, *Far East*, *Homicide*, *Skippy*, and a particularly strong performance in *Caddy*.

Collectively his bands brought together probably the most significant Australian jazz musicians active during a decisive period in the synthesising of bop innovations and the swing tradition. It was a phase during which musicians were attempting to assimilate radically new ways of thinking about the music, before the conventions became institutionalised through jazz education courses and publications. Apart from the great pleasure he provided audiences (and, as I can report from first hand experience, his side musicians) through his piano playing, Jack Allan's chief importance is as a focal point for, and exemplar of, a major transitional moment in Australian jazz history. He died on February 7, 1995.

Bruce Johnson



The Katzenjammers, in the early 1980s. L-R: Don Graham, Jack Allan, Terry Rae & Alan Lee.

Jazz Education Matters

* The third **Armidale Jazz Camp** was held on July 12, 13 and 14, 1995, at the Armidale School. Teachers from Sydney included Warwick Alder (trumpet); Rolf Stuebe (bass); and Becky Smith (vocals), plus local musicians Paul Andrews (saxophones); Andrew French-Northam (guitar); Warwick Dunham (piano); Joe Tussie and David Goodman (drums); and Mark Bromley (bass). The Armidale Jazz Camp, which attracts young musicians from as far afield as Toowoomba, Forster, Tamworth and Newcastle, has grown into an established event on Armidale's cultural calendar. Enquiries regarding future events can go to director Paul Andrews, telephone (067) 729 007 or Coordinator Andrew French-Northam, telephone (067) 722 648.

* The writer **Gail Brennan** has criticised the appointment of the American Gordon Brisker at the Sydney Conservatorium of Music. In *On The Street* (July 4, 1995), he begins with a reference to the Monterey Jazz Festival Down Under, held at Darling Harbour recently, describing "an extremely corny-assed choir which sounded like a massively inflated barber shop quartet [which] was also present on the occasion. It smacked of American colonialism. And [referring to the Brisker appointment] so does the appointment of a pretty obscure American to the conservatorium, over such distinguished applicants as Roger Frampton. Lee Konitz recently announced to the world at large that Roger Frampton was one of the great pianists on the planet. I'm not one to bother telling you, in the normal course of events, that I have spent a little time with the great Konitz, but on this occasion I have a reason. I can assure you that he meant what he said about Frampton. When are we going to wake up?"

* A reunion of musicians who were students of **Julie Spithill** (who's been teaching 'fundamentals' at the Sydney Conservatorium for 20 years) was held at the Harbourside Brasserie, Sydney, on July 3, 1995. Some 200 people came, representing Julie's students from the 1970s, 80s and 90s. "The music was varied, and I was so happy to hear my students perform rather than hear them sing intervals," Julie said. "[The] night brought people together in their enjoyment of music and it created a camaraderie amongst total strangers as they jammed together... To meet students from up to 20 years ago was terrific and, at this time, when grave uncertainty hangs over the whole programme of jazz extension studies at the Con, it has strengthened my resolve to fight for the opportunity for learning at this level. So many have begun careers from this starting point, and... I realise there are many more out there if we can only give them the opportunity."

* The Sydney Conservatorium of Music and the Hotel Inter-Continental Sydney have engaged in an interesting experiment in pre-

senting a Festival of Jazz in the form of **three jazz dinners** on consecutive nights recently. The program was:

* September 4: The Judy Bailey Trio, introducing tenor saxophonist Gordon Brisker, supported by the Conservatorium Jazz Quintet;

* September 5: Mike Nock Trio, with Gordon Brisker, supported by the Conservatorium All Star Quintet;

* September 6: Dick Montz leads the Conservatorium Big Band and the Jazz Staff Combo, featuring Roger Frampton, Gordon Brisker, Craig Scott and Barry Stewart.

The cost was \$55 for the show and three-course dinner. This festival was the brain child of PR Manager Alexandra Morphet, sister of the well-known saxophonist Jason Morphet. Enquiries regarding future jazz dinners may go to Jennifer Duffy on telephone (02) 240 1222.

1995 Bell Annual Lecture

The Third Annual Bell Lecture was to be given by the Sydney pianist & composer Judy Bailey. Judy, however, will be in New Zealand on September 23, 1995 when the lecture is scheduled. At very short notice, the Sydney pianist & journalist Dick Hughes has agreed to give the lecture at the Waverley Municipal Library. Dick's subject will be *Jazz & The Press and Related Arts & Themes*. Previous lectures in the series were given by Bruce Johnson in 1993, and Gail Brennan in 1994. Enquiries regarding the 1995 event may be directed to Kate Dunbar, telephone (02) 690 1718.

Inaugural 1995 AMRA Convention

The Australian Music Retailers Association (AMRA) with the support of ARIA, will stage the first national music industry event, the 1995 AMRA Convention at the Sydney Exhibition and Convention Centre from September 30-October 2, 1995. Major and independent record companies, together with many other industry suppliers, from interactive technology, merchandising and computers to store fittings and accessories, packaging and the latest entertainment media, will showcase their latest products. There will be three days and nights of exhibition and trade show, panel discussions and keynote speakers, workshops and seminars, and live music showcases. AMRA Chairman Barry Bull said, "This is the most exciting music industry event that has been attempted in many years and is long overdue. AMRA 95 will bring together at last the nation's retailers, wholesalers and all industry people under one roof at the one time to discuss the major issues facing the industry and where

it is headed as we approach the next millennium. It is not only an industry trade show and convention, it is an industry showcase. All attending will be exposed to new music product, exciting local and international talent, and a huge trade exhibition supported by the cream of Australia's suppliers." Keynote speakers will include Pamela Horovitz, Vice President of NARM USA (National Association of Recording Merchandisers) and the Hon Michael Lee, Minister for Communications and the Arts. Further enquiries to Rob Walker, telephone (03) 9525 6755.

AUSMUSIC's New Telephone Information Service

In order to expand its role as a provider of music industry information, AUSMUSIC has created a "Music Industry Info Sheets" telephone service. At a cost of 75 cents per minute, the caller nominates the area of interest by punching specific numbers for specific topics into the phone. The caller leaves his or her name and address at the end of the call. AUSMUSIC then mails out a "Music Industry Info Sheet" on the particular subject chosen. A standard call will cost the caller one dollar. Information sheets are available on: Copyright & Income; Copyright; Promoting an Independent Band; Gigs & Touring; Agents; Legal Issues & Band Names; Releasing an Independent CD; Managers; Record Deals; Recording. The phone number is 190 294 1020. For further information call Sean Greenway on (03) 9696 2422.

Micronesia: Presenting Experimental & Contemporary Australian Work

Information on the tour by Micronesia, the large ensemble directed by the saxophonist Elliott Dalglish, was not published in the last *JazzChord*, as it arrived after publication. Micronesia's 1995 concert series, which began at the Pinnacles Festival on April 9, 1995 in Brisbane, will therefore be virtually over by the time this edition of *JazzChord* is circulated.

After performances in Brisbane, Melbourne, and Sydney in July and August, the remaining performances are in Brisbane on October 13 (Festival Integrals, solo performances) and the Wangaratta Festival of Jazz, November 4 (with guest artist Michael Moore, woodwinds).

Micronesia includes Elliott Dalglish (saxophones, flute); Dimitri Vourous, Rees Archibald, Tony Hobbs, Matthew Clare (woodwinds); Anthony Burr (clarinet, bass clarinet); John Rodgers (violin, piano); Ren Walters (guitar 1, effects); Braden Upton (guitar 2, effects, ukulele); Bruce Percy (guitar 3); John Michelis (voice, text); Jon Dimond (bass guitar, trombone, tabla); Roger Dean (piano, computer 1, double bass); Stuart

New Jazz Venues In Brisbane

by Eric Myers

A new jazz club, **The Bass Note**, opened in Brisbane on August 17, 1995. Three brave men - the ex-Galapagos Duck reeds/trumpet player Tom Hare, drummer Bob Watson, and Brisbane businessman John Powell - have spent \$500,000 transforming the dusty basement of the old Telecommunications House into an elegant, spacious room which includes bar and dining facilities, and seats 250 people. The resident band includes Peter Walters (bass); Vince Genova (piano); Andrew Ferrett (guitar, vocals); James Ryan (tenor saxophone); and Peter Skelton (drums). The club has reserved Tuesday nights for ethnic and world music; Thursday nights for Brisbane groups (with plenty of late-night jamming); and Sunday afternoons for traditional jazz. Publicity material received by *JazzChord* indicates that "Brisbane finally has status on the international music scene... The Bass Note is Brisbane's venue for the best in music, fine food, bar & all night listening." The club is situated at 283 Elizabeth St (cnr Creek & Elizabeth Sts) and its telephone number is (07) 3221 8566.



Tom Hare: one of the men behind Brisbane's new club, *The Bass Note*. This is a historic shot of Tom, taken in the early 70s at the original Basement, Sydney...

