

JAZZ CHORD

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Bernie McGann Trio Invited To Chicago Jazz Festival

At a time when many leading Australian jazz artists and groups have to go cap-in-hand to overseas jazz festival directors, seeking invitations to perform, it is gratifying to see that, on their own initiative, officials of the Jazz Institute of Chicago, which programs the Chicago Jazz Festival, have invited the Bernie McGann Trio to perform at the next festival in late August, 1996. Other than Bernie on alto saxophone, the trio includes John Pochée (drums) and Lloyd Swanton (double bass).

The same officials, keen to ensure the trio's participation, have offered to assist the trio to find additional engagements in nearby centres such as Detroit and Seattle.

The Chicago festival, hailed as the "sound of surprise, and the voice of America" is internationally acclaimed by critics and praised by jazz listeners who attend, or hear it on radio. From 1979 through 1994 the performances have been broadcast live on WBEZ. In 1994 the festival was broadcast on over 90 National Public Radio (NPR) affiliates around the USA. Over three hundred thousand people attended the festival in 1995.

The festival has brought world-renowned jazz artists, often in unusual milieus, to more fans than they could reach in many months of nightclub tours. It has featured reincarnations of historic jazz milestones to listeners too young to have heard the original events live. Through its balance of music from traditional to avant-garde, from blues to salsa, it "educates" the audience in the broadest perspective of jazz and its related multicultural roots. It is produced by the Mayor's Office of Special Events, with the support of Chicago business firms and radio stations.

The invitation to the McGann Trio came about through the good offices of Dr Terry Martin, who is the Institute's archivist and a former member (for eight years) of the com-



BRUCE HART

L-R: John Pochée, Bernie McGann, Lloyd Swanton: Chicago festival officials keen to have them in 1996...

mittee which programs the festival. Terry is a prolific collector of American and Australian jazz records, magazines and memorabilia. Australian by birth (born Adelaide) he has been in the US for over 30 years and is Professor of Molecular Genetics & Cell Biology at the University of Chicago. Moreover, he is a fan of Bernie McGann's recorded work, and issued the invitation for the Trio via the office of Jazz Co-ordinator Eric Myers, after being in touch with Jazz Co-ordination Association President Bruce Johnson. An excellent performance fee, by Australian standards, has been offered to the trio for two

performances, but the festival is unable to provide return airfares. Whether the visit goes ahead therefore depends on the Performing Arts Board of the Australia Council, which is considering an application for financial support.

Terry Martin's activities in Chicago include many years of involvement with the music of the Association for the Advancement of Creative Musicians (AACM) and a number of his early recordings of musicians active in the Association have been issued on the Nessa label.

Terry Martin was in Australia recently, visiting his mother in Adelaide. He spent three days in Sydney on the way back to Chicago, where he heard a number of our leading musicians (including Bernie McGann). Eric Myers has asked him to write on Australian jazz, and it's hoped that future editions of *JazzChord* will include his regular writings. Eric has discussed with Terry two initial articles: one in which Terry will discuss several early examples of recorded Australian jazz, saying why he believes they are masterpieces of the jazz diaspora; and one in which he will review the music on several recent Australian CDs in the 'contemporary jazz' field.

Lincoln Center Elevates Status Of Jazz

According to an article by Peter Watrous in the *New York Times* on December 19, 1995 the Lincoln Center has awarded its jazz department equal status with the New York Philharmonic, the Metropolitan Opera, the New York City Ballet and other constituents of the Center. Status as a constituent gives the Jazz at Lincoln Center program artistic and financial freedom and the ability to appoint its own board.

"To those involved in the program, and to the jazz world in general, the symbolic significance is much greater," writes Watrous. "It is the first time that jazz, an American art form, has been fully accepted by one of the nation's premier performing-arts centers, where the bulk of programming is still given over to European arts."

In 1987 the director of Lincoln Center's visitor services, Alina Bloomgarden, started a small, three-concert jazz program, Classical Jazz, to take advantage of the quiet August period. "As her small program grew",

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writes Watrous, "it finally became clear that it was filling seats that were often empty, and that the people who were coming to hear the music were more affluent and younger than Lincoln Center's traditional audiences."

By 1991 the institution was confident enough to create Jazz at Lincoln Center, making it a department with a year-round schedule and with the bill footed in part by the Center. "It's amazing how quickly the program has grown", said Nathan Leventhal, the president of Lincoln Center. "Alina started with three concerts, and now we're up to 150 events a year, with concerts in 60 cities and 15 countries."

"The move comes when general interest in jazz is booming," Watrous goes on. "All the major record labels have continued their jazz programs, jazz-studies programs in academia have begun to show substantial growth and the publication of jazz books and videos is expanding."

Still, the process has not been without controversy. "The jazz department has been steadily bombarded by some critics and musicians who consider its programming, which focuses primarily on mainstream jazz and has largely ignored the avant-garde jazz of the 1960s and 70s, too narrow," writes Watrous. The program's artistic director Wynton Marsalis "has been called a nepotist for his assignment of commissions for himself and to young musicians widely seen as his disciples. There has also been criticism of what is seen as a paucity of white players in the program."

"This sort of success just opens up the field to more work, to do things that haven't been done before", said Marsalis optimistically. "We're going to commission more work, publish literature, publish scores, have concerts by musicians from all over the world. The possibilities are endless."

A Visit To Denmark and Finland

by Peter Jordan*

As a result of the growing musical ties between Australia and Scandinavia in the last few years (largely due to the work of Melbourne promoter Henk van Leeuwen) I visited Denmark as a guest of the Danish Ministry of Culture for two weeks in November, 1995. Also included on my itinerary was a four-day trip to Helsinki organised by the Finnish Music Information Centre (MIC).

I had the opportunity to meet a number of people at the centre of the jazz scene in each country. In Denmark these included Arvid Meyer, Director of the Danish Jazz Centre and founder of the international Jazzpar Prize; Niels-Henning Orsted Pedersen; Pierre Dorge, leader of the New Jungle Orchestra and Palle Mikkelborg.

In Finland I met, among others, composer Jukka Linkola; pianist Iiro Rantala from the

Trio Toykeat; Timo Vahasilta from the Finnish Jazz Federation and Esko Heikkinen, lead trumpeter in the UMO Big Band.

While both countries clearly possess a wealth of talent, the structural limitations of both the Danish and Finnish musical environments mirror, to some extent, our own circumstances. The small populations, relatively few performance opportunities, and inadequate coverage of jazz in the media were commonly cited as major impediments to the further development of the art form.

There are, of course, significant differences between the Australian and Scandinavian situations. Most important, perhaps, (apart from geography) is that in northern Europe the level of government support is considerably greater in dollar terms and more encompassing in nature than it is here. In Denmark, three of the most significant manifestations of this are a subsidised jazz venue (the Copenhagen JazzHouse), a bi-monthly magazine (*Jazz Special*) and the Danish Radio Jazz Orchestra, a large ensemble with a similar structure and resources to a symphony orchestra.

The Finnish jazz scene appeared to be slightly less well organised. While Helsinki boasted three jazz venues none offered contemporary music in a sympathetic environment. The main venue, the Royal Cotton Club, is situated within the upmarket Swedish Theatre complex, but on the two nights I was there it attracted an audience that regarded the bands as a source of background music.

Finland does, however, boast a monthly magazine (*Rhythm Music*) which deals with jazz regularly, though not exclusively, and two large ensembles that receive significant levels of state support.

While the economic and artistic environment in which jazz is produced in Denmark and Finland is, of course, not perfect, I nonetheless believe the experiences of these countries offer valuable lessons to people working to advance the cause of the music in Australia.



L-R: Paul Grabowsky, Gary Costello & Allan Browne: this Melbourne trio has rehearsed every week for 12 years...

Allan Browne: jazz a collective existential offering

No musician is more central to the Melbourne jazz scene than the drummer Allan Browne. He leads the re-formed traditional group the Red Onion Jazz Band; the contemporary quartet Onaje, which performed at the Festival International de Jazz in Montreal in 1990; the bop group Allan Browne Quartet; Allan Browne's New Orleans Rascals; the trio Browne, Stevens & Haywood; and works in groups led by Paul Grabowsky, Barney McAll, and Paul Rettke; and with the singers Shelley Scown and Margie Lou Dyer.

Allan has also served the jazz community with distinction on the Music Committee of the Performing Arts Board. He was there for a year in 1994 (along with Paul Grabowsky, who was chair of the committee) and was drafted back on for the second half of 1995 and the first half of 1996.

Recently, in a publication celebrating the 21st anniversary of the Melbourne venue Mietta's, Allan articulated what is in effect his musical philosophy. "Great jazz to me is always a collective existential offering, a group improvisation on simple or complex themes that is always more than the sum of its parts", said Allan. "Astonishing virtuosity and impressive arrangement will not suffice. It is a continual dialogue and it is essential for the players to be coherent voices with a sound knowledge of their colleagues' language. It is the music of a group."

"So many of my venerable heroes have the luxury of working exclusively for months, years, even decades in the same group. You can almost hear them breathing together. How then, if I am bound by this definition in my own humble aspirations, yet spend a normal week working with three or four different ensembles, can I hope to emulate this coherence?"

"Melbourne is an ideal base, however, to overcome the difficulties. It is a city where one can work regularly in small venues without any murmur of commercial compromise. There is a tradition of workshop."

"Groups are able to develop their identity, coherence and originality in a live situation, while building, hopefully, a coterie of loyal listeners. This unique situation explains why Melbourne has always been the nursery for Australia's most important jazz groups (as opposed to individual 'stars' whose legacy will possibly be more commercial than artistic.)"

As an example, Allan quotes the trio which includes himself, Gary Costello (double bass) and Paul Grabowsky (piano). This group has rehearsed every Wednesday morning for some 12 years, and only misses a rehearsal if one or more of the players has a pressing commitment, or is out of town.

*Peter Jordan writes on jazz for *The Sydney Morning Herald*.

1995: A Year Of Vindication & Sadness

by John Clare*

How much longer can we keep multiplying before catastrophe ensues? Not much, say the pessimists. Indefinitely, say the optimists. There is evidence to support either view. Similarly, there is always evidence to support or discredit the view that these are bad times for jazz. Still it has to be said that there have been no more self-contradictory, unfounded and destructive utterances in Australian jazz criticism than the two Kevin Jones bulls issued in *The Australian* in 1995.¹

Both asserted that jazz was in a desperate state and that, in particular, nobody was listening to contemporary jazz (it actually celebrated this, while complaining in one breath that "real jazz" was dying, and asserting in the next that it was popular). Sales figures of 25 were given for a Clarion Fracture Zone CD. When I and other interested parties - including Clarion's record company - rang him, Jones would neither admit that he made the figure up nor reveal his mysterious and completely unreliable source - a truly bizarre situation. This incredible error actually distracted attention from his methods, which involved citing a contemporary album he thought had sold poorly, and a traditional album he thought had sold well, and presenting this as the universal situation.

Now, 1995 was a completely different year for me. I remember seeing Ten Part Invention playing with galvanic power to very good houses at the Basement and Strawberry Hills, and thinking how this band continues to unite the generations. Don Rader told me that he went to hear the band every time it played. Mark Simmonds' Freeboppers jam-packed the Strawberry Hills. Trumpeter Scott Tinkler, who has moved to Sydney from Melbourne, presented a trio, with bassist Adam Armstrong and drummer Simon Barker, which played from the first tune with remarkable unity and power, to a very good crowd indeed. Guitarist Peter O'Mara, who now lives in Germany, filled Strawberry Hills when he played there with Andrew Gander and Adam Armstrong. Mike Nock had a very good crowd. Clarion likewise. Likewise Bob Bertles, The Catholics, Barney McAll, Bernie McGann, etc etc. Would Kevin Jones have written differently if he had attended these performances?

I have listed many events at Strawberry Hills, but the fact is that this venue has been one of the most successful that Sydney - and perhaps Australia - has ever seen in presenting contemporary jazz to a cross-

1. This refers to Kevin Jones's piece 'All What Jazz?' in *The Australian*, 6/10/95; and his piece in *The State Of The Arts: What's Hot In '96* in *The Australian Magazine*, 6/1/96.

PETER SINCLAIR



The Sydney trumpeter Warwick Alder: now Bob Barnard's equal as a jazz player...

generational audience - which is exactly what the fabled El Rocco did. That the Paddington RSL continues to present the great vintage music of the Gaiety Swing Band, that Tom Baker still pulls them in, that Bob Barnard is now a household name, that the Sydney Jazz Club was able to present Paul Furniss and colleagues playing the more obscure music of Clarence Williams superbly, that traditional and mainstream jazz thrives in Perth (relative to past jazz availability) are equally cause for celebration.

Jazz musicians have commonly gained their main livelihood outside jazz: Don Burrows, Errol Buddle, Bob Bertles et al earned most of their income outside jazz in the golden era of El Rocco. A good period for jazz is when a large part of the spectrum can be heard. This was the case in 1995. The current crisis is actually the shrinking of all musical jobs.

My view of Melbourne jazz was limited to glimpses, such as Paul Grabowsky's superb trio playing in Sydney and Allan Browne's New Orleans Rascals just stomping the place down at the Telecom Sydney Jazz Festival. Apart from Wangaratta of course, where the Sam Keevers Trio deeply impressed me (and Bernie McGann, who became unusually loquacious on the subject), where David Tolley played with great freedom and coherence, and the Art Orchestra and Musiikki-Oy were devastating. It was another sensational Wangaratta Festival. Horace Tapscott's trio and the Clusone Trio proved to be the ideal festival guests, steeped in the traditions but pushing the music to the limits. And communicating, with warmth, humour and passion, to a broad audience. As did Georgio Gaslini at the Manly Jazz Festival. And this is the much-reviled avant-garde.

Tapscott's trio delivered its most powerful performances at a crowded Strawberry Hills in Sydney and Bennetts Lane in Melbourne.

Unfortunately, a certain Mister Jones missed these performances too.

But there were many festivals in Australia in 1995, and many guests, including the great Max Roach, who was everything we had imagined but played only at the Telecom festival in Sydney; and McCoy Tyner, who was likewise everything and more that was expected, but played only in Melbourne and at Montsalvat. Lee Konitz had some heavenly moments, especially in duets with Roger Frampton, and Betty Carter - whom I often don't like much on record - was ravishing in person. Daniel Schnyder's band was superb. Schnyder's tenor playing was very fine, and his trumpeter Michael Mossman is a major talent. Drummer Victor Lewis was, if anything, better than when I saw him with Freddie Hubbard at the Basement in the early 1980s.

Attendances at most festivals were up, and there were more jazz festivals than ever. Incidentally, Melbourne hosted the 50th Australian Jazz Convention. Could it have been such a bad year? Could a year in which we received Max Roach, Betty Carter, Victor Lewis, Lee Konitz, McCoy Tyner, John Scofield, Horace Tapscott and others be so bad?