Domenech, "there's no cover charge." Groups appearing in September, 1995 are: Jamie Clarke Trio featuring Stacey Broughton; Hi Standards featuring Denise Harris; Andrew Ferrett Trio; and Headspace featuring Sean Mullens. Telephone (07) 268 6168.

* The **Baguette Restaurant**, at 150 Racecourse Rd, Ascot has moved its jazz performances to Sunday afternoons, 2-5 pm. "You can just drop by for a coffee or glass of wine, after the lunch crowd has left, and listen to some of the best jazz in Brisbane" says co-proprietor Marilyn

Campbell (piano, computer 2); Ken Edie (drum kit); Simone de Haan (trombone); Ian O'Brien (french horn); Adrian Sherriff (bass trombone, flute, shakuhachi); Lynda Bacon (trumpet, flugelhorn); and Moto Niwa (Japanese percussion).

Micronesia was established in Brisbane in 1994, and commissioned by the Music Arts Club and Arts Queensland to compose, perform and record a new musical work for improvisers, chamber ensemble and two computers at the 1995 Pinnacles Festival.

The ensemble, which includes musicians from Qld, NSW, Vic, SA and Tas, is concerned with educating and fostering awareness of, and involvement with, contemporary art forms. It presents experimental and contemporary Australian work, drawing from the Asian/Pacific Basin, Western art music and Afro-American traditions. It recorded for the ABC on August 23-25, 1995.

For further information, write to New Musique Australia, 137 Gray Rd, West End Qld 4101.

Publications

* The 2nd edition of the *Guinness Encyclopedia of Popular Music*, in six volumes, will be available in October, 1995, distributed in Australia and New Zealand by Macmillan

publishers. Macmillan is offering a pre-publication special of \$595 (plus \$20 towards delivery and insurance) for the set, ie a saving of \$100 off the regular price of \$695. Enquiries to Robyn van Vliet, telephone (03) 9699 8922 or fax (03) 9690 6938.

* The 15th edition of the *Australian Music Industry Directory*, with 70 categories and over 5,000 contact names and addresses, was published in July, 1995. Categories include artists, booking agents, concert promoters, concert production, management, music media, music video, publishers, record companies and distributors, recording studios and venues. The July 1995 edition includes new categories - Internet Music Sites, Online Services, Musical Theatre and Casino Bookers. The directory is free to those listed within, \$15 (or \$20 incl postage) to others. Enquiries to Jasmin Lauric at Immedia! PR, telephone (02) 212 6677.

* The *Australian Jazz Directory*, published in May, 1994 and available from the office of the National Jazz Co-ordinator, has virtually sold out. Eric Myers reports that there are now less than a dozen copies left, out of the original print-run of 600. \$40 incl postage for non-members of the Jazz Co-ordination Association of NSW; \$26 incl postage for members. Enquiries to tel (02) 241 1349.

Short Takes

* The **Border Jazz Club** was established in Albury, NSW on July 17, 1995. The Club Secretary is Danny Merat, 685 Homewood Cross, Albury NSW 2640. "The club has regular meetings on the last Friday of every month at Voula's Seafood Restaurant in Smollett St, Albury," writes Chris Welsh to *JazzChord*. "There is a resident band each night and sit-in brackets are arranged. We now have four bands regularly working in the Albury Wodonga area, plus a few pick-up bands. The regular bands actually rehearse and wear uniforms, don't turn up full, and generally are a credit to the jazz profession."

* The legendary Sydney bop vocalist **Joe Lane** was recuperating well towards the end of August, 1995, following an operation to remove a cancerous tumour. At time of writing he was preparing for chemotherapy and, according to all reports, was in good spirits.

* Regular readers of *JazzChord* will remember the letter from Jazz Australia's Diana Allen 'A penalty for bringing international musicians to Australia', published in No 23, Feb/Mar, 1995. It elicited a response 'Musicians Union proud of its record with overseas artists' from John McAuliffe, Federal Secretary of the Musicians Union of Australia (*JazzChord* No 24, Apr/May, 1995, page 3). Marie-Louise Symons of the Arts Law Centre of Australia advises *JazzChord* that members of the jazz community interested in these issues should speak to the **Entertainment Industry Employers Association (EIEA)**. Telephone (03) 9521 1900 and ask for Jan Stoneham. Apparently a code of conduct for promoters is being proposed. "A performers' promoter bond is being mooted", says Marie-Louise. "Overseas promoters would pay the \$220 bond which would be returned once musicians have been paid. Even if your members are not members of the EIEA they may want to consider joining."

* A new jazz venue in the Western Suburbs of Sydney commenced on July 20, 1995 with a "Jazz On A Sunday" series: the **Croydon Cafe**. The owner Gary Shoemith says that he is responding to customer pressure: "People have said that jazz is only heard in town in venues and at times that are inconvenient to them. I am glad to be able to provide a venue and a time that are suitable to most". Groups booked include Lynda Bacon & Friends, the Rod Herbert Band, the Tina Harris Quartet, and the Jon Collins Quartet. There is also a Monday night "Jazz and Jam" session planned. For further information telephone (02) 744 1738.

* The **IMZ's 12th Triennial World Congress** will be held in Sydney from November 19-26, 1995. IMZ/International Music Centre is a world-wide association of audio-visual producers of arts programmes with a focus on classical and contemporary music,

cont overleaf

jazz, world music, and dance programmes. Its membership encompasses public service broadcasters, and a wide range of independent production companies including record companies, radio stations, artists' agents, opera houses, concert halls, museums, educational institutions, dance companies, festivals and music publishers. IMZ acts as an arena and information network for music and media professionals and assists them in keeping track with the everchanging requirements of today's mediascape. Its Secretary-General Franz Patay, who is based in Vienna, Austria, visited Australia in July, and was welcomed at a function at the ABC Centre, Ultimo on July 26, 1995.

Competitions & Awards

* The Queensland composer **Brad Esbensen** won the \$1,500 first prize in the Perth Jazz Orchestra's recent competition to find new jazz works. Second prize of \$750 went to Amanda Jones (NSW), with third prize of \$250 to WA composer Michael Pignéguy. The winning works were performed by Gary France's very well organised PJO at its Sunday night gig at the Wardle Room of the Perth Concert Hall.

* The **Australia To Monterey Jazz Competition**, part of the recent World Projects and International Music Festival Sydney (in association with the Monterey Jazz Festival and the Darling Harbour Authority), June 28-July 2, 1995, was won by the Canberra School of Music Big Band, directed by Don Johnson, Head of the Jazz Department at the School. The \$10,000 prize will cover part of the cost of sending the ensemble to the Monterey Jazz Festival in September, 1996. The other two finalists were the Swingthing Big Band (directed by Layne Visser) and Hornithology (directed by Steve Williams). The three bands performed at the Aquashell at Darling Harbour on July 1, 1995. Seven other big bands were selected to be part of the competition, which commenced at Chatswood High School on June 28, 1995. They were: Matthew Flinders Girls' Secondary College (Geelong, Vic); Wesley College Jazz Orchestra (Perth, WA); The Zooo (Music Life School of the Performing Arts, Rouse Hill, NSW); Jazz Connection (Sydney Youth Ensemble, NSW); Chatswood High Stage Band (NSW); Grooveyard (Sydney, NSW); and Craig Schneider's Kings of Swing (Canberra, ACT). The three adjudicators were Bill Berry (USA); Elji Kitamura (Japan); and John Morrison (Australia). Present at the festival were Joe Green, President of the Monterey Jazz Festival and Buck Bemis, a past-president of the MJF. They travelled with the Monterey County High School Big Band that played at Darling Harbour and The Basement before visiting Cairns. The band with Bill Berry spent two days at John Morrison's Pan Pacific Jazz Camp on July 3-4 at Collaroy, near Sydney.

Reunion Of Riverside Jazz Group

In October, 1995 at the York Jazz Festival, WA there will be a reunion of the Riverside Jazz Group in honour of the group's trombonist Don Thomson. Illness, however, prevents Don himself from attending the event.

The Riverside Jazz Group is said to have been the "hottest thing on the local dance scene" in Perth in the late 50s and early 60s. They were a popular attraction at dances, balls and society parties, and had their own fortnightly program on the ABC. Other than Don Thomson, they included King Fisher (trumpet), John Bartlett (bass), Will Dower (drums), Barry Bruce (piano) and Brett Lockyer (clarinet).

In the early 60s the group left Perth for the east coast, and was voted the most popular band at the 1962 Australian Jazz Conven-

tion in Sydney. The band broke up six months later with only Barry Bruce returning to Perth (in 1970). King Fisher, who now lives in Adelaide and hasn't played the trumpet in 25 years, has been sent a trumpet, and reports that he'll be back in form by October.

Under the name King Fisher and his All-Stars, the Riverside group recorded an album in 1965 for Jazzology Records, which was released in the US. Will Dower says that the album may be reissued on CD by George Buck, the American producer of the album, and could be available in time for the York festival.

Don Thomson's place in the reunited Riverside Group will be taken by the trombonist Jim Elliott. Further enquiries to Will Dower, telephone (02) 871 8986.



The Riverside Jazz Group in 1961. Back L-R: King Fisher, John Bartlett, Don Thomson. Front L-R: Will Dower, Barry Bruce, Brett Lockyer.

* The **Barrie Thomas Memorial Prize** of \$500.00, sponsored by the Mittagong Chamber of Commerce, will be presented to the most promising jazz musician under the age of 25 appearing at the 6th Jazz In The Highlands Festival, Mittagong and Bowral, NSW, November 10-12, 1995. Information on this award can be provided by Alf Gabriel, tel (048) 611 274.

* Adelaide's Southern Jazz Club inaugurated its **Jarvis Payne Memorial Award**, in honour of the club's past patron Jarvis Payne, in 1992. It goes to a young musician playing in an existing band at the jazz club, with the following qualities: stage presentation; a good command of their instrument; and attitude,

personality and versatility. At the 1995 Jazz Club Ball the award went to the 23-year-old multi-instrumentalist Jason Hammond (piano, banjo, vocals), who holds an honours degree in music, and has been a member of the Cotton Club Jazz Band for six years.

* On September 4, 1995 a competition at Sydney's **Soup Plus** club commenced for jazz musicians under the age of 30 who have not yet played professionally. It will continue for eight weeks at the Monday "jam" night up to and including October 23, 1995. The winner will receive two gigs at Soup Plus with the Bob Gebert Trio, and the runner-up one gig. Entry forms are available at Soup Plus. Enquiries to telephone (02) 299 7728.

New Members of the Jazz Co-ordination Association

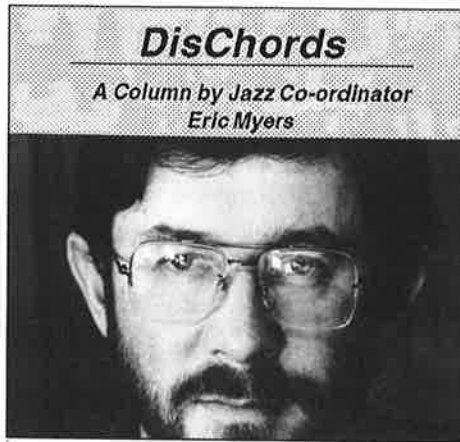
The committee of the Association warmly welcomes the following new members who have joined the Association since the publication of the Jun/Jul, 1995 edition of *JazzChord*: Jenny Aberhart (NSW), Michael Bartolomei (NSW), Anthony Bennett (NSW), Suzie Biro (NSW), Malcolm Calder (NSW), Fergus Camichael (Tas), Grant Collins (Qld), Maggie Dalgleish (Vic), Susan de Jong (SA), Greg Englert (NSW), Serge Ermoli (NSW), Mark Finsterer (Vic), Clare Hansson (Qld), Don Jordan (Vic), Shirley Kral (ACT), Margaret Lee (ACT), Ivan Lloyd (SA), Monique Lysiak (NSW), Gianni Marinucci (Vic), Nerida Mason (Vic), David Merry (Qld), Peter Nelson (NSW), Frank Piscioneri (Tas), Casey Sullivan-Myers (NSW), Ian Wallace (Vic), Walter F Wild (NSW).

During the same period, the following organisations or groups affiliated with the Association: Baguette Restaurant (Qld), Brisbane Jazz Club Inc (Qld), Darling Harbour Authority (NSW), Performing Arts Museum (Vic), and Sydney Cove Authority (NSW).

I'm always glad to hear that publicity for a particular jazz artist in *JazzChord* leads to positive results. Ian Horbury, co-ordinator of the Sunraysia Jazz & Wine Festival in Mildura wrote saying that he was pleased to see our piece on the guitarist **Maddy Young** in the 'New Musicians' section of the last *JazzChord*. He had heard tracks from the CD on Jim McLeod's *Jazztrack* and was having trouble tracking it down. That wasn't the only reaction to the piece. I had a call from Rex Balthazar, who said he was organising a "guitar summit", and would like to invite Maddy to perform. I gave him Maddy's telephone number. Also, the vibist/guitarist Garry Lee in Perth asked me to arrange for a copy of her CD to be sent over; Garry could not only play it on his radio program "Feels Like Jazz" on 6NR; he could also review it in the newsletter of the Jazz Guitar Society of WA, and try to line up performances for Maddy in Perth.

* An interesting aspect of editing *JazzChord* is receiving material that readers obviously feel is worthy of publicity in the newsletter. Recently an Adelaide reader (of all places) sent me an item from *The Age* in Melbourne that was published in November, 1994 (the exact date was not included). Under the heading 'Don Burrows: giving more than he gets', it's a short interview given by **Don Burrows** to jazz critic Adrian Jackson, which indicates that Don agonised for a month over whether he should accept the \$330,000.00 Creative Arts Fellowship offered by the Australia Council in mid-1994. "I understand why people would be concerned about it, and I have to say, I share those concerns," Don told Adrian. "It took me a month from the time I was notified before I told them 'Okay, I'll do it'. I was worried about whether you could justify spending so much money on something like this when the country is in the shape it's in. I spoke to the people who administer the fellowships, and they convinced me that the sort of work I've done in jazz education has had such ramifications over the years. The idea of the fellowship is to encourage me to do more [jazz education programs with secondary school children] without having to worry too much about making a living as a band leader." As reported in the Sep/Oct, 1994 edition of *JazzChord* the awarding of the Fellowship was announced on October 17, 1994, making Don the first jazz musician to receive a so-called 'Keating'.

* You may already have read the piece on **Ian Pearce** (see page 6) celebrating his receipt of the AM, which makes him a Member of the Order of Australia. The item about the honours list in *DisChords* in the last edition has apparently caused some discussion, and my thanks go to the reader of *JazzChord* who sent an article dated 28/5/95 from the Sydney newspaper the *Sunday Telegraph*, which throws more light on the Order of Australia awards. To amplify what we published in the last *JazzChord*, the four awards are as fol-



lows: Companion of the Order of Australia (AC) is for eminent achievement or merit of the highest degree in service to Australia or to humanity at large (comparable to a knighthood in the old imperial honours system); Officer of the Order of Australia (AO) is for distinguished service of a high degree to Australia or to humanity at large; Member of the Order of Australia (AM) is for service in a particular locality or field of activity or to a particular group; and Medal of the Order of Australia (OAM) is for service worthy of particular recognition. There is a quota of 25 a year for the companion award, 100 for the officer, 225 for the member, and no limit on the medal. If you wish to nominate someone for an Order of Australia award, simply phone Government House, Canberra, and ask them to send out a nomination form.

* Publication of John Clare's book *Bodgie Dada & The Cult Of The Cool* is a welcome event, eight years after the publication of Bruce Johnson's *Oxford Companion To Australian Jazz*, and 16 years after Andrew Bisset's *Black Roots White Flowers*. When I came to Sydney in the 1960s writing on Australian jazz was virtually non-existent, and it was only in the 1970s, through reading *Nation Review* and the *National Times* that I



L-R: Andy Brown (bass), Bob Bertles (alto sax) and Bernie McGann (alto sax), Katoomba Jazz Festival, January, 1966...

came across John Clare's work. John was a lone voice in the wilderness, championing many jazz musicians who were then underground, and unknown to the wider public - chief among them Bernie McGann, Roger Frampton, John Pochée, Merv Acheson, Bob Gebert, Charlie Munro and others. He always appeared to be way ahead of the rest of the jazz community. Only in 1980 did the *Sydney Morning Herald* appoint its first jazz critic, although (poorly written) reviews did appear earlier by unqualified writers. From the early 1980s the community began to catch up with John and, with the advent of infrastructural and financial support for many musicians John championed, primarily from government sources, they have achieved recognition, and today are known nationally - even if most of them who are still alive still struggle to make a living. Having read John's book in proof form, I'd agree with his suggestion in the preface that *Bodgie Dada* and the *Oxford Companion* are "essential supplements to each other". Along with valuable books like John Sangster's *Seeing The Rafters* and Graeme Bell's *Australian Jazzman*, the Johnson and Clare books have brilliantly mapped out essential terrain in the historiography of Australian jazz. I hope that future researchers and historians will now move in, and examine in more detail some of the fascinating episodes that still need amplification. One area that I enjoyed delving into - for a series of articles published in 1982 in the old *Australian Jazz Magazine*, based on documents and recollections provided by Errol Buddle - is the story of the Australian Jazz Quintet and its extraordinary career at the top of the American jazz scene, circa 1954-58, plus Errol's career before and after the AJQ. A good biography of Mike Nock is needed. One of the purposes of Don Burrows's Creative Arts Fellowship is to enable him to "compile a comprehensive database on his life and work", so perhaps that will lead to an interesting autobiography. I know a very good writer who already has a draft of a biography of Bernie McGann. Speaking of Bernie, I've always wanted to publish a historic shot of him, with Andy Brown (bass) and Bob Bertles (alto saxophone) playing in Katoomba in 1966. My thanks go to Bruce Cale who gave me the photograph some years ago. To celebrate the publication of *Bodgie Dada* it appears on this page.