Against this, we have to weigh the fact that trumpeters Warwick Alder (whom I now hear as Bob Barnard's equal as a jazz player) and the superb American Don Rader cannot find an audience in their own right. In every era, unfortunately, some players are underrated or overlooked.

For me it was a year of vindication and sadness. So many of the musicians I have long championed - from Bob Barnard through Mike Nock and Bernie McGann to Mark Simmonds and Sandy Evans, have been received ecstatically overseas, sometimes before huge audiences, and/or had rave reviews of their records in top international publications. The Catholics and The Necks have now had albums released in North America.

McGann, who just keeps getting better and better and must be taken into consideration when people start looking for our greatest jazz musician, has been invited to take his trio onto the centre stage at the Chicago Jazz Festival. A bold prediction: in the long run, Sandy Evans will give us a body of work that will be esteemed alongside the music of John Sangster, Charles Munro, Graeme Bell, Bryce Rohde and company.

Personal sadness came with the death of Doc Willis - a lovely man and a beautiful trombonist. I last saw him listening to Ten Part Invention. James Greening was playing. I looked across and he nodded emphatically.

*John Clare reviews jazz albums for the *Sydney Morning Herald*, is a columnist with *On The Street*, and wrote the book on Australian jazz *Bodgie Dada & The Cult Of Cool*.

Letters to the Editor

The future of Wangaratta's National Jazz Awards

Sir,

As many of your readers would know, the National Jazz Awards have been held as part of the Wangaratta Festival Of Jazz since 1990, featuring Piano in the first three years, Saxophone in the last three. I am preparing a recommendation to the Festival Board on the future of the Awards, and would like to use this forum to invite any ideas or suggestions.

I feel that the format of the Awards is basically right (although I am open to feedback). Two issues that do concern me are :

(1) *The age criterion.* The Awards are designed to encourage young musicians, give them exposure and experience, and assist their careers. Is a maximum age of 35 appropriate to achieve this goal? Would a younger age limit be more appropriate? Or should the Awards stay with the age limit that has been set over the last six years?

(2) *The instrument format.* The choice of instrument featured will, to some extent, depend on the population of talented young musicians who might be eligible to enter; and also must be able to be featured in such a way as to make the heats and finals an attractive part of the Festival for listeners.

Featuring first piano, then saxophone, for three years each served a purpose in establishing the national profile of the Awards. But in future, should the featured instrument be changed every two years? Or annually?

Is the depth of talent around the country such that there should be a separate competition for trumpet, trombone, guitar, bass, drums, voice (or anything else?) before the Awards return to piano or saxophone? Or should trumpet and trombone be combined in a Brass category?

(This is my first thought for 1996. I know that comparing trumpeters and trombonists is a bit of an 'apples and oranges' situation ; but then again, it could be equally difficult to compare two trumpeters whose styles are markedly different.)

Further down the track, should bass and drums (and piano?) be combined in a competition for Rhythm Sections, rather than featured in their own right?

Finally, should the Festival be doing anything extra to publicise the National Jazz Awards and invite entries? All constructive suggestions will be welcomed. Please write to 26 Perth St, Blackburn Vic 3130.

Adrian Jackson
Artistic Director

Wangaratta Festival of Jazz & Blues

The Jazz Cellar in Perth builds strong local following

Sir,

The article about Bennetts Lane (*JazzChord*, Oct/Nov, 1995) has prompted me to write regarding our own venture in Perth, which is

now nearing its first birthday.

My interest is in traditional jazz, which in the past has relied largely on pub gigs with the landlord paying the band, the audience being given free admission and the landlord recovering his outlay through bar sales.

In WA the opportunities for bands to play regular weekly gigs are gradually diminishing. The introduction of .08, then .05, then booze buses, has knocked pubs and licensed clubs for six. At present there are five pubs which have jazz on a regular basis. Three of them will be demolished this year, leaving only the Railway and Hyde Park Hotels as regular jazz venues.

The Corner House Jazz Band plays every week at the Railway Hotel. The crowds are reasonable but the return to the owner is reduced because people are not drinking as much. I have always had the view that if the landlord is making a good profit the gig is fairly safe. When he looks worried, watch out.

I looked around over a year ago for a second weekly gig, both to give the band more work and as a backstop. I had no luck with pubs and considered hiring a venue to run a regular gig. The problem with this is that most halls are completely lacking in atmosphere, are acoustically atrocious, are not cheap to hire, and have that unique public lavatorial style of architecture favoured by the designers of public buildings.

An opportunity presented itself some 18 months ago. My wife Ann and I own a commercial building just north of the city. Our tenant of several years moved out and, in order to re-let the building, we decided to split it up into three units. The rear unit was a problem because the concrete floor had sunk and would have to be dug up, compacted and re-laid. I decided that this was an ideal opportunity to build a cellar, under the existing building, and that is what we have done. The ground floor is now let to commercial tenants and the cellar we now run as a jazz club.

Called The Jazz Cellar, it is entered at ground level through an old-style wooden phone box. The back wall of the phone box has been made into a door which opens into a small lobby, then down a flight of stairs to the cellar. The entry is decorated with old musical scores from the 20s, the cellar walls are covered with old enamel advertising signs, it has a small bar, a stage with piano and PA system, small tables made from old sewing machine bases with solid timber tops, Victorian chairs bought at antique auctions and benches all round the walls; it has seating for about 80 people. Old-style hurricane lamps converted to electricity provide very dim lighting. The acoustics are perfect.

Admission is by door charge which pays the band but, as the venue is unlicensed, you can bring your own drinks and food. Tea and coffee are provided free. Corner House Jazz Band plays every Friday and crowds have been gradually building up over the year.

In promoting The Jazz Cellar we have tried to look to a broad local audience. Instead of just advertising in jazz club newsletters and jazz radio programmes, we have marketed locally, through a number of small signs on shop walls and fences within a three or four kilometre radius of the venue. This has worked well and at least half of our patrons are people who are new to the jazz scene and we are building a strong local following.

Although we do not plan to open more than once a week we have had some private functions in the cellar and would consider any proposals for its further use. Musicians and jazz enthusiasts visiting Perth are welcome to come along and can ring me for information on tel (09) 385 8111. The fax number is (09) 385 7178. The address of the venue is The Jazz Cellar, Cnr Buxton St and Scarborough Beach Rd, Mount Hawthorn WA 6016.

Roy Burton
City Beach WA

Jacaranda Jazz Festival in WA makes a healthy profit

Sir,

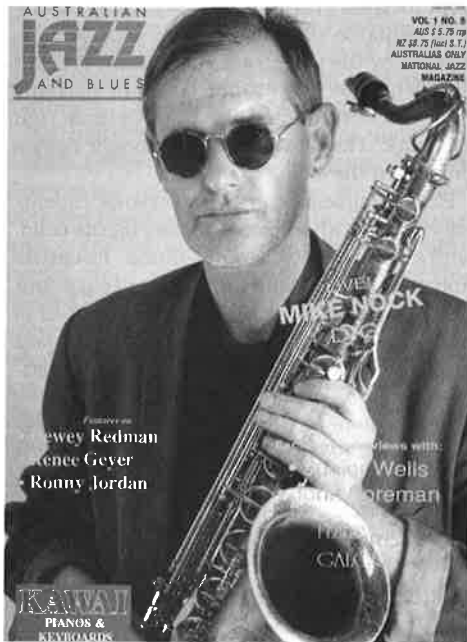
On November 26, 1995 the Jacaranda Jazz Festival took place at the picturesque Houghton Winery in the Swan Valley some 40 minutes from the centre of Perth. For the first time, the event was assisted in its organisation by Jazz Vibes Productions-WA. The six-hour festival incorporated two stages and 23 WA artists, including June & Lew Smith's Apple Band with Jordan Murray, June Newman with the Garry Lee Sextet featuring James Sandon, Denise Dale and Ron Kegie's Jazz Connection, Grady Lovelle, Matthew Lees Quintet, and John Gill.

The organisers expected an audience of between 600 to 800. The event was a runaway success, attracting over 2,300 patrons with a box office income of about \$25,000 plus wine and food sales. I relate this to *JazzChord* readers to demonstrate that, with careful planning and a program of contrasting jazz styles, a jazz festival involving WA artists can make a very healthy profit. Readers may be interested to note that the Armadale Jazz Festival, situated near Perth and held at the beginning of October, 1995 was reported in the *West Australian* newspaper as losing \$93,000.

Garry Lee
Artistic Director
Jazz Vibes Productions-WA
Mt Lawley WA

DEADLINE FOR JAZZCHORD

The deadline for the Mar/Apr, 1996 edition of *JazzChord* is Tuesday, March 5, 1996. Contributions and letters to the editor are welcome. Anyone wishing to send material to *JazzChord*, including letters, should 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).



A copy of Australian Jazz and Blues with Mark Simmonds on the cover: a magazine with a number of deficiencies...

No notice given to subscribers of demise of Australasian Jazz & Blues

Sir,

I was very disappointed to read of the demise of the magazine *Australasian Jazz & Blues* (see *JazzChord*, Oct/Nov, 1995). I have been a subscriber since its inception.

This journal contained frequent insights into the artists who provide the entertainment enjoyed by many Australians. There were a number of deficiencies, however, with each publication, that would lead to loss of support by advertisers and subscribers.

* Subscribers' copy would arrive late.

* Advertisements for festivals, club dates and tours were, in the main, out-of-date.

* CD reviews referred to material that had been on the market for many months.

When issue No 3 of Vol 2 arrived, I found therein a notice informing me that my subscription was due, and inviting me to send \$25.50. Having paid in full two annual subscriptions (ie 12 issues in all), I phoned and queried this notice. I was told the subscription records would be checked. I heard no more.

If one were not a subscriber to *JazzChord*, one would probably not know of the closing of *Australasian Jazz & Blues*, with two paid issues outstanding. Surely a notice to subscribers would have been the honourable action!

Dick Hughes
Jazz & Blues Broadcaster
Ryde NSW

[Editor's note: *JazzChord* was in error in the last edition in noting that *Australasian Jazz & Blues* had produced eight editions. In fact, the magazine produced ten editions during its lifetime.]

The JazzTimes Convention, November 1995

by Jane March*

The 1995 JazzTimes Convention was held in the Loews New York Hotel on Lexington and 52nd Street, Manhattan.

My main aim was to expand contacts for the Bernie McGann Trio and Mike Nock solo tour in 1996. I had been informed by a number of sources that the Convention was a crucial event where festival bookings were concerned. The Convention is billed as an event for people in the business of jazz. Registered attendance soared to over 900. I say 'registered' since there are many people of all descriptions who either hang around the lobby or inveigle their way into the Convention. Many festival directors, record company executives, workshop panellists, journalists etc neither register nor stay in the hotel so networking is a crucial part of any promoter's tools.

Arranging meetings with key people before leaving home is essential especially if you have never met them and don't know what faces to look for. Only registered people have their name tags and they often tuck them in their pockets to avoid opportunists, of whom there are plenty. On registration you are issued with a list of particulars of all who have pre-registered. This is handy to check for your particular targets.

The Convention workshop programme covered a large range of jazz industry topics; naturally some were very specific to US conditions. These included :- "Jazz in Cyberspace" (jazz on the net); "Not Another !?#\$\$@!! Marathon" (jazz station fundraising); "Making a Good Record Great" (conceptualisation process); "Jazz Takes Roots" (the institutionalisation of jazz); "Syndicate It" (making a radio station national); "Word on the Street" (media profiles); "Beyond the T-Shirt" (festival revenue streams); "Bar Talk" (industry lawyers giving advice); "The Buck (or 15%) Stops Here" (finding & keeping a good manager); "Grading the Acid Jazz Test" (discussion on the place of acid jazz and hip-hop); "Banging our heads on the Glass Ceiling" (women in jazz business).

After having attended many Australian conventions, principally in education and computing, I was amazed at the low tech organisation of the workshops. They were led by a chairperson and a panel of four people who each made a short statement about themselves and their activities in the particular field addressed. The topic was then thrown open to the floor for contributions and questions to members of the panel. There was not a single piece of electronic equipment employed in any of the sessions that I attended. Not one projector. Nothing for playing music. Not even a humble blackboard. Certainly no-one prepared handouts for distribution but this was a deliberate policy of Ira Sabin's team to

prevent people going away and 'sharing' their notes with people who did not attend. I was particularly interested in the sessions dealing with development of sites on the internet, the transcribed notes of which would fill many pages. These, though informative, would be no different to similar sessions in Australia.

Whether the workshops were about concepts, management problems or whatever it was clear that the problems the jazz community face are the same worldwide. There were no 'Eureka' experiences. As time raced by I had to abandon workshop attendance in order to talk to all my targets.

The situation was exacerbated by the hotel's inability to cope with the increase in attendance. When many sessions were being held simultaneously on the Penthouse level the lift lobby became jammed with people trying to go up. Poor souls who were simply staying at the hotel were caught in the mayhem. It was a major production to slip back to your room to pick up extra material.

My conclusion is that this convention is a major networking opportunity for anyone involved with the promotion or presentation of jazz. The experience is not necessarily one that you can evaluate nor transfer to others and like most things in life is only as good as your preparation. Have your promotional material ready in a simple form. Don't overload it or it will just be left behind in hotel rooms. Most contacts did not want to have to carry CDs home. Credit your target with some intelligence. You and they both know that a fat CV does not tell you as much as a single sheet and a recording. I was targeted by a US jazz pianist who gave me a splendid presentation of many pages, beautifully bound, which actually said nothing.

One bonus of the Convention is the fact that workshops do not continue in the evenings. There are showcase performances in the hotel but these are principally mainstream groups. The Knitting Factory, in its new Leonard St premises, had a special convention series with three groups each night in the main space. These were free to all registered at the JazzTimes Convention. Queensland Jazz Coordinator Lynette Irwin and I were able to hear some outstanding music including Bobby Previte's Weather Clear, Track Fast, Charles Gayle, Thomas Chapin, Marilyn Crispell, Tom Harrell and a real surprise - a quintet called Myth-Science, including Tim Otto, which played Sun Ra music with great effect.

*Jane March attended the JazzTimes Convention with financial support from the Jazz Co-ordination Association of NSW and the Sydney Improvised Music Association.

A Visit To A Culturally Wealthy Country

by Niranjan Jhaveri*

Australia is a country with a population of just around that of my home town Bombay, India. It lists 800 jazz groups while there are perhaps 15 in Bombay. A further probe reveals that total government funding on culture in Australia is \$145 per head or \$2,540 million (1992-93 figures) in all. Music's slice was \$25 million with a fair portion of it going to jazz.

According to a new study published by the World Bank, Australia was declared the world's wealthiest country per citizen, ahead of Canada, Luxembourg, Switzerland and Japan. The most important criterion in working out the order of merit was not the per capita income but a combination of economic, social and ecological aspects. Congratulations!

To be wealthy is fine, but to improve the country's quality of life, by spending that wealth on culture, as is being done in Australia, is most admirable. One has to only look at the jazz situation in a country to judge the true wealth of its population - World Bank revelations merely reconfirm the situation.