* Speaking of the AJQ, I was pleased to meet the legendary **Jack Brokensha** on August 23, 1995 for the first time, while he passed through Sydney on his way back to Detroit, USA. There is a good chance that the AJQ will re-form in 1996 for performances in Australia and overseas, if everything can be set up. The updated AJQ would include Jack of course, Errol Buddle, Ed Gaston, Bryce Rohde and, perhaps, the brilliant Australian expatriate reeds player Ray Swinfield, who now lives and works in England, but would be keen to perform with a unit such as the AJQ.

Corrections

* In the continuing search for historical accuracy, *JazzChord* corrects a detail in the piece by Eric Myers, "Errol Buddle Clears The Air" in the Jun/Jul, 1995 edition (p 15). The bassist **Ed Gaston** did not, as was stated in the article, meet his wife Di on the boat *The Orcades*, which brought the members of the Australian Jazz Quintet to Australia in 1958 from the USA. The American Dick Healey, however, did meet his wife Della on that trip. Ed and Di met in October, 1958 shortly after the musicians arrived, when Jack Brokensha's brother Bob gave a party in the suburb of Point Piper for the members of the AJQ. Di Gaston was then living in a house in Rose Bay with two other young women, all of whom attended the party.

* The editor of *JazzChord* once again apologises for the mis-spelling of **Thelonious Monk's** christian name in the last edition. This is the second time that *JazzChord* has been guilty of publishing the totally unacceptable 'Thelonius'. The editor and two *JazzChord* proofreaders have been asked to write out 'Thelonious' one hundred times.

* In the Jun/Jul, 1995 edition of *JazzChord*, it was stated that the Japanese pianist and big band arranger/composer **Toshiko Akiyoshi** "last visited Australia in the early 1980s for one of the Sydney International Music Festivals". The editor is grateful to the Perth musician and activist Garry Lee and Henry Boston (administrator, Festival of Perth) for pointing out that, although Ms Akiyoshi was here in the early 1980s, she last visited Australia in 1985 for the Festival of Perth. She performed there in a quartet with husband Lew Tabackin (flute, tenor sax); Jay Anderson (bass); and Jeff Hirschfeld (drums), and performed some of her big band arrangements with the WA Youth Jazz Orchestra (WAYJO).

* In the Jun/Jul, 1995 edition of *JazzChord*, **Alex Hutchinson**, chair of the Jazz Co-ordination Association of Victoria, was quoted concerning the termination of the appointment of the Victorian Jazz Co-ordinator Fran Silvester. Alex has told *JazzChord* subsequently that, although he remembers describing Fran as "unsuitable", he denies having said that keeping her on would have been "a waste of taxpayers' money".

* Many jazz enthusiasts may not have noticed the publicity in the Sydney newspapers in early August regarding the failed property developer Theo Morris - 'the man who lost \$340 million'. Unfortunately, Mr Morris was the owner of the Windsor Tavern, on the corner of Castlereagh and Park Streets, Sydney where, as reported in the Jun/Jul, 1995 *JazzChord*, the Sydney pianist and *enfant terrible* **Serge Ermoll** planned to open his Friday/Saturday night jazz club on September 1, 1995. The hotel has been closed by

the NSW Supreme Court, thus dashing Serge's hopes of providing a venue which would feature "the heavyweights of the contemporary jazz scene." *JazzChord* offers sincere commiserations to Serge, who had apparently spent a considerable amount of money on publicity for the opening, which now cannot go ahead.

Tours & Movement

* The saxophonist **Dale Barlow** left Sydney on July 10, 1995 for Europe where he was to tour with a band led by the US drummer Billy Cobham. The band includes the pianist Dado Mahroni. Dale told *JazzChord* that he would be performing for a week at the Hong Kong Jazz Club on the way to Europe. Following the tour with Cobham, Dale expected to spend about a month in New York, staying with the expatriate Australian trombonist Dave Panichi.

* The **Perko-Pyysalo Ensemble** from Finland tours Australia from September 26-October 11, 1995, taking in Kuranda; Lismore; Byron Bay; Manly Jazz Festival (Sydney); Canberra; Hobart; Melbourne (Mietta's; Bennetts Lane); Adelaide; Kalgoorlie; Perth (Perth Jazz Society; Edith Cowan University); Melbourne (Bennetts Lane). The group includes Jukka Perko (alto & soprano saxophones); Severi Pyysalo (vibraphone); Eerik Siikasaari (bass); and Marko Timonen (drums). For further details contact Henk van Leeuwen, telephone (03) 9510 3343.



The Perko-Pyysalo Ensemble from Finland: touring in September & October for Henk van Leeuwen...

* Holland's **Trio Clusone** visits Australia for a brief tour in November, 1995, appearing at The Basement (Sydney) for SIMA on November 2; and at the Wangaratta International Festival of Jazz on November 4 & 5. The group includes Han Bennink (drums); Ernst Reijssiger (cello); and Michael Moore (alto sax & clarinet). For further details contact Henk van Leeuwen, telephone (03) 9510 3343.

* From Holland, **The Houdini's Hardbop Sextet** will tour Australia from January 26-February 18, 1996 for the Montsalvat Festival, Queensland Festival, Kiama Jazz Festival, the Festival of Perth, Sydney (The Basement), Canberra (Tilley's), Melbourne (Jazz

Lane), Adelaide, and other venues and cities to be announced. For further details contact Henk van Leeuwen, telephone (03) 9510 3343.

* The **Niels-Henning Orsted Pedersen Trio** will tour Australia from February 24-March 4, 1996 before it goes on to the New Zealand International Arts Festival. Other than the great man on acoustic bass, the group includes Adam Nussbaum (drums), and Ulf Wakenius (guitar). The trio will perform in Brisbane, Sydney, Melbourne, Perth and Adelaide. For further details contact Henk van Leeuwen, telephone (03) 9510 3343.

* The Sydney singer **Becky Smith**, who has been highly praised by Paul Andrews for her role in the Armidale Jazz Camps, left on August 23, 1995 for Japan. She'll be performing six nights a week with Japanese musicians at the Sun Valley Hotel, about two hours south of Tokyo. This came about after the Japanese musicians heard her singing at the Soup Plus club in Sydney, and offered her a six-months contract.

* The five-piece jazz/funk band **Detour Ahead**, led by the singer Mark Jonas, left Sydney on August 29, 1995 for the United Arab Emirates. They will perform six nights a week in the Hilton Jazz Bar at the Abu Dhabi Hilton for four-and-a-half months. The group includes the singer Deana Moalem. Detour Ahead replaces another band of young Sydney musicians **The Blue Notes**, led by the drummer Joel Davis. The Blue Notes went to Abu Dhabi in February, 1995 on a three-month contract, which was extended to six months.

* The master Indian percussionist **Trilok Gurtu** tours Australia in October/November, 1995, with the following itinerary: October 29, Sydney. Synergy concert (see page 15); October 30-31, workshops, concerts at The Basement, Sydney; November 1, Brisbane; November 2-3, clinics & workshops in Melbourne; November 4, Adelaide; November 5, Perth. Further enquiries to Greg Johns at Billy Hydes Drum Craft, tel (02) 211 1700.

* The UK guitarist **Martin Taylor** tours again in October, 1995 with the following itinerary: October 3-5, Brisbane, The Bass Note; October 6, Neil's Brasserie, Sydney; October 10-11, The Basement, Sydney; October 13-15, Jazz Lane, Melbourne. Further enquiries to Wally Wrightman of Anthem Management, tel (02) 315 7548.

* The UK singer **Annie Ross** (late of Lambert, Hendricks & Ross) tours in October/November, 1995, with the following itinerary: October 29-31, Sydney (venue to be confirmed); October 2-4, Jazz Lane, Melbourne; October 5-7, Sydney (venue to be

confirmed); and October 8-10, The Bass Note, Brisbane. Further enquiries to Wally Wrightman of Anthem Management, tel (02) 315 7548.

* The distinguished Italian pianist **Giorgio Gaslini** will be in Australia in October, 1995 for the following concert appearances: October 1-2, Manly Jazz Festival; October 4-5, Melbourne; October 7-8, York Jazz Festival, WA. The visit is supported by the Italian Institute of Culture, Sydney. For further details of Mr Gaslini's tour, contact Lina Panetta, tel (02) 392 7939.