Thanks to an invitation from National Jazz Co-ordinator Eric Myers I spent a few days in Sydney and Melbourne, and was fortunate to experience a cross-section of live Australian jazz at the Wangaratta Festival of Jazz & Blues last November, my second visit since May 1981. It was the 34th jazz festival I attended in the 24th country over the last two decades.

The level of artistry of young saxophonists was revealed by the ten finalists of the contest at Wangaratta. Overall they were second to none anywhere on earth. It gave the impression that Australia loved the sax more than other instruments (stimulated by Don Burrows?) and while that may be true I also heard some wonderful pianists and bass players at and outside Wangaratta.

Kelly Santin's playing had some very innovative traits. She made use of rarely heard microtones or quarter tones, more obvious on her *Nearness Of You* than on Ornette Coleman's *Blues*. Jackie McLean often plays such "wrong" but pleasing notes. Kelly confirmed that hers were played purposefully too. This unique trait could help her go far in a world where it is increasingly difficult to have an original sound. Graeme Norris played an emotive ballad. 22-year-old West Australian Jamie Oehlers rendered a very pretty *Moonlight In Vermont*, and also a tough, daring, very up tempo (none faster in the entire festival) *Blue In Boogie*, hard swinging all the way. Mark Spencer started with a very lyrical piece exhibiting a fine tone on his tenor sax, however, applause from the audience remained lukewarm for all his three tunes in the absence of well constructed endings. Elliott Dagleish, heard also with the Artisan's Workshop and the Australian Art Or-



The Melbourne saxophonist Malcolm Sedergreen: a great future awaits this young stalwart...

chestra was excellent, and won the competition.

My personal award goes without question to the dazzling Melbourne alto and tenorman Malcolm Sedergreen. His horn hits the bottom notes a-la Joshua Redman; it hisses and honks, and he uses circular breathing effectively. He did one very funky tune on the alto without the piano. His treatment of a laidback ballad on tenor revealed a lovely tone, total technical control and projected the Billy Strayhorn tune's emotions beautifully and tastefully without being mushy, ending in a delectable coda. His original, *Nock Nock* (a tribute to Mike), was a jumpy up tempo show-stopping masterpiece which by itself made my visit to Wangaratta worthwhile. Flawless technique, fluent runs. Like Clark Terry, he seemed to thoroughly enjoy himself while playing with his body swinging and moving on stage like Sonny Rollins'. A great future awaits this young stalwart, nationally and internationally; from now it is just a question of promotion worthy of his talents.

Roger Frampton and The Engine Room trio consistently provided inspiration to all the contestants; they poured their hearts fully into every tune, without exceptions. Frampton particularly excelled in Jamie Oehlers' *Boogie*.

Mike Nock sparkled on his *Homage For Miles* and especially on *Groove* backed by drummer Hamish Stuart who could not help but hit the packing crates since Nock forbade the use of the regular tom-toms. Nock's trio had the world-class bassist Lloyd Swanton who was heard in other groups including the Dave MacRae Trio whose *Tin Tin Deo* had some magical moments. Swanton provided stimulation to each group. He is one of the brightest stars in the Southern Hemisphere. Tim Hopkins's group *Funkenstein* was another highlight at the festival, as was trad clarinetist Chris Tanner, whom I heard at Brown Brothers' winery.

While jazz is often classified along with classical as a "serious" music (as against pop, rock etc.) humour in jazz is a refreshing and valuable ingredient. This was demonstrated by the Dutch group Clusone Trio (an excellent choice by Adrian Jackson), perhaps a bit too enthusiastically by drummer Han Bennink. The world's best no longer comes only from the USA.

Ernst Reijseger thrilled everyone repeatedly with his absolute virtuosity on the cello, with an amazing variety of sounds - he can do just about everything with it except eat it (but one cannot bet on that either!). Their tour of Australia will inspire many Australian jazz musicians to make their music less "serious".

The existence of the Australian Art Orchestra proves beyond doubt that the world's wealthiest country is channeling its wealth wisely. Such "art" ensembles around the world can be counted on the fingers of one hand. The Orchestra is doing some wonderful things under the leadership of the brilliant pianist-composer Paul Grabowsky. I would have enjoyed their performance more if the sound amplification had been more adequate, and if most of the artists had been more visible and not hidden behind various objects on stage.

On my way back to Sydney I stopped over in Canberra for the day, where I met officials of the Australia-India Council. I recommended that the tour of India by the Australian Art Orchestra, Mike Nock group and Synergy in October/November, 1996 be converted into an All-Australian JazzYatra Festival across the major cities of India. I was delighted that this was readily accepted by the authorities. Along with these three ensembles the festival will be able to feature smaller groups from within the AAO such as Clarion Fracture Zone, Mark Simmonds' Freeboppers, the Paul Grabowsky Trio, Scott Tinkler Quartet, and Artisans Workshop.

While in Melbourne I was fortunate to be offered the opportunity to conduct a workshop on "New Vocal Techniques for Jazz & Modern Music" for around 40 singers and musicians at Bennetts Lane jazz club. It was a lively two hours which revealed the keen interest existing in Australia to seek out innovations that may result in a brighter future for the music we all love.

I take this opportunity to thank all those responsible for bringing me to Australia for a most memorable fortnight. I believe that the future looks extremely bright for Australian jazz. Australian movies, thanks to talent backed by generous funding and proficient promotion, have made an impact internationally - Australia is no longer in a forgotten corner on this globe. Australian jazz has matured and reached a stage where given similar impetus the music will be increasingly admired and acclaimed in all parts of the world.

* Niranjan Jhaveri's visit to Australia was funded by the Australia-India Council, the Australia Council, and the Jazz Co-ordination Association of NSW.

OBITUARY

Doc Willis 1926-1995

Francis John (Doc) Willis was born in Melbourne on May 23, 1926, and died in Sydney on December 8, 1995, aged 69.

Not many musicians appear at their own benefit concerts - for obviously painful and distressing reasons. Doc Willis, who was one of the nation's most gregarious and popular musicians and an exceptionally gifted trombonist, went one better. Within two months of his 67th birthday and a quintuple bypass operation, he played on stage at his own benefit concert. "I think I should help myself, too," he told us deadpan, "us" being the Port Jackson Jazz Band, which Doc Willis first joined in 1955.

One of Doc Willis's greatest ambitions was to play with the band at the 50th Australian Jazz Convention, held during the last week of December, 1995 at Melbourne University. Doc was on the committee of the first Australian Jazz Convention, which was held in Melbourne in 1946.

It was in Melbourne that he got his start in jazz, graduating from the Bluebird Harmonica Band in 1934 to study cornet, then switching to trombone in 1943. He studied trombone with Frank Coughlan, Australia's earliest great jazz musician, and became involved in the Melbourne jazz revival, which centred on the Graeme Bell band. Doc organised jazz nights at the St Silas Hall in his home suburb of South Melbourne and formed a band, Doc's Syncopators, which played at the first jazz convention. He also played with Bell and other leading Melbourne bands, such as those of Frank Johnson and Tony Newstead. In 1949, Doc Willis joined the band of Len Barnard, a magnificent drummer who had a young brother who played sensational cornet and trumpet - Bob Barnard.

In 1955, the Barnard band came to Sydney and broke up after a disastrous country tour. Most of them returned to Melbourne, but Doc Willis stayed on in Sydney, where he worked with the Merv Acheson jump group and the Port Jackson Jazz Band, which had been formed by another trombonist, the late Jack Parkes, in 1944.

It was a notable year for the propagation of Sydney jazz, because in February 1955 pub drinking hours were extended to 10pm and there were consequently more working opportunities for jazz musicians.

Doc Willis was one of the first to realise the potential and, with the late Mick Fowler, the itinerant seaman and drummer who was to become a legendary hero of the Greens, operated first from the Commercial Travelers' Hotel in George Street, then crossed the road to play at the Port Jackson Hotel (which had no connection with the Port Jackson Jazz Band).

**Dick Hughes is a Sydney journalist who, like Doc Willis, joined the Port Jackson Jazz Band 40 years ago. This is an edited version of the obituary that appeared in The Australian on December 29, 1995.*

COURTESY BILL HAESLER



Doc Willis, circa 1972, playing at the Albury Hotel in Sydney. Behind him is the trumpeter Mick Martin.

But Doc, who had the gypsy in his soul and such command of the trombone as to enable him to work with small jazz groups, big bands and pit bands, joined the Eastern Command Band. He later moved to Brisbane, where he took over leadership of the Varsity Five, a long-established Brisbane band that was chosen to play at the reception for the jazz-loving ruler of Thailand, King Bhumibol, when he visited Australia in 1962. Not many Australian jazz musicians have played for royalty.

Returning to Sydney, Doc Willis formed another band - the Duke's Men (he was a devotee of the music of Duke Ellington) - leading them first at the Albury Hotel in Oxford Street, Darlinghurst, and later at the Thurles Hotel, Chippendale. In between times, he continued to work with the Port Jackson Jazz Band and such groups as Mister Crow and Mike Hallam's Hot Six. He played his last note with the Duke's Men on December 3, 1995 at Thurles Hotel.

Doc Willis had a profound knowledge of the history of jazz. When the Port Jackson Jazz Band opened for Woody Herman at the Sydney Opera House in August, 1985, Herman said that Doc Willis seemed to know as much about the activities of his different bands

over half a century as he did. He occasionally sang - and better than most.

One of his most popular songs with the Port Jackson Jazz Band was *Mississippi Mud*. It begins: "When the sun goes down and the tide goes out..." The sun set for the last time for Doc Willis on December 7. He went out with the tide on the morning of December 8 after a massive heart attack.

Frank Willis is survived by his wife Patti, whom he married in 1973, and Glenn and Tracey, two children of a former marriage.

Dick Hughes*

OBITUARY

Ike Isaacs 1919-1996

Ike Isaacs was born into a musical family on December 1, 1919 in Rangoon, Burma.

A self-taught musician, he started on piano at an early age and was influenced by his brother Maurice, who played classical violin. He discovered a natural affinity with chord sequences when he decided to play the guitar which his uncle had in the house. He and his three brothers heard swing musicians such as Benny Goodman when they listened to American jazz broadcasts on shortwave radio. He earned a Bachelor of Science degree and intended to become a petroleum technologist. When the Second World War broke out and the Japanese occupied Burma, he went to Calcutta, India and worked in a munitions factory.

During the war he jammed with musicians from the British Army. Through a friend in bomber command he was offered a job in Britain, where he arrived in 1946. In the 1950s he led his own quartet for the BBC's weekly Guitar Club, where he was able to work with many distinguished musicians, amongst them the young John McLaughlin.

For the 30 years after World War II Ike Isaacs was one of the leading studio musicians in England. He worked with the Ted Heath band for 12 years, and was a founder member of the BBC Showband, led by Cyril Stapleton. He played on dozens of film scores, and worked with singers such as Frank Sinatra. He also recorded under his own name, two of his best-known recordings being *The Music of Michel Legrand* (which

PETER SINCLAIR



Guitarist Ike Isaacs: a much-loved member of the Sydney jazz community...

sold over 200,000 copies) and an album *Fourteen Great TV Themes*, which was played by a choir of six and 12-string guitars. In Australia in 1992 he issued the CD *Intimate Interpretations*, produced by his nephew, the well-known Sydney classical/jazz musician and composer Mark Isaacs. This CD included music on which Ike had worked all his life, and he regarded it as his personal statement. He never retired, and was planning further recordings.

Described as "a master technician" in the book *Jazz: The Essential Companion*, by Carr, Fairweather & Priestley, Ike Isaacs was the dominant guitarist in English jazz up till the mid-1970s. The director of the Australian Institute of Music, Dr Peter Calvo, says that he knows of no major jazz guitarist to emerge in England after the war who did not come under Ike's influence in one way or another.

Guitar students the world over came to know Ike Isaacs through his column *Guitar Forum*, which he wrote in the magazine *Crescendo International*. It commenced in the 1950s and ran for over 20 years. He also wrote guitar education books such as *Guitar Moods*, which was published in England in the early 1970s and became part of the curriculum at London's Royal Academy of Music. Ike also wrote the book *Guitar Explorations*, based on his *Crescendo* articles, which was later re-published under the name *Jazz Guitar School*. The name *Guitar Explorations* was transferred to his guitar education video, which became a best-seller worldwide.

Ike Isaacs is probably best-known for his work with the violinist Stephane Grappelli. In 1975 he had a call from Diz Disley, who is credited with reintroducing Grappelli to the British music scene, and this led to Ike joining Grappelli for two-and-a-half years, from 1976-79. The group played in Europe and the USA, but it was on a tour of Australia where Ike caught up with an old friend, the classical guitarist Peter Calvo, who ran what was then the Sydney School of Guitar. Calvo offered him the job of setting up the school's jazz department, and Ike and his wife Moira arrived in Sydney in 1981.

Throughout the 1980s and early 1990s Ike Isaacs was a much-loved member of the Sydney jazz community, and an inspiration to Sydney guitarists, both emerging and established. He performed occasionally, including several tours with the British guitarist Martin Taylor, and continued to teach at the Sydney School of Guitar (which became the Australian Institute of Music in 1987) until 1992. A gentle and humble man, he was frequently described by his friends as simply "a great human being". He was unfailingly supportive of young guitarists making their way in a difficult profession. He believed in personal contact and had "open house" in the Sydney suburb of Carlton, where guitarists were always welcome to drop in to play and talk.

After a courageous battle with cancer Ike Isaacs died on January 11, 1996 in Sydney. He is survived by his wife Moira, and brothers Saul, Maurice and Benny.

Eric Myers

The Sydney Conservatorium's External Advisory Council

A Report by Bruce Johnson

In 1993 a Committee of Review of the Sydney Conservatorium of Music began meeting as part of a process that culminated in a report which is invaluable reading for those interested in the history of Australia's oldest Jazz Studies programme. In the wake of the review, two new administrative positions were created. Sharman Pretty, formerly General Manager of Youth Music Australia, was appointed Principal and, three months later, Wolfram Christ was appointed Artistic Director. One of Professor Pretty's first initiatives was the formation of an External Advisory Council, the purpose of which was to enlarge the areas of contact between the Conservatorium and the professional and general community.

The membership includes representatives from such organisations as the Music Council of Australia, the ABC, The Australian Opera, the SSO, and areas of management and agency representation. As a member of the Council appointed to represent jazz interests, I attended the inaugural meeting on November 17, 1995. The meeting was structured around statements from each of the members, regarding what they considered to be the general perceptions of the Conservatorium from the point of view of the interests each of us represented, and some preliminary suggestions as to staff development initiatives that could lead to a closer relationship between the Conservatorium and the professional world.

This was an interesting exercise, since none of us had had any warning of the format, and it therefore gave some insight into how much thought various sectors had given to the problem over the years. Some representatives produced rather knee-jerk, platitudinous statements which suggested that the safety net of generous patronage had allowed them to continue their activities in a way that required little reflection on the situation of Australian culture in the 90s - some assumptions regarding culture and the arts would not have been out of place in the late nine-

teenth century.

On the other hand, the forum was extremely useful for bringing such disparate views together, reminding everyone of the range of opinions, both conservative and revisionist, that now exercise influence. It seemed clear that some people in attendance were being confronted by previously unimaginable ideas, perhaps the most important of which revolved around the idea that there is some inherent tension between elitist conceptions of music - centred on the virtuoso soloist - and the democratic objective of trying to make the philosophies and practices of the Conservatorium more relevant to the community. There is no representation on the Council from those sectors that supply the overwhelming majority of Australian music-making, but perhaps it is not too naive to hope that the Council itself might come to agree that its own purposes might best be served by expanding the conception of what 'music' means.

Among many members there was interest displayed in the relationship of music to the larger culture, and the ways in which education could usefully take that relationship into account. One of the problems which faces music administration and education is that among all the art forms, institutionalised music studies have been the slowest to register and benefit from the impact of cultural studies.

It was therefore encouraging to see some interest shown in these larger questions, including through such practical proposals as conducting research into the careers of Conservatorium students subsequent to graduation. There is no question that, until such issues are addressed, the objectives of the Council cannot be attained, and Prof Pretty is to be applauded for introducing an initiative which proposes for itself a massive shift in the Conservatorium ethos. Her concluding outline of a programme of continuing consultation with the Council, collectively and in sub-groups, encourages the belief that she has a powerful commitment to this renovation.

Short Takes

* In August 1995, **Peter J F Newton** was appointed to head the Australian Jazz Scene section of 'it': *The Australian Record Collectors Magazine*. His first feature article 'Graeme Bell at 81' appeared in issue #15 (September-November). In #16 he has two articles: 'John Sangster - The Last Doo Wop' and also an introductory piece entitled 'Renaissance & Recreation', which deals with new directions in jazz in Australia. He welcomes any relevant information from around Australia, and can be contacted on telephone (02) 810 1133, or write to 2 Carrieville St, Balmain NSW 2041.

* **A Jazz Musicians Benevolent Fund** is being established in Sydney, along the lines of the Victorian Jazz Musicians Benefit Fund Inc. The *Australian Jazz Directory* describes the latter as a "non-profit organisation, established to provide relief, assistance or benefit to jazz musicians who are incapacitated, ill or experiencing hardship". A fund-raising concert entitled "A Giant Jazz Jam" was held on November 20, 1995 at the Bowlers Club of NSW, Sydney "to welcome Geoff Holden back to health, and Carol Ralph and Geoff back home". Profits from the concert were to be used to establish the Fund. Enquiries to Kate Dunbar, tel (02) 690 1718.

News From The National Jazz Co-ordinator

Eric Myers writes: The 1996 Jazz Yatra festival, held in several cities in India, has been postponed from March to later in the year, probably November. This is bad news for the Sydney group Wanderlust, which was selected by the Indian authorities to do the tour and was then invited by the Dept of Foreign Affairs to go on to Lahore, Pakistan for the final of the cricket World Cup. The Indians were prepared to proceed with a March, 1996 visit by Wanderlust, offering the group two performances in Bombay, and one each in Goa and Delhi, in lieu of Jazz Yatra, but Musica Viva informs me that the Australia-India Council, which provides performance fees for such tours, would not be able to support such a visit. So, Musica Viva has asked the Council to support Wanderlust's participation in the postponed Jazz Yatra. Meanwhile, there may be an additional all-Australian Jazz Yatra in India in October/November, 1996, featuring the Australian Art Orchestra, the Mike Nock Quartet, and Synergy (including Dale Barlow). This will primarily be funded by the EPVAT program of the Dept of Foreign Affairs, and will be part of the New Horizons project to which Niranjan Jhaveri refers in his article (see page 6).

*The second edition of the *Australian Jazz Directory* will be published, I hope, in May, 1996 exactly two years after the first edition. The first edition was, I believe, an unqualified success, which sold out its 750 print-run by the end of 1995. For those who really need a copy of the 1994 edition, we now have available a bound photocopy which sells for the same price as the printed one. But if you can wait for five months or so, the second edition will be available. The cover of the first edition featured leading jazz musicians who happened to be residents of NSW. We did not have available photographs of interstate musicians. So, this time, I am calling for good black-and-white photographs of leading musicians from other states of Australia which the designer can consider for the cover. Please put the name of the photographer on the back, and send them to: National Jazz Co-ordinator, Pier 5, Hickson Road, Millers Point NSW 2000.

*Peter Brendlé recently spent some weeks in Australia, taking a break from the Oz Connection Bureau, and was in Sydney for a few days in January. In order to try and avoid misunderstandings about Peter's role in Europe - there apparently is still confusion about what he can and can't do for touring groups - I've agreed to play a more central role from now on in the process that groups have to go through to tour. Soon we'll have a brochure available which will simplify and articulate the guidelines under which Peter is working; and, in general, musicians or groups wishing to take advantage of Peter's services will be asked to liaise with my office,

so that Peter is not burdened with the administrative nightmare of answering scores of enquiries from groups which have little realistic prospect of touring. It is important to understand that Peter, as a recipient of Australia Council funds, must give priority to groups which are touring with Australia Council support; and to those which have a high quality, contemporary Australian repertoire. Other essential information about the Oz Connection Bureau was published in the Feb/Mar, 1995 edition of *JazzChord* (available on request); and those interested in this matter are advised to watch *JazzChord*, as Peter stresses that he wishes to feed information to the Australian jazz world through this newsletter. Some bandleaders who don't subscribe to *JazzChord* have complained that they are unaware of the services that Peter offers; the way to rectify this is obvious. Even if people receive *JazzChord*, it is important that they read what's in it. A number of bandleaders who receive *JazzChord* rang me after the deadline for the 1996 JazzYatra assessment, and said they didn't know about it. *JazzChord* is here for the benefit of jazz musicians, and to provide information that they need. So, if you receive *JazzChord*, spread the word and encourage your musician friends and colleagues to become aware of it.

*A meeting took place on January 25, 1996 with Hugh McGowan, newly appointed Network Programmer at ABC Television. I accompanied Peter Brendlé, who wanted to ensure that the ABC knew about the availability of archival film of Australian jazz artists who have appeared at the Montreux Jazz Festival over the last 20 years. By the way, Montreux has told Peter that in 1996 it will give over one of its main stages to a cavalcade of Australian jazz artists, if certain conditions can be met. Our meeting with Hugh McGowan ranged over a number of issues, other than Montreux, including the marginalisation of jazz at the ABC, on both radio and television, over some years. Hugh is on record saying that he wishes ABC-TV to recover the ground it has lost as the country's leading cultural channel. In an interview he gave with *The Australian*, published on December 15, 1995, he said "I was introduced to some great artists and programs on the arts that were very adventurous. I remember my first introduction to Miles Davis, for example, was on ABC-TV." How refreshing it is that his vision of the arts includes jazz. This should not be remarkable, but in a world where some arts editors and music producers deliberately exclude jazz from the arts, on the basis of their own ignorance - not to mention Leo Schofield whose somewhat bigoted attitude towards jazz is now a matter of public record - it is immensely encouraging to report that Hugh McGowan is a broadly cultured man, a very good listener, and our best hope for many years of achieving fair and proper coverage of jazz on ABC Television.

Eric Myers

News From The WA Jazz Co-ordinator

Rachel Robins writes: The recent free concert *Take the A Train to the Big Jazz Experience* produced by the Jazz Co-ordination Association of WA in conjunction with the City of Perth, which took place on October 29 from 2-6pm in the Perth Cultural Centre, proved to be a tremendous success. As described in *JazzChord*, Aug/ Sep, 1995 the event featured Perth's three leading jazz big bands Jazz West, Hothouse and the Perth Jazz Orchestra.

Formed in 1988 to perform the Bicentennial Commission *Reflections of Western Australia*, the 18-piece band Jazz West performed first. Comprising some of Perth's leading professional jazz musicians including Jordan Murray, Michael Pignéguy, Graeme Lyall, David McGregor, Andy Vance, Murray Wilkins and Sue Kingham on vocals, Jazz West has developed a programme of original compositions by West Australian and Australian composers and arrangers which feature on their recently released CD *Take the Light*. Jazz West has performed on Jim McLeod's *Jazztrack*, live on national radio *Jarrah Jazz* and in 1994 was funded by *Playing Australia* to tour east and performed at the Manly Jazz Festival.

Next was Hothouse. Formed in 1986 by Mike and Sue Kingham, Hothouse is Perth's only jazz-funk-fusion band and comprises 14 of Perth's leading jazz players. Its unique lineup features a five-part horn section, four-part rhythm section, percussionist, and two lead and two backing vocalists. Hothouse plays a repertoire which includes tunes by Brandon Fields, the Brecker Brothers, Dave Weckl, Yellowjackets and New York Voices as well as originals by Mike and Sue Kingham.

The Perth Jazz Orchestra (PJO) took the concert out, featuring the vocalists Helen



Graham Wood, of the group Hothouse, performing at *Take the A Train to the Big Jazz Experience*...

Matthews and Grady Lovelle. Founded in 1992 by Artistic Director Gary France the Perth Jazz Orchestra was formed as a regular performing outlet for WA's professional jazz musicians. The band performs regularly (A Train being one of 70 performances for 1995 by the orchestra). As well as numerous special events over the past three years some of the highlights have been supporting headliners such as James Morrison and Blossom Dearie and hosting showcases for short term artists-in-residence John Hoffman, Ellen Rowe, Mickey Tucker and Dave Weckl. The PJO instituted a national Jazz Composition/Arranging Competition and has performed in Perth's major jazz festivals including the prestigious Festival of Perth. The PJO released its CD at the Wardle Room, Perth Concert Hall on December 19, 1995.

Marketing for the event was extensive and, along with the distribution of 50,000 flyers through Westrail, I secured much free advertising and editorial features on the event. This, coupled with a specifically targeted marketing campaign through the jazz society newsletters as well as paid advertising in the *West Australian* newspaper, achieved the desired result. According to our sponsors, the City of Perth and Healthway, attendance at the event reached in excess of 1,500 with an overall total, including those in transit, of 3,000.

We were blessed with an unusually hot day for October and it was very pleasing to see the genuine pleasure derived from the concert evident on the faces of those in attendance.

The Jazz Co-ordination Association (WA) concert for 1996 hosted by the City of Perth will take place in the Victoria Gardens on April 27. The concert, in the form of a ceremony, now forms part of a major festival for the City of Perth to celebrate the handing over of the East Perth redevelopment to the city. The event reflects the area's Aboriginal links.

The program will include the premiere of a work commissioned by the City of Perth and composed by Lee Buddle. Lee is composing a work of 45 minutes duration which will feature the contemporary sounds of the Perth Jazz Orchestra and highlight the six female vocalists of the Jazz Divas.

The proposed jazz concert, initiated by the JCA (WA) for the Mandurah Arts Festival, previously unsuccessful in achieving funding from Festivals Australia, has attracted sponsorship from the Gordon Reid Foundation of the Lotteries Commission. Featuring the Jazz Divas and Hothouse the concert will take place on March 3, 1996.

The final concert as part of the JCA Summer Series entitled Jazz At The Lake has been funded by Healthway and the Gordon Reid Foundation. Featuring the Helen Matthews Quintet and Hothouse the concert will take place at Lake Leschenaultia, Mundaring on March 9, 1996.

The JCA (WA) invited members of the Association to attend a short seminar with guest speaker Barry Strickland, Performing Arts Officer, Department for the Arts at the Musi-

cians Union on November 29, 1995. Topics included overseas touring, current issues and general matters of interest.

The Department for the Arts has awarded the Association a Marketing Initiatives grant for Jazzline in 1996 (\$3,500). The success of the marketing campaign was underlined in October, 1995 with Jazzline receiving an all-time record high of 364 calls for the month.

The Perth jazz community congratulates Jamie Oehlers on his recent success in achieving second place in the National Jazz Saxophone Awards as part of the Wangaratta Festival of Jazz & Blues, November 4-5, 1995.

Rachel Robins

News From the SA Jazz Co-ordinator

Margaret Suiker writes: The Jazz Co-ordinator concert series was once again extremely successful in 1995. For the first time, the series was funded by both Foundation South Australia, and the Department for the Arts and Cultural Development. This freed up funds to allow the Jazz Co-ordination Scheme to receive four days salary per week (in lieu of three). We thank Foundation SA for their generosity in this regard.

In 1996, the scheme is once again funded for three days per week: two days from the Australia Council and one day from the Department for the Arts.

I would also like to publicly thank the proprietors of the Governor Hindmarsh Hotel, for the dedicated support they give to our concerts and to live music in general throughout the state. In fact, the hotel was the winner of both the industry and public venue categories at the SAMIA (South Australian Music Industry Awards) held on November 21, 1995.

At that award night, Maurie LeDoeuff was the recipient of the award for 'The most outstanding contribution to jazz'. Maurie has a history of 50 years service to jazz education, and performance, highlighted by the activities of his big band during World War II and his dedicated education of jazz students to this day. The award was presented by Schmoie Elhay.

In our concert series, the Jazz Originals concert on November 5, 1995 was not disappointing in its presentation of highly original and creative pieces. A feature this year was the huge variety of styles. Darcy Wright, in his role as bandleader, did a splendid job organising rehearsal of the material. Winners for the competition were: 1st *Give Me The Drum* (David McEvoy); 2nd *Canary Yellow Fellow* (Ted Nettelbeck); and 3rd *First Waltz* (Mark Ferguson).

For our last concert of 1995, held on December 3, the University of Adelaide Big Band 1 (directed by Hal Hall) was joined by the Marryatville High School Special Interest Music Centre Jazz Ensemble (directed by Rob Chenowith). This concert was of special

interest, presenting two of the country's top big bands.

The University of Adelaide Big Band 1 has become increasingly renowned, not only in Adelaide, but throughout Australia, having played at several festivals, such as Manly and Montsalvat.

The Marryatville High School Special Interest Music Centre Jazz Ensemble has won first prize in the 1995 Stage Band Awards, held in Mt. Gambier under the patronage of James Morrison. Marryatville competed against the cream of Australia's young jazz musicians from 13 other schools around the country, and they are a credit to themselves, their school, and their director.

The concert was billed as High School Meets University In Big Band Jazz, and attracted enormous interest from many sectors of the jazz community.

Our Jazz Workshop, held for Year 11-12 students on October 22, 1995, the format of which was described in the Aug/Sep, 1995 *JazzChord*, was a great success with many students gaining confidence and skills. Through our experience in running several of these workshops, I feel we have been able to refine the event, so that everything ran smoothly on October 22. The students benefited greatly from Bruce Hancock's talk on entry requirements to jazz courses.

In addition to my weekend concerts, I have presented mid-week concerts at the Earl of Leicester Hotel, Leicester Street, Parkside.