Synergy: A New Chemistry With Jazz

Program Four in Synergy's 1995 subscription season is called "Alchemy", and takes place on Sunday October 29, 1995 at 6.30 pm at the Enmore Theatre, Sydney. For the performance Synergy will be joined by the Indian percussionist Trilok Gurtu, plus Mike Nock (piano) and Dale Barlow (saxophones) in order to create what is described as "a new chemistry of Synergy with jazz".

The program will consist of the world premiere of Daryl Pratt's new work *Alchemy*; Mike Nock's *Time Lines*; Robert Iolini's *Pieces For Percussion Quartet*; John Cage's *Third Construction*; a Trilok Gurtu solo; and Dale Barlow's new work *Roundabout*.

"Synergy has already explored the collaborative process with jazz musicians such as Dave Samuels, Mike Nock, Roger Frampton and Atmosphere," Michael Askill said recently. "Perhaps these ventures help to satisfy the improvisors' need for something more rigorous than the standard jazz format, and Synergy's need for something more straightforward and spontaneous."

A highlight of the concert will be the contributions of one of the world's great percussionists, the Indian Trilok Gurtu. "Trilok's mastery of North and South Indian drumming, the two most highly developed of all drumming traditions, complements his stature as one of the west's finest jazz percussionists", said Michael. "There are no preconceptions allowed for this concert; it only seeks to create alchemy".

[For the rest of Trilok Gurtu's itinerary around Australia, see the 'Tours & Movement' section on page 14.]

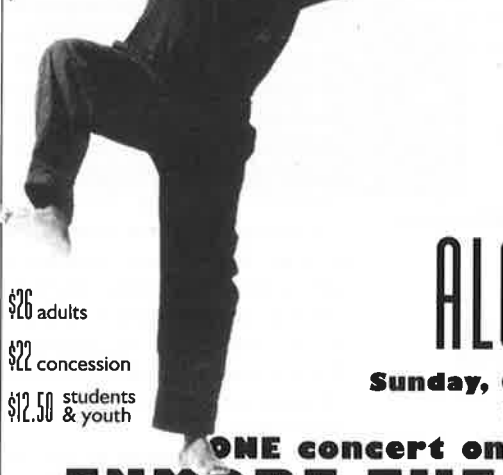
Alliance of Australian Composer Organisations

The Alliance of Australian Composer Organisations was represented by Jan Preston at the recent Contemporary Music Summit in Canberra.

The Alliance compiled an information sheet for the Summit entitled *First The Song*. This document indicated that contemporary com-

Synergy percussion

presents
**Trilok Gurtu,
Mike Nock,
Dale Barlow**
together with
Synergy
in



\$20 adults
\$12 concession
\$12.50 students & youth

ALCHEMY

Sunday, October 29
at 6.30 pm

ONE concert only at the
ENMORE THEATRE
118 ENMORE ROAD, NEWTOWN

Book at **Ticketek 266 4800**
or the **Enmore Theatre Box Office 550 3666**



"Trilok Gurtu is a dynamic percussionist of the drum kit, congas and kitchen sink!"
Neville Hadzley, Tower Records Top

posers and songwriters did not seek hand-outs from the Government. What they sought was a legal framework, combined with industry structures, which encouraged the use of Australian music both here and overseas; and provided fair compensation to those whose music was used.

Specifically, Australian composers and songwriters sought:

1) Acknowledgment of the important role of Australian contemporary music, in all its forms, in our cultural life;

2) Implementation of the home taping levy promised two years ago by the Government upon the High Court's finding of technical defects in the 1989 legislation;

3) Implementation of the crucial recommendations concerning transmission rights made last year by the Government's Expert Committee on Copyright Convergence;

4) A co-ordinated approach to the promotion, exposure and distribution of Australian music through:

* revision of the radio quota in a way which emphasised truly Australian compositions and encouraged a full range and diversity of Australian music;

* a new emphasis in training and funding programmes on distribution - both here and overseas - rather than the production of yet more recordings which would never be heard or made available to the public;

5) The opportunity to bring contemporary Australian music to young people by ensuring its emphasis in the school music syllabus."

Stop Press

* As part of its National Seminar Series '95 AUSMUSIC will present a seminar in various cities conducted by the American entertainment industry veteran **Jeffrey Cheen**, called *Doing Music Business In China & Sth East Asia*. Mr Cheen has offices in Hong Kong and Beijing, and his Asia Vision Entertainment and Interstar Music Co are involved in concert and event productions, talent management and music recording in Hong Kong, China, Taiwan, Singapore, Dubai, India and the Phillipines. He is a consultant to the People's Republic of China Ministry of Culture and has a record distribution deal with China Audio and a video publishing house for his Interstar Records, the first western company to enter a joint venture for producing and distributing pop music in China. The

seminar will look at the South East Asian market and cover in detail the growing Chinese market. Mr Cheen will clarify such issues as different territories, local and foreign music, distribution channels, publishing and copyright, touring, media, studios and currency exchange. The seminars take place in: Brisbane, September 11, 6-9 pm; Sydney, September 12, (two sessions) 2-5 pm and 6-9 pm; Melbourne, September 13, 6-9 pm; Adelaide, September 18, 7-10 pm; and Darwin, September 19, 6-9 pm. The cost is \$35/\$25 concession if registration is received by September 8; or \$50/\$40 concession paid on the day. Enquiries to AUSMUSIC, telephone (03) 9696 2422.

* Jazz will meet light classical music at a concert called *Winds Strings 'n All That Jazz*, at the Joan Sutherland Performing Arts Centre, Penrith, on Saturday, October 28, 1995. Various classical musicians will play the first half; then the **Dave Halls Band** will follow, featuring Dave (piano), Warwick Alder (trumpet & flugelhorn), Steve Elphick (bass), and Simon Barker (drums). Serge Ermoll has said of Dave Halls: "[He's] got talent, man. Real talent. I'm excited for him, because this concert is just the beginning of a long path for Dave." The concert will commence at 7.30 pm. Tickets are \$15 for A Reserve; \$10 for B Reserve; \$7.50 for concession and \$40 for a family. Bookings telephone (047) 218 832. Further enquiries to James Russell, tel (02) 869 0648.

ARIA Award For Best Australian Jazz Release

There were 30 nominations for this award, which *JazzChord* understands covers the period January 1, 1994-June 30, 1995. All members or associate members of the Australian Record Industry Association (ARIA) were entitled to nominate albums or singles released during that period. The nominations were:

Australian Art Orchestra, *Ring The Bell Backwards*
 AustralYSIS, *The Next Room*
 Australian Creole, *Travelling On*
 Albare, *What Goes Around... Comes Around*
 Banana, *Groovive*
 Dale Barlow, *Dale Barlow*
 Allan Browne's New Orleans Rascals, *Out Of Nowhere*
 The Allan Browne Quartet, *Bird Calls*
 Ruby Carter, *To Ruby From Ruby*
 The Catholics, *Simple*
 Joe Chindamo, *A Brief History Of Standard Time*
 Clarion Fracture Zone, *What This Love Can Do*
 Dorian Mode, *Cafe Of Broken Dreams*
 DIG, *Deeper*
 DIG, *The Favourite*
 John Foreman, *Melon*
 Bobby Gebert, *The Sculptor*
 Tim Hopkins, *Pandora's Box*
 Steve Hunter, *Night People*
 Pamela Knowles, *Love Dance*
 Bernie McGann, *McGann*
 Paul McNamara, *Point Of No Return*
 James Morrison, *Live In Parts*
 Janet Seidel & Tom Baker, *Doodl'n'*
 Mark Simmonds Freeboppers, *Fire*
 Scott Tinkler Quartet, *Back Of My Head*
 Paul Williamson's Hammond Combo, *Red Hot Go*
 Sweet Atmosphere, *Acid Trad*
 The Swinging Sidewalks, *Attila Jazz*
 Suzanne Wyllie, *Suzanne Wyllie*

The winner will be announced on the evening of the ARIA Awards on October 2, 1995. *JazzChord* will publish the result in its Oct/Nov, 1995 edition.

Classic ARIAs Postponed Until 1996

Despite some energetic work by the Classic Coalition (referred to in the Jun/Jul, 1995 edition of *JazzChord*, page 8) the Classic ARIAs (ie the series of awards for classical music, jazz, world music and soundtrack that will supplement the current ARIA Awards) have been postponed until 1996.

Also the Classic ARIAs Awards Party which was scheduled for September 28, 1995 at the Regent Hotel Ballroom has been cancelled. At this function it was intended that the 1995 ARIA Awards for classical, jazz, world/folk/traditional, and soundtracks plus the newly-inaugurated Telstra Jazz Achievement Award, would be presented.

The Classic ARIA Awards Party was intended to be a spectacular event, with first-class food and wines, costing \$50 a head. Attendance was to be by invitation only, and entertainers booked for the evening included the pianist Roger Woodward, and the Melbourne trio featuring Paul Grabowsky, Gary Costello and Allan Browne.

ABC Jazz Double Packs

[The following 16 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.]