Our last such concert was held on October 4, 1995, featuring Craig Lembke from Newcastle on saxophone, supported by three Adelaide musicians to make up the quartet: David McEvoy (keyboards), Tim Bowen (bass), and Jamie Jones (drums).

Our last concert for the year, at the Earl, featured the Ted Nettelbeck Trio with Laurie Kennedy (drums) and Sandy Klose (bass), returning briefly from Sydney for this once only appearance on December 20, 1995. The trio featured tunes from their recently released CD *Reflections in a Birdbath*. The CD was launched on December 17 at the Jazz Action Christmas Party.

Congratulations to the pianist Kym Purling who received funding from Asialink, a foundation based in Carlton, to take up a residency in Vietnam for 3-6 months. He will perform, do workshops and travel. Kym is an Australian-Vietnamese war refugee adopted by Australian parents. He was raised and educated in Australia, and is a graduate of the Elder Conservatorium of Jazz Studies. He has not visited Vietnam since being adopted.

Well done Don Brow for production of a new free street magazine, *Adelaide Jazz News*, to which the jazz co-ordination scheme has been contributing. Let's hope it goes from strength to strength!

Margaret Suiker

[Note: The new fax line for the SA Jazz Co-ordinator is (08) 303 4349.]

New Musicians

by John Clare



Alison O'Carroll: self-effacing about her abilities as an improvising soloist...

The editor of *JazzChord* has asked me to talk about two emerging musicians. The selection - Jason Cooney and Alison O'Carroll - was his, but I had no hesitation in going along with it.

The violinist and composer **Alison O'Carroll** did the NSW Conservatorium's jazz course, after completing classical studies. For some time she has been leading a band called Alison's Wonderland, which has made a very pleasing CD of the same name, for Newmarket in Melbourne. The ABC's *Nightly Planet* (now *The Planet*) went quite overboard for it - understandably enough, as it sits right in their intersection of new jazz and worldwide folk musics.

Alison is self-effacing about her abilities as an improvising soloist, but Mike Nock has expressed a contrary view. There is no doubt at all about her composing gift. Writing for pianist Alister Spence, altoist Andrew Robson, bassist Adam Armstrong and percussionist Fabian Hevia, she has used multicultural influences - including Gaelic cadences - to infectious and sometimes haunting effect. And her band sounds nothing at all like Wanderlust, The Catholics, or other bands in this general area.

Alison names the guitarist Bill Frisell as a major influence. "I don't feel comfortable playing bebop, and I've learned to avoid those jam sessions where the beboppers predominate. I think they are often more about ego than music. You have to play by their rules, and that's that. Still, if they think bebop is the only way to play, that's really their business, not mine.

"But Bill Frisell has shown that you can draw really interesting things from the jazz tradition without trying to be a swing player. You can use touches of country and western music. You can do anything, really. I also think that Sandy Evans is a genius. There's no rubbish about her. She's a natural, hon-

est spirit. There's a lot of energy there, but it's powerful because it's focussed.

"Lloyd Swanton is a brilliant musician who seems to have the money side down. He's very balanced, which is rare. I've got a month at the Woollahra Hotel in February for Alison's Wonderland, and I'm writing tunes for a second album. Apart from that I'm doing Leagues club gigs, bush gigs, boot scootin', a pop gig - I'm playing with Single Gun Theory at The Big Day Out.

"In May I'm going to Berkeley for a 12-week summer siesta, to further my jazz knowledge."

To my ears, **Jason Cooney** is the most distinctive and accomplished tenor saxophonist who has emerged in recent years. Perhaps I have not heard quite enough of Melbourne's Anton Delecca and other very interesting interstates, but Jason has impressed me enormously with a full, warm but light sound - and buoyant swing to match - and a wonderfully free, melodic, but harmonically informed approach to improvisation.

He has been heard in company with Lisa Parrott and Cameron Undy, with Bob Coassin's Superband, and with the Java Quartet, which has made a nice CD called *Slumber For Nordic Wonder*, on which Jason opens with a powerful statement in long, mournful, flattened notes, then jumps up on the beat and rides with exhilarating ease and definition.

"Graham Lyall was my teacher for a long time," he says. "He told me to listen to Ravel



Jason Cooney: a wonderfully free, melodic, but harmonically informed approach to improvisation...

and Debussy, and I've gone back and I'm listening to Vivaldi and Bach - lots of Bach. Cameron and Lisa started me on a deep study of Ornette Coleman, and they have been a big inspiration for me. Mike Nock was also an inspiration at the Con.

"The scene seems to be on three levels. There's the modern guys who aren't interested in anything outside their area, then there's the traditional players, and then there are these players who walk anywhere, and do anything - but with strength. Sandy Evans hasn't been a direct influence because I haven't hung out with her, but she is an inspiration to everyone. It's that sound. It's so expressive. She's awesome, but the sound is what first reaches you. And of course, bebop players like Blaine Whittaker are such fantastic musicians, that that's inspiring in itself.

"Jackie Orszaczky taught me what it was to be a professional musician. He writes, he plays, and it's incredible. I'm listening a lot to Steve Coleman, Wayne Shorter, Dewey Redman and Lester Young. I'm aware of that lightness you mentioned. I think it can be strong without being too heavy or inarticulate - Dewey and Lester! My teacher Richard Percival has completely turned me around.

"At the moment I have a job at Sydney High. I'm in charge of instrumental music. This year I'm going to make a record, but I'm not sure whether it's going to be ensemble horns with Gai Bryant or electric stuff with Sean Wayland."

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New Members of the Jazz Co-ordination Association of NSW

The committee of the Association warmly welcomes the following new members who have joined the Association since the publication of the Oct/Nov, 1995 edition of *JazzChord*: Lilian Anderson (NSW), David Bates (Vic), Martin Elepans (Vic), John Charles (NSW), James Coleman (NSW), Cal Duffy (Vic), David Fletcher (Vic), Kenneth Harrison (NSW), Mark Hearn (NSW), Marie Hunter (WA), R E Keevers (Qld), Sam Keevers (Vic), Cynthia Kirk (Qld), Robert Laphorne (Qld), Barry Layton (NSW), Richard Maegraith (NSW), David McEvoy (SA), R Moran (Qld), Ken Schroder (Vic), R L Scott Harris (NSW), Darryl Shute (NSW), Stanley Valacos (NSW), Elise Walsh (NSW), Ian Wilson (NSW).

Jazz Improvisation: The Proven Way To Learn

by Greg Quigley*

All cats must 'shed", wrote Ed Enright in the March, 1994 edition of *Down Beat*. "Woodshedding is one of the oldest and most respected rites of passage for the jazz musician. With the proverbial shed door closed, it's just you and your axe; no one else can hear you. And you do whatever it takes to get it together; playing lines over and over again, getting scales and arpeggios under your fingers, exploring your instrument inside and out in search of your own sound and style.

"For budding jazz musicians, woodshedding entails such daily routines as playing from the *Charlie Parker Omnibook*, jamming along with Jamey Aebersold records, and practising syncopated rhythm patterns".

Phil Woods, Michael Brecker, Ron Carter, John Hoffman, Col Loughnan, and Bob Johnson are among the many jazz musicians who use the *Jamey Aebersold Play-a-Long* albums - a method which saves years of hard labour. They all agree that the best way to learn music is to play with musicians. So why not practise with the best rhythm section in the world? Thanks to the advent of CDs, practising music is now easier with almost 600 jazz tunes to practise and play-along with. Jamey Aebersold has produced 69 volumes in the *Play-a-Long* series, the most widely used improvisation method on the market.

The play-a-longs do not work in numerical order, however. The series revolves around Volume 24, a double CD which gives all 12 Major and Dorian Minor scales. The order is around the circle of 4ths.

To be able to get any facility on an instrument, one must learn all 12 major scales and arpeggios. With Volume 24 the possibilities of scale and chord learning become endless. For beginners it acts as a harmonic metronome. Students learn to play in time as well as giving them the opportunity to hear whether they are in tune.

Each track has 4 bar repeated chord changes - I-II/V. Once confidence is gained in each scale, fun can be commenced by altering rhythms over the scale - playing 1,2,3,4,5, 5,4,3,2,1 lower tetrachord then 5,6,7,8,9, 9,8,7,6,5 upper tetrachords play arpeggio 1,3,5,7,9 and down. Then mix scales and chords to improvise.

The basic idea of this CD set is practise, jam or improvise for extended periods of time in any Major or Minor key. The Minor keys are Dorian, Minors (lowered 3rd and 7th). Melodic, harmonic and pure minor may be substituted for the Dorian after you become proficient with the basic Dorian sound.

* Greg Quigley runs *Jazzworx!*, which specialises in jazz education resources and supplies the *Jamey Aebersold Play-a-long* CD series. *Jazzworx!* also directs Australia's Summer Jazz Clinics, based on Jamey Aebersold's famous Summer Jazz Clinics, now in their 36th year in the USA.

For more advanced players it is an ideal way to learn the modes and how to improvise over them. Simply by taking any scale and starting on each degree of the scale gives the opportunity to hear how the modes would sound. Also, the use of chromaticism allows players to develop more interesting solos and confidence of coming out of a chromatic run in the right place.

The use of the Pentatonic scale is also another good use of Volume 24. This CD is a confidence builder for musicians of all ages and levels. Because the tracks remain in the one key for an extended period, it allows the building of technique for the beginner, intermediate or advanced musician. It can also be used for sight reading development.

A supplementary book entitled *Technical Studies For All Instruments At All Levels* has been written to help develop sight reading as well as technical skills.

Volume 24 should then be followed by Volume 1 which has most of Jamey Aebersold's 30 years of teaching experiences on it. The tracks have chord changes which are closely related to beginning improvisation. Phrases are four and eight bars in length. All of the required scales are written in the book and have been transposed. The emphasis in this CD is actual solving and how to play better solos.

Charlie Parker practised in all 12 keys. Becoming proficient in all keys is a necessary step in the evolution of the total musician. There are no hard keys, just unfamiliar ones.

The next CD to go to would be Volume 42 *The Blues in all 12 Keys*. This volume allows students to develop an excellent understanding of the blues. Jazz musicians have always enjoyed playing the blues. The challenge of being able to play blues fluently in all keys is one this play-a-long strives to make a reality.

The blues is a musical form that jazz musicians have always embraced because it gives them the opportunity to express emotion and everyday feelings and intellectual concepts that are often learned by studying another player's style. Many beginners use the blues as a springboard to other forms of jazz. The blues sound has traditionally been the element that has attracted our attention when listening to jazz. That sound, the blues scale, has seeped into every style of jazz including free form. It may be even more popular in rock.

The next play-a-long to work on would be Volume 21 which covers Major, Minor, Dom 7ths, Lydian Sus4, Half Diminished, Melodic, Harmonic minors in all keys. Again this CD uses the circle of fourths to develop technique.

Followed by this would be Volume 3 which covers II/V7/I progressions and Volume 11 covering Turnarounds Cycles and II/V7's.

Volume 24 would be the best to start learning songs. It has 11 essential jazz standards, including *Summertime*, *Water-*

Experience Australia 1995

As reported in previous editions of *JazzChord*, seven Australian groups recently completed 84 European performances, most of them part of the project Experience Jazz Australia 95, co-ordinated by Peter Brendlé and his PAB-funded Oz Connection Bureau. *JazzChord* ran reports on the tours by The Catholics, the Hot Gossip Jazz Band, Lewis & Young with Finsterer, the Society Syncopators, and the Bob Barnard/Andrew Firth Quintet in those editions. Now, the final two reports:

1. Peter O'Mara Quartet

Other than Peter on guitar, the group included Miroslav Bukovsky (trumpet, flugelhorn), Henning Sieverts (bass), and Andrew Gander (drums). It completed the following itinerary: June 23 & 24, Dusseldorf; June 25, Dusseldorf (with Adrian Mears); June 30, Munich; July 7, Wiesen, Austria; July 9, Idstein; July 15, the North Sea Festival, The Hague; and July 16, Bonn.

"The tour was co-ordinated by Peter Brendlé, who did a great job," says Peter. "Many thanks to him, and I think his office will be very important for Australian jazz projects in future... It's very important to have a competent agent doing your business for you, because a lot of venues and festivals won't deal with musicians directly. We had a lot of fun on the tour, drove a lot - 4,000 km - and had pretty good audiences."

2. Adrian Mears Quintet

This group included the Australian expatriate Adrian (trombone, didgeridoo, electronic effects); the Italian Robert DiGioia (piano, keyboards); from England Patric Scales (electric bass); from Germany Falk Willis (drums); and from Kamerun/Africa Biboul Darouiche (percussion, kalimba & vocals). Adrian Mears has been leading this group since November, 1994 and describes its music as "influenced by traditional African, Australian Aboriginal music, hard-bop, funk and free improvisation."

The tour took in June 25, Dusseldorf Jazz Rally; July 9, Idstein; July 12, Munich; July 15, North Sea Jazz Festival, The Hague; July 16, Bonn.

"The tour was really quite successful," says Adrian. "Not that much to show for it in terms of critics and financial satisfaction but, as for recognition and concert appreciation, it was a great tour."

melon Man, *Song For My Father*, *Maiden Voyage*, *Cantaloupe Island*, *Doxy*, and others.

All CDs have books with them which include excellent tips and advice on how to improve your playing.

Wangaratta Festival of Jazz & Blues

A Report by Eric Myers*

Many people remarked that this sixth Wangaratta festival, held over November 3-6, 1995 was the best ever, and I would find it hard to disagree. There was a massive program of artists, and I don't have space here to comment on all the magnificent music that was played. But, what struck me most was the infectious sense of fun that spread through the festival performances.

This spirit in the air had much to do with the extraordinary Clusone Three, the group from Holland which was the hit of the festival. They showed that the avant-garde can be not only confronting and disturbing; but also hugely entertaining. This was not merely because of the slapstick comedy of the drummer Han Bennink, and the group's penchant for the theatre of the absurd. They showed they were willing to reproduce lovely old tunes (that some would consider corny), historic jazz styles (with a twist), R & B, or whatever popped into their minds. Each performance was different. On one occasion, when Michael Moore played alto saxophone, the trio, which also included the cellist Ernst Reijseger, provided an incisive commentary on the *oeuvre* of the classic Dave Brubeck quartet. On another the trio sounded like a swing trio, with Benny Goodman-style clarinet. Of course they took the music way out from there but - unusual for free improvisers - they were willing to locate their playing for long periods in music with conventional melody, rhythm and harmony.

The Clusone Three therefore showed me how to listen to the avant-garde a little differently. Alongside the Clusone Three many of the Australian free improvisers, mostly devoid of humour and self-parody, and with a smaller vocabulary, seemed to take themselves very seriously, strenuously rejecting aspects of the jazz tradition which were so welcome in the music of the Clusones.

The inspired pairing of the cornetist/pianist Stephen Grant with Han Bennink was disappointing, chiefly because of the conservatism of Grant. Bennink appeared to be open to anything, while Grant seemed unwilling or unable to settle into any groove. At one point Bennink, desperate to move the music into an area that might suit Grant, set up a marvellous march feel. In response, Grant - a superior player of New Orleans music - chose not to take up the challenge. He moved quickly on to something else, either trying to stay one step ahead of Bennink, or concerned to throw out ideas to Bennink. "Make him work, Steve", I heard someone say. But Bennink was willing to get into a rhythmic groove - any sort of rhythmic groove.

At one point Stephen Grant, having put down the cornet, played some lovely piano, moving effortlessly through some changes, with just a hint of stride, and the two musicians came together for a short time. But the music was off again before it could settle



Ade Monsborough on tenor at Wangaratta: the traditionalists still playing beautifully...

down. It appeared that Stephen Grant had decided that the traditional language of jazz, which he speaks with such authority in other contexts, was too passé for this dialogue with Bennink.

Wanting my guest from India Niranjan Jhaveri to be aware of the richness of Australian traditional jazz, I took him to the Pinsent Hotel to hear Roger Bell's Pagan Pipers. The venue was packed, and it was a delight to hear so many of our legendary traditionalists playing so beautifully: Roger himself, Ade Monsborough, Graham Coyle, Neville Stribbling and others. Then it was off to the Vines, where George Washingmachine's Sweet Atmosphere was playing the sort of swing music that, with the addition of Tom Baker and Janet Seidel, made the Friday Gala Ball at the Town Hall such a success.

At about 1 am at the Vines, a jam session had started, with a line of young musicians queued up to play with the house rhythm section. As I left, I passed a strong team of Sydney musicians arriving: the saxophonists Gai Bryant and Roger Manins, bassist Ashley Turner, pianist Sean Wayland, and trombonist Rod Herbert. So, it promised to be a swinging night, and only the early 9.30 am start of the saxophone competition the next morning prevented me from kicking on.

The National Jazz Saxophone Awards were again a fascinating aspect of the festival. Such was the standard of the ten finalists that this was not simply a contest; it was a series of splendid performances, as energising and fascinating as any others at the festival. The first prize (\$3,500 and a recording session for Jim McLeod's *Jazztrack*) was taken by altoist Elliott Dalglish (Qld) who, in three years, has inched his way to the top. He was a controversial non-finalist in 1993, runner-up in 1994, and now wins in 1995. The tenorist Jamie Oehlers (WA) took second prize of \$1,500, and altoist Blaine Whittaker (NSW) third prize of \$1,000. The judges were

Bernie McGann and Mark Simmonds, with panel chair Tony Gould ready to exercise a casting vote if necessary.

One of the highlights of the festival was the contribution of The Engine Room - Roger Frampton (piano), Steve Elphick (bass) and John Pochée (drums) - in backing the Awards finalists. They gave their all for each contestant and, in his closing speech, Tony Gould said that, of the rhythm sections that had participated in the awards over six years, none had been more outstanding than The Engine Room.

Horace Tapscott, from Los Angeles, was intensely interesting. He gave three concerts: solo piano; with his own trio; and with an orchestra he assembled from available Australian players: Tony Gorman, Sandy Evans, Mark Simmonds & Ian Chaplin (saxophones); Gary Costello (bass); Philip Rex (tuba); Scott Tinkler (trumpet); Ben Gillespie (trombone); and Richard Runnels (French horn). One got a very good feel for the creative black music that apparently exists in the underground scene in Los Angeles, which is said to be ignored by the general media, and also by the jazz press. The music was played with extraordinary energy, and some passionate solos were played by the Australian musicians, particularly Mark Simmonds, who was underexposed at the festival.

The Australian Art Orchestra performed well, with general agreement that in a program of outstanding Australian compositions, the hit of their set was nonetheless Duke Ellington's *A Tone Parallel To Harlem* which had been transcribed for the orchestra by Sam Keewers.

The Wangaratta festival seems to have covered very successfully a number of the niche markets that make up the jazz and improvised music scene. While some criticise artistic director Adrian Jackson for not opening the festival out to other related genres, such as funk and world music, one has to respect what he says in the preface to the 1995 program: "Some have described Wangaratta as a festival for jazz purists, an observation that I take as the highest compliment. For too long, cultural snobs and narrow-minded conservatives have been allowed to dictate what jazz can be, and what it can be good for. I make no apology for saying that jazz is an art form that ought to be treated as seriously as any other, or for giving exposure to some artists whose music is daring and experimental. This is vital to ensure that the art form is not allowed to stagnate."

Ticket sales were up by about 10%, and I'm told that the festival made a profit. So, the festival is progressing towards viability. I believe that the Wangaratta festival is on course. David Jobin of the Montreal International Jazz Festival once told me that his festival did not make a profit until its seventh year. Montreal is now one of the most successful festivals in North America. Wangaratta appears to have planted the same firm roots.

* Eric Myers flew to Wangaratta courtesy of Hazelton Airlines.

A Basic Strategy for National Touring

by National Jazz Co-ordinator Eric Myers

Traditionally, there has been much angst amongst interstate musicians wishing to perform in Sydney - particularly in Perth and Melbourne, two centres producing excellent musicians many of whom would be well worth presenting in leading Sydney venues. Now a similar air of frustration is apparent amongst leading Sydney musicians wishing to take their music to other capital cities and regional centres.

There are many difficulties involved in setting up a tour. And it has to be remembered that jazz is an industry where there are few managers, other than those who are personally committed to certain big names. Therefore the musicians themselves have to do the promotional and administrative work, for which they are mostly ill-equipped. I've come to believe that touring involves a seemingly intractable set of problems, unless a jazz artist or group has demonstrated drawing-power. So, I hope the following assists musicians who are wanting to tour, and wish to grapple with the problems involved. I'd suggest the following strategy:

1/ On the basis of the commitments you already have, decide exactly when you wish to tour, so that you can see clearly what performance opportunities are available for you to target. Start off with, say, a particular two-week period. It is important that the tour is at least six months into the future. Don't fall into the trap of trying to plan a tour too close to the present, particularly if you're seeking financial assistance from the Government.

2/ Consult the *Australian Jazz Directory* and see what festivals are available during that period. Festivals are usually programming more than one band, so you have a fighting chance of being included. Approach the festival directors, by sending first-class promotional material, and CD if possible. Then follow up the material with a phone call and ask the festival director to book your band. If you can lock in two or three festivals, then you have the nucleus of a tour, and can build other engagements around those performances.

3/ Once the festivals are locked in, then look for jazz societies, performing arts centres in regional areas, or jazz venues which have a history of presenting touring artists. The *Australian Jazz Directory* can also be very helpful here in enabling you to see the spread of potential engagements available. Approach the people who make the decisions and try to build up your itinerary.

4/ Then look at other possibilities which can augment a tour: workshops or performances for jazz education institutions; or, importantly, lunchtime concerts at tertiary campuses around the country. In my experience the latter is a vastly under-utilised area of potential performance. All campus activities officers have funds to be used to provide entertainment for students - often a free lunchtime concert, which is perfect for a

touring group, with an evening performance elsewhere in the city. But such officers tell me that, while they are deluged with offers from rock and blues bands to perform, they are rarely approached by jazz groups.

If your group is playing the type of music that might be funded by the Government, check out the following three sources of funds:

1/ *Playing Australia*. This is the Commonwealth Government's Dept of Communications & The Arts national performing arts touring program, administered from Canberra. It provides assistance for the touring of performing arts across State/Territory boundaries, where this is currently not commercially viable and where there is a demonstrated public demand. This program requires a proposed tour to be very much in place at the time the application is lodged, and priority is given to tours that go to regional areas rather than capital cities. This immediately puts jazz at a disadvantage, in relation to other art forms, as there are relatively few performing opportunities for most jazz ensembles outside of the capital cities. Moreover, *Playing Australia* tends to use as its model that of the performing arts company, which usually has at least one administrator or tour manager, and can plan ahead with predictability. One of the difficulties in jazz is the unpredictability of presenters in general. In the past, a serious problem has been the manner in which engagements have been summarily cancelled by presenters, even when the tour is imminent, thus throwing a tour into jeopardy. This volatility of the jazz world appears to be underestimated by *Playing Australia*. Moreover, jazz artists rarely have administrative assistance, other than initial advice and information supplied by a state jazz co-ordinator. Jazz co-ordinators can only point jazz artists in the right direction; we cannot set up the tour; this must be done by the bandleader or band manager. Add the fact that there is no-one on the board of *Playing Australia* with any first-hand knowledge of how the jazz world operates in this country. It is not surprising therefore that, after some early successes, with good grants going to groups like Clarion Fracture Zone, Ten Part Invention and The Catholics, funds for jazz tours have recently dried up, with the exception of tours by the Australian Art Orchestra (which has an administrator). Still, this is no reason to lose heart, and bandleaders are encouraged to lock better tours in place, and continue to apply. Applications will be accepted only from non-profit, incorporated organisations, so jazz artists usually have to find a host body, like Musica Viva Australia, the Jazz Co-ordination Association of NSW, SIMA, or the Melbourne Jazz Co-Op, to put in the application. A successful applicant will normally receive from this program funds to cover travel, accommodation, per diem and freight costs, and a guar-

antee-against-loss is available. A closing date for applications (February 1, 1996) has recently passed, and the next closing date is likely to be July 25, 1996 for tours that take place after November, 1996. Enquiries to Mark Taylor, at telephone (06) 279 1669.

2/ *The Performing Arts Board of the Australia Council*. A proposed tour can be supported by the Australia Council through a 'Project' application to the Performing Arts Unit. The Australia Council grants are generally based on the principle of deficit funding. That is, after the proposed income and expenditure of a tour is estimated, the Council may fund the likely deficit. The next closing date for applications is May 15, 1996, and the results should be known by August/September, 1996. Enquiries to Vanessa Chalker, Performing Arts, telephone (02) 9950 9000.

3/ *The NSW Ministry for the Arts*. This is a relatively new touring program, introduced recently by the NSW Government. Information on the program was published in the Jun/Jul, 1995 edition of *JazzChord*. Applications will be accepted, not from individuals, but from non-profit incorporated organisations, local government authorities, and tertiary institutions. The next likely closing date is April 30, 1996 for tours that take place in 1997. Enquiries to Peta Williams, Ministry for the Arts, telephone (02) 228 5533.

Much of what I've been writing here only comes alive when it is applied to the actual process of setting up a tour. Setting up a tour is hard work, complicated, and has to be done by attrition. Some jazz musicians who attempt it throw their hands in the air and give up. Different options may be pursued at different stages of the process, depending on the engagements secured. Once there is an assurance of one engagement, it will affect the nature of the engagement that is sought next. Sometimes it is very difficult to put together a series of engagements that are chronological, ie take place relatively close to each other in terms of dates; and also are moving in a direction that makes sense from the point of view of travel. It is obviously not helpful to have an engagement in Kalgoorlie, WA, on one night; the next in Mt Isa, Qld; and one the following night in Geraldton, WA.

One relatively fruitful time to tour might be around early November, which could include the Wangaratta festival. If a group secured an engagement at this festival, then it could do a farewell concert in Sydney (perhaps for SIMA); then attempt to do Kiama and Canberra, before arriving in Wangaratta. After Wangaratta, on to Melbourne for a gig at Bennetts Lane or Peter Gaudion's Jazz Lane; then on to Mt Gambier, Adelaide and Perth.

But there are a number of strategies which an ensemble might pursue, depending on the time of the year that the tour is proposed, and the nature of the band. My advice to musicians, however, is not to be disheartened; if you want to tour, you'll need to be dedicated and persistent.

Publications

Peter Brendlé, of the Australia Council-funded Oz Connection Bureau in Europe, informs *JazzChord* that there are four key European offices publishing excellent festival and venue directories:

* Dr Wolfram Knauer, German Jazz Institute, Kasinostrasse 3, D-64293 Darmstadt, Germany;

* Pascal Anquetil, Centre d'Information du Jazz, 21bis Rus de Paradis, F-75010 Paris, France;

* Celia Wood, Jazz Services Ltd, 5 Dryden Street, London WC2E 9NW, England;

* Franca Ferrari, Europe Jazz Network (Internet), Via Amalasuunta 7, I-48100 Ravenna, Italy.

Short Takes

* The 1995 Australasian Performing Right Association (APRA) Ltd award for Most Performed Jazz Work was presented at the Regent Hotel, Sydney on November 20, 1995. It was taken out by **Sandy Evans** for her composition *What This Love Can Do*. The other four compositions on the short list were *Brothers & Sisters*, composer Lloyd Swanton; *Glasshouse*, composer Dale Barlow; *Home*, composer Lloyd Swanton; and *The Sculptor*, composer Bobby Gebert. Previous winners of this prestigious APRA Award, which commenced in 1984, were listed in the Summer 1994/95 edition of *JazzChord*.

* Queensland National Committee member Roy Theoharris informs *JazzChord* that, in 1996, the City Council will stop allowing the **Brisbane Jazz Club** to use its current riverside venue for its club activities. The Council intends to pull the building down, and there is a plan to use the area for a high rise, up-market apartment block. Naturally, Brisbane jazz musicians are worried that this venue will simply disappear and not be replaced.

* UNESCO's **International Music Council** (IMC) will bring jazz, rock and world music onto its agenda for the first time through its 1996 congress in Copenhagen *Rhythmic Music Education*. Lectures and demonstrations by leading musicians and pedagogues from seven different countries will deal with music from all the continents. 'Rhythmic music' is defined as 'music based on rhythm and improvisation, comprising jazz, rock and its fusions with traditional/ethnic music'. The complete programme for the congress was presented at the 26th General Assembly of the IMC in Seoul, Sep 30-Oct 5, 1995, and it is now being distributed to the national music councils of 73 countries and to all the international organisations of the IMC. Enquiries to Project Manager Jan Ole Traasdahl, tel/fax (45) 3543 0108, or write to Oster Farimagsgade 45 A, DK-2100 Copenhagen O, Denmark. The E-mail address is janole45@inet.uni-c.dk and write INFO IMC RHYTHMS on the subject line.

* One of Sydney's better jazz writers **Craig Pearce**, whose work appears regularly in the street newspaper *The DrumMedia*, has alerted *JazzChord* to the existence of a radio program on 2SER-FM, which he hosts with George Sinclair. It's called *Jazz In The Present Tense* and is on Tuesday nights, 11pm-12 midnight, and includes bebop, avant-garde, groove, and live studio guests, ie "the best in contemporary jazz, both domestic and international". For further information, telephone (02) 519 3695.

Tours & Movement

* A lightning visit by US musicians **John Hicks** (piano) and **Carlos Ward** (saxophone) took place recently. They performed with local musicians on January 27 & 28 at the Vic Health Montsalvat International Jazz Festival, Melbourne, then did two dates in Sydney at the Strawberry Hills, Jan 29 & 31. Further enquiries to Sigmund Jorgensen, tel (03) 9439 7712.