1/ The Morrison Brothers Big Band, *James Morrison At The Winery*. Personnel: James Morrison (trumpets, trombone, vocal); John Morrison (drums); Roger Frampton (alto, soprano & baritone sax); Willy Qua (tenor sax); Tom Baker (baritone, tenor & alto sax); Bob Johnson (tenor trombone); Peter Brosnan (bass trombone); Steve Brien (guitar); Glenn Henrich (vibes, alto flute); Kevin Hunt (piano); Craig Scott (bass); Peter Cross (trumpet, flugelhorn); Warwick Alder (trumpet). Don Burrows, *Don Burrows At The Winery*. Personnel: Don Burrows (flute, tenor saxophone, clarinet, B flat school flute); George Golla (7 string Maton guitar); Tony Ansell (Helpinstill piano, Korg poly-six synthesizer); James Morrison (trumpet, slide trumpet, trombone, flugelhorn); Craig Scott (acoustic bass); Alan Turnbull (drums). (Cat 4797982).

2/ Galapagos Duck, *Endangered Species*. Personnel: Tom Hare (soprano, alto & tenor saxophones, trumpet, flugelhorn, drums); Greg Foster (trombone, harmonica, didgeridoo, ocarina, vocal); Bob Egger (keyboards); John Conley (electric bass, guitar); Len Barnard (drums, percussion, washboard, vocal); Nicky Crayson (vocals). Galapagos Duck, *Voyage Of The Beagle*. Personnel: Same as for *Endangered Species*, with the addition of Mick Jackman (keyboards, vibraphone, marimba); and Mal Morgan (drums) instead of Len Barnard. (Cat 4797992).

3/ James Morrison & The Morrison Brothers Big Bad Band, *A Night In Tuntisia*. Personnel: James Morrison (lead trumpet, trombone, bass trumpet); John Morrison (drums); Peter Cross (trumpet & flugelhorn); Warwick Alder (trumpet, flugelhorn); Bob Johnson (lead trombone); Peter Trotta (bass trombone); Paul Andrews (alto saxophone); Jason Morphet (tenor saxophone); Tom Baker (baritone saxophone); Glenn Henrich (vibraphone); Kevin Hunt (piano); Steve Brien (guitar); Craig Scott (bass). The George Golla Orchestra, *Lush Life*. Personnel: George Golla (guitars); John Hoffman (flugelhorn); Bob McIvor (trombone); James Morrison, George Brodbeck (trombones); Arthur Hubbard (bass trombone); Len Barnard (drums); Craig Scott (bass); Chris Qua (bass); Tom Sparkes (cor anglais); Byron Barnes (french horn); John Lyle (strings leader). (Cat 4798002).

4/ Judy Bailey, *Notwithstanding*, (ABC 4796602). No personnel listed. Judy Bailey & Friends, *Sundial*, (ABC 4797182). Personnel: Judy Bailey (piano); Craig Scott (bass); Simon Barker (drums); Sandy Evans (tenor saxophone); Erana Clark (vocal); Graeme Lyall (alto saxophone); James Morrison (trombone); Paul Williams (tenor saxophone). (Cat 4798012).

5/ The Don Burrows Quintet with The Adelaide Connection, *Makin' Whoopee*. Personnel: Don Burrows (clarinet, flutes, saxophones); James Morrison (trumpet, trombone, piano); George Golla (guitar); Craig Scott (acoustic bass); Laurie Kennedy (drums), plus The Adelaide Connection, directed by John McKenzie. Soloists: Hilary Bruer, Anita Wardle, Angela Smith, Chris Klæbe, & Jonathan Lee. The Don Burrows Quintet with The Adelaide Connection, *Nice And Easy*. Personnel: Same as for *Makin' Whoopee*. (Cat 4798022).

6/ Ricky May, *The Best Of Ricky May*. Personnel: Ricky May (vocals); Julian Lee (musical director, arranger, piano); Errol Buddle, Clare Ball, Dave Rutledge, Col Loughnan, John Holman, Charlie Munro, Paul Williams, Steve Giordano (saxophones); Bob McIvor, Jack Grimsley, Bob Johnson, James Morrison, Arthur Hubbard (trombones); John Hoffman, Bill Burton, Ken Brentnall, Paul Panichi (trumpets); Ron Philpott, Ike Isaacs, George Golla (guitar); Clive Harrison, Darcy Wright (bass); Mark Bowden, Alan Gilbert, Len Barnard (drums); Kenny Powell (piano accordion). Various Artists, *Don Burrows' Best*. Artists: Ricky May & The Julian Lee Orchestra; Willie Smith; Chick Corea; Judy Bailey; Jimmy Smith; Bob Barnard; Stan Getz & Astrud Gilberto; Art Tatum; Gerry Mulligan; Benny Carter; George Golla; Galapagos Duck; Don Burrows. (Cat 4798032).

7/ Ricky May with The Julian Lee Orchestra, *The Joint Is Jumpin'*. Ricky May with The Julian Lee Orchestra, *A Tribute To The Greats* (Cat 4798042). Personnel for both these CDs: Same as for *The Best Of Ricky May* above.

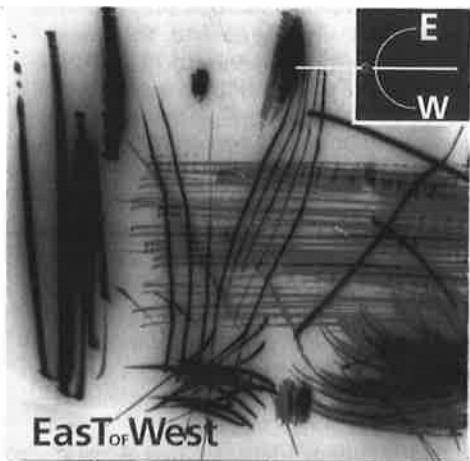
8/ Various Artists, *Jim McLeod's Jazztracks*. Artists: Bryce Rohde/Bruce Cale, Bob Barnard, Andrew Firth, Tom Baker, Keith Hounslow, Errol Buddle, Dale Barlow, Roger Frampton, Serge Ermoll, Ten Part Invention. *Jim McLeod's Jazztracks 2*. Pianists: Kenny Powell, Ted Nettelbeck, Mike Nock, Andy Vance, Roger Frampton. (Cat. 4798052).

Recent Australian Jazz Album Releases

Graeme Bell. *The Best Of The EMI Years*, (EMI 8334172). Personnel: Graeme Bell (piano); Roger Bell (cornet, trumpet, vocals); Geoff Kitchen (clarinet); Ade Monsborough (valve trombone, trumpet, clarinet, alto sax, wood blocks); Lou Silbereisen (bass); Russ Murphy (drums); Pixie Roberts (clarinet, tenor sax); Ian Pearce (trombone); Jack Varney (banjo); Charlie Blott (drums); Deryck Bentley (trombone, maracas); Bud Baker (banjo, guitar); John Sangster (drums, maracas); Neva Raphaello (vocals); Humphrey Lyttelton (trumpet, clarinet); Keith Christie (trombone); Wally Fawkes (clarinet); George Hopkinson (drums); Lal Kuring (banjo); Reg Robinson (bass). Distributed by EMI Music Australia, telephone (02) 908 0777.

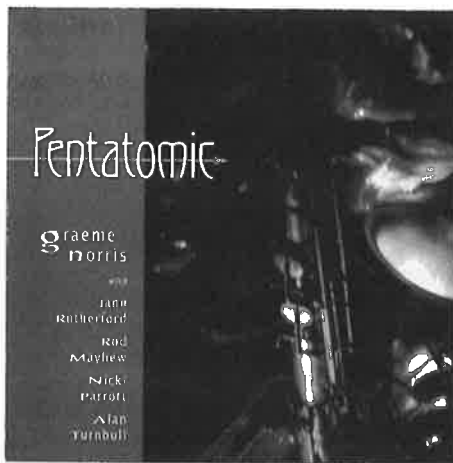
Maggie Dagleish & Smoothmuse, *Hell, Centra Give Me Lots O' Jazz*, (CC119417). Personnel: Maggie Dagleish (vocals); Kenn Jones (tenor sax); Leon Heale (bass); Ben Johnston (piano). Distribution enquiries to Maggie Dagleish tel (03) 9798 7429.

East of West, *East of West*, (NEW 1065.2). Personnel: Gavin Cornish (trumpet); Julien Wilson (tenor saxophone); Conrad Keeble (piano); Csaba Bodnor (bass); Sharkey Ramos (drums); Christian Silva (percussion). Distributed by Newmarket Music, tel (03) 9372 2722.



Feet First, *Walking For Miles*, (Peermusic). Personnel: Blaine Whittaker (alto sax on two tracks); Ralphe Franke (soprano & tenor sax on three tracks); Jason Morphett (soprano & tenor sax on five tracks); Scotty Johnston (drum programming on one track); Phillip Beazley (guitars, keyboards, programming, engineering, production & mixing). Distributed by Crunchy Frog, tel (06) 290 0020.