* The tour by the US drummer **Pheeroan akLaff** (performing with the Mike Nock Trio) took place, with the following itinerary: Jan 24-25, The Basement, Sydney; Jan 26, Harbourside Brasserie, Sydney; Jan 27-28, Vic Health Montsalvat International Jazz Festival, Melbourne; and Jan 30, Brisbane City Travel Lodge (with Jim Kelly Trio). Enquiries to SIMA Concert Co-ordinator Jane March, tel/fax (02) 9938 2180.

* The US guitarist **Ron Jackson** tours Australia from January 27-March 13, 1996 with the expatriate bassist Nicki Parrott, now studying in New York on an Australia Council grant. Using local drummers to make up the rhythm section wherever they perform, Ron and Nicki have the following itinerary: Jan 27, Vic Health Montsalvat International Jazz Festival; Feb 1-3, Bennetts Lane, Mel-

bourne; Feb 5, Perth Jazz Society; Feb 10-11, Kiama Jazz Festival; Feb 17, Tilley's, Canberra; Feb 19, The Basement, Sydney (with Bernie McGann, alto saxophone); Feb 23, Armidale Jazz Club; Feb 25, Jazz Action Society of SA, Adelaide; Feb 29, The Bass Note, Brisbane; Mar 3, Hamilton Jazz Festival, Newcastle; Mar 4, The Basement, Sydney (to be confirmed); Mar 13, Lismore Club (with Jim Kelly, guitar). Enquiries to Eric Myers, tel (02) 241 1349, fax (02) 241 3083.

* The **Niels-Henning Orsted Pedersen Trio** will tour Australia from February 24-March 2, 1996 before it goes on to the New Zealand International Arts Festival. Details were published in the Oct/Nov, 1995 edition of *JazzChord*. Further enquiries to Henk van Leeuwen, telephone (03) 9510 3343.

* The Finnish group **Trio Toykeat** returns for its second tour of Australia from March 6-18, 1996, appearing in Melbourne, Sydney, Kuranda, Brisbane, Kiama, Adelaide, Kalgoorlie, Perth. Enquiries to Henk van Leeuwen, telephone (03) 9510 3343.

Jazz Education Matters

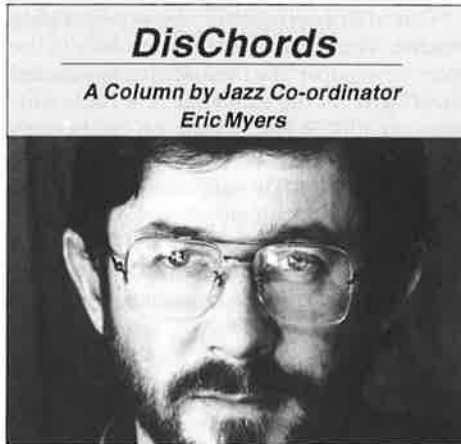
* Described as "the most prestigious jazz event focussed on education in Australia", **Generations In Jazz** is an organisation dedicated to giving opportunities to young Australian jazz musicians. Its activities include the annual James Morrison Jazz Scholarship, for a musician of 19 or under. The winner of the fifth scholarship Con Campbell has released a CD under his own name, produced by James Morrison. In addition to the scholarship, Generations has expanded its festival to include a National Stage Band Competition. The 1996 festival takes place in Mt Gambier on June 14-16, 1996. Application forms and further information can be sought by writing to The Chairman, Generations In Jazz, PO Box 1098, Mount Gambier SA 5290.

* The **Summer Cool** week at Euroa, Victoria, Nov 27-Dec 1, 1995 (for more details see last edition of *JazzChord*) went off well. The event included a week of workshops and professional development for teachers conducted by George Golla and Don Burrows; a concert for 1,000 school students; a day of jazz clinics for 230 students, which employed 15 Melbourne professional jazz musicians; and a public concert attended by 800 people, including 130 students who played on stage. "We are absolutely astounded at the [project's] success from the point of view of educational merit and enjoyment", writes Susan McLean. "This, being our first event, presented only a glimpse of what might be achievable in this field of education. The event could well expand. With the [Creative] Fellowship being awarded to Don [Burrows] for five years, we have been targeted for ongoing involvement."



US guitarist Ron Jackson: touring in January through March with Australian bassist Nicki Parrott...

The writer **Kevin Jones** continues to amaze me. In his piece in *The State Of The Arts: What's Hot In 96* published in *The Australian Magazine*, January 6, 1996, Kevin takes a familiar swipe at the Australia Council: "credence is placed on sending groups overseas with the assistance of Australia Council grants to play on a minor stage at major festivals. Better, surely, to bring top American musicians here to play..." He goes on to mention a number of US musicians who, he says, were brought to Australia in the late 1970s. Why does an Australian jazz critic say that it is better to bring US musicians here, than have our musicians perform overseas? Can't we have both? I read this as another example of Kevin's determination to denigrate the leading musicians who are active in the current scene, in favour of some golden era which apparently existed in his youth. Moreover, as usual, Kevin gets the facts wrong. It is not true that our musicians play on minor stages at major festivals. Peter Brendlé, who was in Australia in January, 1996, told me that one of the priorities of his Oz Connection Bureau is to insist that our musicians play on major stages in Europe. As an example, he quotes the 1995 North Sea Jazz Festival. The Australian groups Andrew Firth/Bob Barnard Band, Lewis Young & Finsterer, Peter O'Mara Quartet, Adrian Mears Quintet and The Catholics played on the Mondrian Zaal stage. Who were the nobodies from other countries who played on the same stage at this major festival? Well, they included the Charlie Haden Quartet West, Christian McBride Quartet, Ray Brown Trio, Benny Carter, and the Mingus Big Band. Why not do some research, Kevin, before you give unsuspecting readers the wrong information? Second, what about the "top American musicians" who played here in the past? The musicians Kevin mentions in his article - Freddie Hubbard, Johnny Griffin, Ed Soph and John Scofield - actually came in the early 1980s, not the 70s, so Kevin was wrong about this too. But Kevin, if you like overseas musicians coming here, where were you last year? During 1995 we were able to hear, from the US, the John Scofield Quartet, McCoy Tyner Trio, Max Roach Quartet, Red Holloway Quartet, Betty Carter & her trio, the Daniel Schnyder-Michael Mossman Quintet, Lee Konitz, and Horace Tapscott Trio - plus from Europe the New Jungle Orchestra, the Ali Haurand Trio, the Perko-Pyysalo Ensemble, the Trio Clusone, and Georgio Gaslini. What more do you want, Kev? I would have thought that even the most backward jazz buff would agree that 1995 was a bumper year. In another misrepresentation, Kevin Jones writes: "Having been attacked consistently for my views, I stress again that I'm talking about jazz, not its funk or fusion derivatives." No, Kev, it's not for your "views" that people in the jazz world attack you. It's because you appear to be more interested in making puerile points than getting the facts right. To quote your *bete noire* Gail Brennan, who takes you to task regularly in his col-



umn in *On The Street*, your writing is often "muddled, destructive and inept".

* I was interested to stumble across the Summer 1995/96 edition of *Café: An Interview Magazine*, which included an interview with the Sydney pianist **Bobby Gebert** (unfortunately mis-spelt throughout as 'Gefert'). Bobby dishes out a few serves. "There are different organisations like SIMA subsidising one portion of the industry, giving money to anyone who makes a noise and calls it avant-garde music," he says. "And there will be another organisation giving money to a particular group. If the money was spread around more than many more of us would have a chance of earning a living from playing music... Another thing that in my opinion is wrong is that institutions like SIMA have this philosophy that we in Australia have a distinct Australian jazz. I've tried to tell them that we play jazz as Australians but there is no way that the jazz we play is going to be recognised in other parts of the world as Australian jazz." In Bob's bleak world the jazz education establishment doesn't fare much better. "Places like the Conservatorium have no credibility," he says. "They create mediocre musicians to displace the best musicians from the work that's available... Sadly, most of the students I get think you can wave a wand, but there is no such thing."

* People in the jazz world will read into John Clare's *Bodgie Dada & The Cult Of Cool* what they wish. Indeed, debate has already begun, which is not necessarily a bad thing: It's a "rehash", I'm told, of Bruce Johnson's *Oxford Companion* (not true, in my view); and it ignores the extraordinary output of recorded jazz of the last ten years (somewhat true). In the book there are sideswipes at some who, over time, have found themselves offside with the author. Lloyd Swanton, Chris Abrahams and Tony Buck - the "private schoolboys", as John Clare describes them - "froze out outsiders by greeting their remarks with stony silence while giggling constantly at each other's jokes". Did Dick Montz, head of Jazz Studies at the Sydney Conservatorium, really stand side-on while playing a record of Dizzy Gillespie's big band to his students and say: "They're all black. They're on drugs. They can't play". Dick Montz has denied this, by the way. While I

have little sympathy with those pedants who are combing the book for errors, it is still the case that errors should be patiently and rigorously corrected, for the second edition. A number of people have telephoned me for John Clare's address, with a view to sending corrections. One protagonist in the history told me of two errors in the photo captions: on page 55, the photo taken outside of El Rocco jazz cellar includes Col Nolan and John Sangster, but the third person is Gerry Gardiner, not Lyn Christie. On page 62, the photo caption identifies Errol Buddle, Judy Bailey and John Sangster correctly, but the person identified as Colin Bailey is in fact the late Mike Ross. Still, such oversights are not enough to undermine the credibility of the book, which is a marvellous one. I enjoyed very much the stories of how musicians educated themselves in the days before institutionalised jazz education. In Sydney and Melbourne some who are now our most distinguished musicians shared derelict accommodation, preoccupied with two things: getting something to eat; and finding somewhere to play. "If there was a new Art Blakey record out, someone would have it", says pianist Dave Levy. "We'd listen to it at someone's place, then we'd discuss it, and then we'd play it ourselves and then listen to it again. This would go on all night... It was very intense."

* I was very sorry to read of the loss of the 2BL program *Sentimental Journey*, hosted by the 71-year-old **John West**. When I was a professional musician for many years I used to listen to the first 30-45 minutes of this program, after the 7 o'clock news, on my way to a gig every Saturday night. It got me into the mood for the music that my club band played. Recently, I was tuning in to the program again, and enjoyed very much John's playing of early Ellington, the music of the swing era, the great jazz vocalists, etc in amongst excerpts from the big musicals and other popular music of the 1920s, through to the 50s. The philosophy of the program reflected that of Woody Allen, who said that the greatest period of American music was 1920-50. While I don't necessarily endorse that view, John West's program was one place where interesting jazz-related music, information, trivia and history were available on radio, and it was a perfect example of the ABC providing something intrinsically important that was not available elsewhere. In other words, this was a culturally important program. And it must have been somewhat popular, as there was a six-months waiting list for requests. Now it's gone and, while I don't know what it is to be replaced with - apparently a program hosted by Frank Crook, who is known to have an interest in jazz - I wonder whether the axing of a very good program is a way of removing an old-style broadcaster who may not be regarded as 'hip' by current ABC management, or simply another example of change for change's sake.

Recent Australian Jazz Album Releases

Con Campbell with special guest James Morrison, *Con Campbell*, (No label or catalogue number). Personnel: Con Campbell (tenor sax); James Morrison (trumpet on two tracks); Cathy Harley (piano); Jonathan Zwartz (bass); John Morrison (drums); Canberra School of Music Big Band dir by Don Johnson on one track). Available at specialist jazz stores. Further enquiries to Generations in Jazz, PO Box 21, Mt Gambier SA 5290.

Galapagos Duck, *Lonely George*, (PINO14). Personnel: Greg Foster (trombone, flugabone, harmonica, didgeridoo); Glenn Henrich (saxophones, clarinets, flutes); John Conley (electric guitar, electric bass, electric fretless bass, clarinet); Tony Ansell (grand piano, electric piano, Yamaha DX7, keyboard bass); Mal Morgan (drums, percussion). Distribution enquiries to Pintail Productions Pty Ltd, PO Box 111, Glenorie NSW 2157.

Tony Gould & Bob Sedergreen, *Unanimity*, (Move MD 3155). Personnel: Tony Gould (piano); Bob Sedergreen (piano). Distributed in Australia by Polygram. Further enquiries to Publicity Officer, Move Records, tel (03) 9497 3105, fax (03) 9497 4426.

Jazz West Big Band, *Take The Light*, (Request Records RQCD2002). Personnel: Pat Crichton, David McGregor, Rochelle Fleming, Adrian Kelly (trumpets, flugelhorn); Chris Greive, Michael Cartwright, Jeremy Greig (trombones); Andrew Raymond (bass trombone); Paul Millard (alto & soprano saxophones, flute); Ramon Vine (alto saxophone, clarinet, synthesizer); Jamie Oehlers (tenor saxophone); Grant Rickman (tenor saxophone, flute); Rachel Oldmeadow (baritone saxophone); Michael Truran (piano); Andy Vance (piano solo on *All The Things You Are*); Murray Wilkins (double bass, electric bass); Ric Eastman (drums); Gary Ridge (percussion on *Close To The Edge*); Sue Kingham (vocals on *Close To The Edge*, *Come Rain Or Shine*). Distributed by Newmarket, tel (03) 9372 2722, fax (03) 9372 2196.

Sam Keevers Trio, *Little Hank!*, (Newmarket Music NEW 1084.2). Personnel: Sam Keevers (piano); Tony Paye (bass); Scott Lambie (drums). Also, on three tracks: Scott Tinkler (trumpet); Ian Chaplin (alto saxophone); Jim Glasson (tenor saxophone). Distributed by Newmarket, tel (03) 9372 2722, fax (03) 9372 2196.

David McLeod, *Am I Blue?* (La Brava LB9512). Personnel: David McLeod (piano, vocal); Ian Bloxson (vibes/percussion); David Seidel (bass); Hamish Stuart (drums); Ray Alldridge (piano on one track). Distributed by Polygram Pty Ltd. Further enquiries to La Brava, tel (02) 360 5928.

James Muller, *No You Don't!*, (J & T Jazz CD RR015). Personnel: James Muller (guitar); Chris Soole (tenor sax); Paul White (keyboards); Nick Sinclair (fretless bass); Bradley Polain (drums on six tracks); Adam Dicker (drums on four tracks). Distributed

The Sam Keevers Trio New CD Release Little Hank!

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-Adrian Jackson, Melbourne Age

"The grooviest local release of 1995. Sam Keevers is obviously an extraordinary talent as both composer and pianist".
-Darryl Chen, Rave, Brisbane

"I witnessed an amazing performance by the pianist Sam Keevers... At that moment I understood why some people in Melbourne are passionately convinced of the superiority of their jazz..."
-Eric Myers, JazzChord, Sydney

Distributed by Newmarket and available at record stores



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Send \$25.00 plus \$2.50 postage

Live Gigs: Phone Sam (03) 9386 2440

by Larrikin Entertainment, tel (02) 700 9199, or tel Terry Bradford at Round Records on (08) 364 4266.