Graeme Norris, *Pentatonic*, (Rufus Records RF012). Personnel: Graeme Norris (alto saxophone); Jann Rutherford (piano); Rod Mayhew (trumpet & flugelhorn); Nicki Parrott (acoustic bass); Alan Turnbull (drums); Ron Jackson (guitar on one track). Distributed by Polygram, tel (02) 581 1399.



Ian Pearce, with Tom Baker, Bob Barnard, Paul Furniss, Stephen Grant, Paul Martin, *Duets*, (LACD 04). Personnel: Ian Pearce (piano); Tom Baker (cornet, C melody sax, alto sax); Paul Furniss (alto sax, soprano sax); Bob Barnard (cornet); Paul Martin (clarinet, tenor sax); Stephen Grant (cornet). Distributed by Little Arthur Productions, PO Box 262, Nth Hobart Tas 7002.

Sydney-Zenith New Orleans Jazz Band, *Rhythms Of The Delta*, (SJZB95). Personnel: John Edser (trombone, vocals, leader); Wally Temple (reeds, vocals); Dave Ferrler (cornet, vocals); Chris Gildersleeve (banjo, guitar); Nick Polites (clarinet); Ashley Keating (banjo); Haerry Ceulin (drums); John McClure (double bass, sousaphone); Tom Wood (piano). Distribution enquiries to Tom Wood, tel (02) 437 6036.

Jeff Usher, *Jeff Usher's Jazz Unit Volume One*, (GRV CD 5010). Personnel: Jeff Usher (acoustic piano); Hugh Fraser (electric bass); Elvaldo Godol (percussion); Elliott Dagleish (saxophone); Andrew Dennis (drums); Warren Trout (drums); Lach Easton (double bass); Jonathan Dimond (trombone); Andrew McNaughton (flugel & trumpet). Distribution enquiries to Jeff Usher, tel (07) 3844 3752.



Around The Jazz Festivals

The **Wagga Wagga Jazz Festival** (part of the National Festival Of The Voice) takes place on September 16-17, 1995 at Romano's Hotel, Wagga. Featured artists include Graeme Bell, plus 16 bands, including Riverina Jazz Band, Nyn and the Jazzos's, Sapphire Coast Combo, Reedy Creek Jazz Band, Dubbo Jazz Band, Straight Ahead, Sturt Jazz Band, and Maggie's Ragtimers. Enquiries to Festival Co-ordinator Donna Hartwig, telephone (069) 235 428 or Shirley Ansell, tel (069) 252 084.

The **Brisbane Warana Festival** takes place in September, 1995 and includes a jazz/blues/groove event entitled "Suncorp Presents Spring Chilli Jam". This will run over five days from September 20-24, 1995 at four venues in Brisbane's Riverside precinct: The Riverside Centre, Eagle Street Pier, The Bass Note, and the Heritage Hotel. Artists include DIG, Christine Sullivan, The Mighty Reapers, Suzanne Wyllie, Wanderlust, Topsy Chapman, Nairobi Trio, The Backsliders, Geoff Oakes Quartet, John Hoffman Big Band, Hi Standards with Denise Harris & Alan Slater, James Ryan Quartet, Clare Hansson, Sharney Russell, Katrina Alberts Trio, Good Bait, Mood Swing, Nasty Saxophone Quartet, Jeff Usher Quintet, Sean Mullen Trio, Eva Breckon. Enquiries to Libby Lincoln or Jacinta Hotham, telephone (07) 852 2000.

The **Fifth International Barossa Music Festival** takes place in South Australia on September 30-October 15, 1995, with a strong international jazz component. The Daniel Schnyder Jazz Quintet "Nucleus" performs at various wineries on October 7, 8, 9, 11, 13 & 14. The group includes Daniel Schnyder (saxophones & flute); Michael Mossman (trumpet); Kenny Drew Jnr (piano); Michael Formanek (bass) & Victor Lewis (drums). Schmoie & Co, the group led by the Adelaide saxophonist Schmoie Elhay, performs on October 13 at The Orangery, Richmond Grove, with guest appearances by members of the Schnyder Quintet. Also Kenny Drew Jnr, with Mike Formanek and Victor Lewis, performs at the same venue on October 6, as part of the series called "The Plantists". Enquiries to tel (08) 239 1990.

The **Manly International Jazz Festival** takes place in Sydney from September 29-October 2, 1995, with a huge program. International performers include the Daniel Schnyder Jazz Quintet "Nucleus"; the New Orleans vocalist Topsy Chapman; the New Zealand trumpeter George Chisholm; the Finnish quartet Perko-Pyysalo Poppo; the Canadian saxophonist Jim Galloway; the Rodger Fox Big Band (New Zealand); the American ragtime pianist Donna Coleman; The Nairobi Trio; from Japan the Asakusa Grand Prix Band 95; The Lounge Lizards (New Zealand); and the Italian pianist Giorgio Gaslini. As usual there is a huge line-up of Australian artists: Geoff Bull's Olympia Jazz

Around The Jazz Festivals (cont)

Band; New Orleans Rascals (Vic); Creole Bells (Vic); Zenith New Orleans Jazz Band; Bernie McGann Quartet; Bazaruto; Galapagos Duck; Ian Cooper; Graham Jesse Quintet; Barry Sutton Trio; Sydney Conservatorium Big Band; Col Nolan; Tom Baker; Clarion Fracture Zone; Wanderlust; Darren Paul; Julian Lee; Captain Crunch; Dave MacRae Quintet; Ken Crawford; Joy Mulligan Quartet; Hipso Facto; Keith Hounslow's Jazzmakers; The Magus; Jamie Oehlers-Jordan Murray Sextet (WA); Lonesome Boogie; Ruby Carter (Vic); Lee Guinness; Joy Yates; Ian Date; June Newman; Cory Sea (NT); Active Ingredients; Paul Williamson Organ Combo (Vic); Garry Lee Quintet (WA); The Brass Machine; Paul Furniss Trio; Classically Blue; Spiral (ACT); Craig Schneider Trio (ACT); Bob Gebert Trio; Bob Bertles Quintet; The Catholics; Freshie Jazz Band; Paul Rettke Quartet (Vic); Marty Mooney; Sally Gwynne; Anita Thomas Quartet; Hornithology; Don Burrows Quintet; Cafe Society Orchestra; Johnny Nicol; Laurie Bennett All Star Jam Session; Roger Janes; Pat Wade Trio; Bob Henderson Quartet; Black Rose Jazz Band; John Harkins Trio; Andrew Oh Sextet; Abbey Jazz Band; Janet Seidel; Graeme Norris Quintet; and Australian Creole. The gala opening at the Parkroyal Hotel will feature the James Morrison Big Band. Enquiries to John Speight, telephone (02) 905 4070.

FIROZE MISTRY



Sensational Italian pianist Girolamo Gaslini: appearing at the Manly Festival, Melbourne, and the York Festival...

The **13th WA Jazz Fest** takes place at Armadale, WA, from September 29-October 2, 1995. Interstate artists include Vince Jones; Madam Pat & Her Orchestra; the vocalist Carol Ralph; the Society Syncopators; and New Melbourne Jazz Band. Local artists include Armadale Senior High Jazz Band; Dave Way & Creole Jazz Band; Murray Wilkins

& Flamingo Club; Freddie Gregson; Groovin' High; Inner Urge; Helen Matthews & Jazz Divas; Jazz Connection & Denise Dale; June Smith & The Apple Band; Kalamunda Youth Swing Band; Lazy River; Lew Smith Jazz Jokers; Lumen Christie High School Jazz band; Magic Dream; Mandurah Swing Band; Oz Big Band; Perth Ladies College Jazz Band; Perth Jazz Orchestra; Phil Hatton Jazz Band "Concord"; Rob Anderson Jazz; Ron Young Jazz Band; Slapstick Seven; Spur Of The Moment; St Brigids College Band; Storyville Jazz Band; Sweet & Hot; Ursula Frane; WA Youth Jazz Orchestra 1 & 2; Wesley Swing Band; West Coast Orchestra; Xavier College Band; Over The Top; Gumnut Stompers; John Gill; Opus One with Julie Camburn; Jam & Jazz; Lee Clark; and Cosmo with Phil Hatten. Enquiries to Norma Penning, tel (09) 444 4636.

Jazz By The River will take place on Sunday, 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 Tom Baker Jazz Quartet with special guest from Canada Jim Galloway (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. BBQ cooking facilities available; BYO picnic lunch & rug; tea, coffee & light refreshments available. Adults \$10; high school & under \$2; pay at gate. 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 *Jazz-Chord*. 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 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. This event features local bands from Albury and Wagga Wagga, including the Riverina Jazz Band, Sturt Jazz Band, Reedy Creek Jazz Band, Take Five, and others. Enquiries to John Ansell, telephone (069) 252 084 or Ken Morgan telephone (060) 413 131.

Jazz In The Vines, an outdoor picnic style concert, at Tyrrell's Long Flat Paddock, Broke Road, Pokolbin, is scheduled for October 28, 1995, from 11am-6pm.. One day, one stage and lots happening. The program includes Vince Jones, Don Burrows, Steve Taylor-

Brown, Bobby Gebert, The Mighty Reapers, Jason Morphett, Mike Hallam, Don Rader, SweetAtmosphere, George Washingmachine, The Wobbly Boot and others. For accommodation bookings and ticket sales telephone (049) 904 477. For enquiries re coach transport from Sydney/Parramatta, Gosford and Newcastle, telephone 1800 801012. For travel from Sydney on the historic 3801 steam train, telephone (02) 699 2737. Other enquiries to Grant Smith at Sound Addiction, telephone (049) 381 345.

The **Wangaratta Festival of Jazz** takes place on November 3-7, 1995. International artists are the Horace Tapscott Trio (from the US) and the Clusone Trio (from Holland). Local artists include the Australian Art Orchestra; Vince Jones; Mike Nock Trio; Bernie McGann Trio with James Greening; Tom Baker's Swing Street Combo; Janet Seidel; Don Rader's Quintet; Marie Wilson Quintet featuring pianist Kenny Powell; Musiikki-Oy; Artisans Workshop; Spare Parts Octet; Australysis; Australian Creole; Dave MacRae Trio; Sam Keevers Trio; Mark Fitzgibbon's Go; Allan Browne Quartet; Matt Kirsch Trio; Edward York Band; Sweet Atmosphere; Roger Bell with his Pagan Pipers; Ade Monborough & His Late Hour Boys; Allan Browne with his New Orleans Trios, featuring Karl Hird and Stephen Grant, or Chris Tanner & Margie Lou Dyer; Peter Gaudion & His Blues Express; and Jazz On Tap. There is also a big blues program, with groups too numerous to list here. The National Jazz Saxophone Awards will take place once again, with ten finalists performing with the Sydney trio The Engine Room. Visitor information to Ros Hogg, tel (057) 215 711. Ticketing enquiries to Freecall 1800 803 944. Media enquiries to artistic director Adrian Jackson, telephone (03) 9898 6276.

The **1995 Sunraysia Jazz & Wine Festival Mildura** takes place on November 3-6, 1995. Jazz at the wineries, on riverboats, in the clubs & pubs; jazz church service; jazz jam. Artists include Ian Pearce Quartet (Hobart); Madam Pat & Her Orchestra; Peter Hooper Jazz Band (Adelaide); Louisiana Shakers (Melbourne); Climax Jazz Band (Adelaide); Le Jazz Hot (Melbourne); Mister Jazz (Adelaide); The Fat Swaller Jazz Band (Melbourne); Cotton Club Jazz Band (Adelaide); Maryborough Traditional Jazz Ensemble. Information and bookings to Mildura Visitors' Centre, telephone (050) 214 424. For further information, write to River City Jazz Club, PO Box 111, Mildura Vic 3502.

The sixth **Jazz In The Highlands Festival**, Mittagong, NSW, takes place on November 10-12, 1995. Negotiations are under way with leading jazz artists, including Steve Waddell's Creole Bells (Melbourne), the Zenith New Orleans Jazz Band (Sydney), the Janet Seidel Quartet with Tom Baker (Sydney), The Shakytown Strutters (Newcastle), Roger Bell's Hawks Nest Flyers (Hawks Nest & Newcastle), Pete Morand's Jive Bombers, Dick Hughes, Paul Furniss & Graham Spedding. The Barrie Thomas Memorial Prize of \$500.00, sponsored by the Mittagong

Chamber of Commerce, will be presented to the most promising jazz musician under the age of 25 appearing at the festival. Information on this award can be provided by Alf Gabriel, tel (048) 611 274. Accommodation enquiries to tel (048) 712 888. Other 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.

Maryborough Traditional Jazz Festival, November 17-19, 1995; Enquiries to June Mawdsley, telephone (054) 605 328.

Portland Jazz Festival, November 24-26, 1995. The program will include some big names in Australian jazz, plus regional bands and student orchestras. The festival will open with a street jazz party, and a formal cabaret in the Civic Hall. Enquiries to Barrie Hayman, telephone (055) 233 848.

On November 26, 1995 **Jacaranda Jazz** takes place at Houghton Winery, Dale Rd, Middle Swan, WA. The event features Perth jazz artists June & Lew Smith; June Newman and Garry Lee; Denise Dale & Ron Kegie's Jazz Connection; Grady Lovelle; John Gill; and Barry Cox. Enquiries to musical director Garry Lee, tel (09) 272 8705.

The **Australian Jazz Convention** takes place from December 26-31, 1995 at the University of Melbourne. Accommodation in university colleges should now be booked, and must be paid for by October 18, 1995. Accommodation enquiries to Evelyne Perks and Sam Meerkin, telephone (03) 9848 6298. The deadline for band registrations is November 15, 1995. Enquiries re band registrations to Sue Bolton, telephone (03) 9571 9613. The deadline for delegates registration is November 15, 1995 (\$75 up till that date, and \$90 after the 15th). Musicians can register for \$5 (no deadline). Enquiries re delegates and musicians registration to Marg Anderson, telephone (03) 9459 1008, and general enquiries to Secretary Don Anderson on the same number.

PHOTOGRAPHS

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

New Musicians

by Eric Myers

JANE MARCH



Chris Tanner: a ripe clarinet sound that vibrates like an oscillator on some notes...

Along with the extraordinary multi-instrumentalist Stephen Grant, the 17-year-old clarinetist **Chris Tanner** is one of a significant group of young Melbourne musicians, as Gail Brennan has noted in the *Sydney Morning Herald*, "who have gone deeply into the colourist, expressionist devices of traditionalism".

Describing the playing on the title track of the *Out Of Nowhere* CD by Allan Browne's New Orleans Rascals, Gail writes: "Grant develops a cornet solo of discursive invention and steadily mounting power. Tanner almost matches him with sheer sonic variety - a ripe clarinet sound that vibrates like an electric oscillator on some notes, shrills and bends on others".

Chris played saxophone for about three years from the age of 12, then took up the clarinet in 1992. At the Australian Jazz Convention in Geelong, 1993, he played clarinet in the band *Jazz On Tap* and hasn't looked back. He continued to work casually with *Jazz On Tap* when they needed him, and has been with Simon Vancam's band *N'Awlins Jelly Babies* since late 1993.

Chris's career took off in November 1993 when he got a call from Allan Browne. Allan needed a clarinet player for a new Sunday afternoon gig at the Prince of Wales Hotel in Melbourne, and his first preference Karl Hird was not available. Allan booked Chris to play alongside the prodigiously talented cornetist Stephen Grant for a month to see how he went and - well - Chris is still with the New Orleans Rascals, perhaps the most exciting traditional band in the country.

It's unusual to find a jazz musician who is entitled to put the following letters after his name: ATCL, BMus, MMus (Jazz). These letters probably make 26-year-old **Craig Schneider**, born and bred in Canberra, the most academically qualified musician in Australian jazz.

As Michael Foster pointed out in the Feb/Mar, 1995 edition of *JazzChord*, Craig and the saxophonist James Ryan are the first jazz musicians to receive Master's degrees in jazz from the Canberra School of Music, and it's believed that this master's course is the only one available in the country. Craig received his Master's Degree (with Distinction), for Jazz Performance, Arranging and Composition.

Craig Schneider was born in Canberra in 1969. He studied classical piano from the age of eight, and turned to jazz in his late teens. He graduated from the Canberra School of Music in 1992 as the first Bachelor of Music in Jazz, winning the Friend's Prize for the most outstanding graduate. He also studied jazz piano with John Black and the late John Carrick. A fine vocalist too, he studied voice with Gery Scott.

Craig's jazz trio won the John Carrick Memorial Award in 1992. An energetic organiser in Canberra, he leads a 15-piece showband the Kings of Swing, as well as his own trio, a contemporary jazz quintet *Schneide Remark*, and performs with a seven-voice a cappella group the Singing Waiters. He also has his own entertainment agency *Music a la Carte*.

Championed by the influential festival programmer John Speight, Craig has started performing outside Canberra, and was featured at the 1993 and 1994 Manly Jazz Festivals, as well as the 1994 and 1995 Thredbo Jazz Festivals.

Craig's latest project, into which he sank his life savings, is his self-titled CD, which he recorded with Mark Sutton (drums) and Adam Bodkin (bass), and dedicated to his parents Pamela and Russell Schneider.

"After shows people had been asking me if I had any tapes or CDs of my music," said Craig in a recent interview. "At the end of last year I was ready to do it... I've had 1,000 copies pressed and hopefully if it sells well I'll get further copies done."

HEIDE SMITH PHOTOGRAPHY



Canberra's Craig Schneider: academic qualifications and awards...

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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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.

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