The New Melbourne Jazz Band, *The Best Yet!*, (NMJB03). Personnel: Ross Anderson (leader, double bass, vocal); John Murray (trombone, vocal); Derek Reynolds (cornet); Ian Walkear (clarinet, saxees, vocal); Willie Purcell (banjo, guitar); Ron Hayden (drums). Distribution enquiries to Ross Anderson, 55 Gateshead Drive, Wantirna South Vic 3152. Tel: (03) 9801 2237. Fax: (03) 9801 5521.

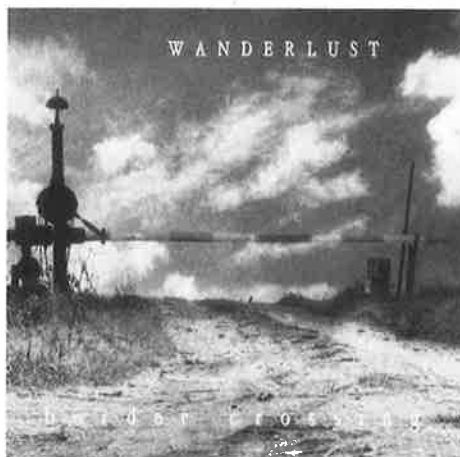
Perth Jazz Orchestra, *Perth Jazz Orchestra*, (Sunset SMACD 10). Personnel: Gary France (artistic director, drums, percussion); Simon Styles (flute, alto sax, clarinet); Grant Rickman (tenor saxophone, clarinet, flute); Matthew Styles (tenor saxophone, flute, piccolo, clarinet); Serge Legoueff (alto saxophone); Lee Buddle (baritone saxophone, flute, bass, clarinet); Lindsay Timms, David McGregor & Adrian Kelly (trumpets, flugelhorn); Mark Underwood (trumpet); Bill McAllister, Jeremy Greig & Matthew Lees (trombones); Bruce Thompson (bass trombone); Mike Nelson (piano), plus special guests

John Hoffman (lead trumpet, flugelhorn); Mickey Tucker (piano on *Blues March*); Paul Pooley (bass on six tracks); Pat O'Leary (bass on two tracks); Murray Wilkins (bass on one track); Carl Mackey (alto saxophone on *Emancipation Blues*); Bill Stewart (french horn on *Round Midnight*); Cameron Brook (tuba on *Cross Currents*). Distribution enquiries to Gary France, tel (09) 375 3497.

Evie Pikler, *Mother Earth Father Sky*, (LS CD 4444). Personnel: Evie Pikler (vocals); Vince Genova (keyboards); Peter Walters (bass); Paul Hudson (drums); Col Loughnan (piccolo flute); Adrian Ross (didgeridoo); Tuisano Tinielu, Elia Tinielu, Michael Peletik, Faafou Vavega (log drums); Mark Finter (dobro & slide guitar); Carl Rush (guitar); Doc Spahn (harmonica); Andrew Higgins (keyboards); Ed Gaston (bass); Alan Turnbull (drums); Robert Ingram, Isabel Morse (violins); Peter Pfuhl (viola); Catherine Hewgill (cello); Joseph Hanik (oboe); Bee Jay, Cheryl Lawford (backing vocals). Distribution enquiries to Lunasol Productions, tel/fax: (074) 853 276.

Wanderlust, *Border Crossing*, (Rufus Records RF018). Personnel: Miroslav Bukovsky (trumpet, flugelhorn, percussion); James Greening (trombone); Carl Orr (guitars); Alister Spence (piano, keyboards); Adam Armstrong (acoustic & electric basses); Fabian Hevia (drums, percussion); Julian Gough (tenor saxophone on one track); Renée Geyer (vocals on one track). Distributed by Polygram Pty Ltd. Further enquiries to Tim Dunn, Rufus Records, tel (02) 331 2646, fax (02) 331 4864.

[Those wishing to have an album listed in JazzChord should send a copy to National Jazz Go-ordinator, Pier 5, Hickson Rd, Millers Point NSW 2000. The deadline for the next edition is March 5, 1996.]



Around The Jazz Festivals

In the Oct/Nov, 1995 edition of *JazzChord* the **Forbes Jazz Festival**, held on January 3-7, 1996, was missed, but information appeared on the **St Valentines Jazz Festival** (February 9-11, 1996); the Hall's Gap **Grammians Jazz Festival** (February 9-11, 1996); and the **Kiama Jazz Festival** (February 9-11, 1996).

The **Festival of Perth**, from February 16-March 10, 1996, features the Niels-Henning Orsted Pedersen Trio, The Houdinis, the group led by the Brazilian guitarist-pianist-composer Egberto Gismonti, Latin American bands led by Dino Saluzzi and Tito Puente, the New Tango Quintet led by the Melbourne guitarist Doug de Vries, and the world music group Womad Express. Enquiries to the festival office, telephone (09) 386 7977.

The 1996 **Riverboats, Jazz, Food and Wine Weekend** will be held on February 16-18, in Echuca-Moama. Three days of brilliant entertainment in the streets, parks and on Australia's mightiest river in a musical feast accompanied by the region's finest food and wines, will be headed by James Morrison. Activities will include jazz in restaurants, jazz bands in the streets, jazz bands in the port of Echuca and on paddlesteamers Canberra and Pevensey, a winemakers' luncheon on the banks of the Murray River, outdoor concert in Echuca's Aquatic Reserve, and jazz at 12 wineries. For more information contact Greg Rowell on telephone 018 507 290.

The 4th **Central Coast Jazz Festival**, NSW, takes place on March 1-10, 1996. Various venues on the Central Coast are being used at Terrigal, Gosford, Bateau Bay, Erina, and The Entrance. Artists include Nicky Crayson & the Bob Gebert Trio; James Morrison Big Band with Darren Paul and Emma Pask; Society Swags; Billy Field, Foreday Riders; Doug Parkinson & The Brass Machine; Wanderlust; Andrew Oh Band; Mighty Reapers; Abbey Jazz Band, and many others. Activities include concerts by high school bands, workshops, jazz gospel services, jazz in the park. There are 16 events, 12 of which are free to the public. Enquiries to Louise Haynes, tel (043) 852 708, fax (043) 853 132.

The next **Yulong Lavender Farm Jazz Festival** takes place at Mt Egerton, Victoria, on March 2-3, 1996. This is a successor to the event of December 3, 1995. Two bands will play on each day in a natural amphitheatre, which provides excellent acoustics. The program will include the New Melbourne Jazz Band. Musical director is Ross Anderson. Enquiries to Edythe Anderson, tel (053) 689 453, fax (053) 689 175.

The **Adelaide Festival** features the Giora Feidman Trio on March 2-3, 1996; Tito Puente & His Latin American Ensemble on March 4-5; and the Arturo Sandoval Ensemble on March 8-9. Enquiries to the Festival Office, telephone (08) 216 8600.

The 3rd **Inverloch Jazz Fest** takes place on the Victorian Labour Day Weekend, March 8-11, 1996. Activities include street parade, two programmed venues, combined churches jazz service, and an informal 'Picnic In The Park'. Artists include Southern Swing, Rathdowne Street Big Band, Riverboat Jazz Band, Margaret Morrison Quartet and others. Fred Coleman, chairman of the Jazz Festival Committee, says that the festival is "a community event, conducted by the Inverloch Hostel Development Committee, whose main aim is to raise funds for a proposed 30-bed hostel caring for our frail aged citizens, particularly those who may be financially disadvantaged. We are grateful to musicians, committee and helpers, who receive no reward, except the satisfaction of making a significant contribution to our community project." Enquiries to telephone (056) 741 529.

The **City of Moe Jazz Festival**, Victoria, takes place on March 9-11, 1996. Enquiries to Jim Davies on telephone (051) 271 839. *JazzChord* is not aware of the festival program.

When *JazzChord* went to press it was still not confirmed that the **Telstra Sydney Jazz Festival** would go ahead on March 16, 1996. Enquiries to the office of the Sydney Festival, tel (02) 265 0444.

The 4th **Apollo Bay Music Festival**, sponsored by Vic Health, takes place on March 15-17, 1996. The festival includes blues, rock, folk and jazz. Artists include Bob Sedergreen, Gil Askey, Jackie Gaudion, Breadmakers, Mapleleaf and others. Special events include a Young Performers Competition for 19-year-olds and under; a Songwriters Competition open to all; a dance rhythm party; a family country dance; and other activities. Information and tickets: Tel (052) 377 180, Fax (052) 376 231. Contact: Gary McPike.

The **Peninsula Jazz Fest** takes place at Frankston on March 17, 1996. Artists include the Excelsior Marching Band; Dutch Tilders & the Holey Soles; Simon Stribling & Friends, including Ernie Carson (trumpet, from the US) and Neville Stribling (reeds); David Gardner/Toby Mak Hot Jam Band; and Cotton Club Orchestra with the Sophisticated Ladies. Enquiries to Don Schober, tel (03) 9580 5886.

The **Newport Jazz Festival** takes place in Sydney on March 29-31, 1996. Artistic program to be advised. Enquiries to Jim Bebbington, tel (02) 9918 6740.

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Death of Russian Jazz Enthusiast

Many people in Australia were saddened to hear of the sudden death of Giorgi Bakhchiev on November 16, 1995. Giorgi was the official of the Russian Jazz Federation who was instrumental in a number of tours of Russia by Australian jazz groups, beginning with the tour by The Engine Room - Roger Frampton (piano/saxophones), Steve Elphick (bass) and John Pochée (drums) - in 1989. In subsequent years, Giorgi was highly involved with tours by The Last Straw, Lewis & Young, and Mark Isaacs. He also accompanied the two Russian musicians Daniel Kramer and Alexander Fischer - the Jazznost Duo - who toured Australia in 1990 for the Jazz Co-ordination Association of NSW. Roger Frampton dedicated the fourth movement of his *Jazznost Suite*, entitled *Sorry My English* to Giorgi, who often apologised for his halting English. This suite is included on the Ten Part Invention CD *Tall Stories*. Giorgi Bakhchiev is mourned by his wife Anya, and daughter Vera in Russia, and also by the many people in the Australian jazz world who knew and loved him.

Eric Myers

The 1996 **Eureka Jazzfest** takes place over Easter circa April 5-8, at Ballarat University in the bushland serenity of Mt Helen, just a few kms south of the city. Groups include Igor's Jazz Cowboys (from the USA), New Melbourne Jazz Band, Golden Gate Orchestra, N'Awlins Jelly Babies, Golden City Jazz Band, New Zenith Jazz Band, Louisiana Shakers, Jazz Ramblers, and more. Telephone enquiries to Herb Jennings on (053) 347 349.

The **Grafton Easter International Jazz & Blues Festival** takes place on April 5-8, 1996. It covers dixieland, swing, and a touch of contemporary and blues. Artists include Tom Baker, Beverley Sheehan, Mr Crow, the Abbey Jazz Band, the Storyville Jazztet, the Vintage Jazz & Blues Band, Clare Hansson Quintet with Barbara Foulds & Rick Farbach, the Nolan-Rivers Ensemble, Freddy Wilson's Good Time Jazz, Jim Kelly Quartet, and many others. Activities include river cruises, a mainstreet concert, a cushion concert at See Park, Jazz At The Races, and Jazz In The Pubs. Enquiries to chairman John Plunkett, on tel/fax (066) 432 400, or tel (066) 433 444 for registration and bookings.

The **Deniliquin Jazz Festival** takes place on April 5-8, 1996. Enquiries to Barbara Summers, telephone (058) 811 207.

The **Wollongong Easter Jazz Fest** takes place on April 5-8, 1996. Enquiries to Peter Davies, telephone (042) 842 474.

The event **Vintage Jazz At Wyndham Estate** takes place in the Hunter Valley, NSW, on Sunday, April 28, 1996. New Orle-

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Tempo is Community Radio's national program of Australian jazz. Broadcast via satellite to community radio stations around the country. *Tempo* aims to showcase contemporary Australian jazz composition and performance that has not been commercially released on CD.

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Past programs from Peter and Cate have included the music of Michelle Morgan's Chelate Compound, Carl Orr & Jim Kelly, The Original Otto Orchestra, Lisa Parrott, Cameron Undy, Jann Rutherford, Walter Lampe, Hipso Facto, Sean Wayland, Linda Bacon, Roger Manins, Kate Swadling, Cathy Harley and more.

So, if you have a demo tape, live recording or self-produced CD that you would like played to a national radio audience, send it, along with some biographical info to *Tempo*.

The mailing address is: C/- Peter Nelson, PO Box 110, Bexley NSW 2207.

ans Ramblers, Paul Furniss' San Francisco Jazz Band and Ian Date/Ian Cooper will play in two-hour sets, from 10.30am-4.30pm. Enquiries to Newcastle & Hunter Jazz Club, tel/fax: (049) 821 264.

The **Thredbo Jazz Festival** takes place on May 2-5, 1996.

The 15th Annual **Parkes Jazz Triduum**, put on by the Central West Jazz Club in NSW, takes place on June 8-10, 1996.

Short Take

*The Second Australian **Performing Arts Market** takes place in Canberra on October 13-17, 1996. This is a unique opportunity for performing artists to present their work, and for the performing arts to do business, especially the marketing of work and the negotiating of tours. For further details, contact the Performing Arts Unit, Australia Council, telephone (02) 9950 9000, fax (02) 9950 9111.

NEXT EDITION

Reports on the 1995 European tours by the guitarist Bruce Mathiske, the Sydney-Zenith New Orleans Jazz Band and the Golden City Jazz Band have been held over until the Mar/Apr, 1996 edition of *JazzChord*.

book review

BACK TOGETHER AGAIN! THE STORY OF THE PORT JACKSON JAZZ BAND by Jack Mitchell. Published by the Author, 1995. ISBN 0 646 23686 5.

These days it would be a truism to say, I think, that the heyday and decline of the Australian traditional jazz revival paralleled that of the British and European revivalist movements. Inspired by recordings by American white musicians seeking to recapture the sounds of the classic black bands, and also by those of rediscovered veterans of the early days in New Orleans, bands formed in Australia's cities and country towns and, by their spirited performances and with laid-back informal dance sessions, drew receptive audiences. Many of us, whether Australians or migrants in their home countries, came to jazz by that pathway. The music may at times have been rough at the edges, the intonation and pitch of the instruments sometimes in question, the routines in danger of becoming stereotypical yet, with hindsight, none of this could detract from the overall excitement generated at that time nor from the fact that despite its decline to a minority musical form, revivalist or traditional jazz retains a dedicated if aging audience.

The fall came here and abroad in about the mid-60s; the onslaught from rock 'n' roll and its later noisy derivatives was just one of the several causes. And yet some of the bands have continued to survive, with many changes in sidemen and leaders, and some stylistic change too: the various Bell bands, the Yarra Yarras, Geoff Bull's band, the Red Onions, the Southern Jazz Group and the Pearce-Pickerings, to name just a few. And high and prominent on the list is the Port Jackson Jazz Band (PJJB). Curiously, there are few full and substantial histories of such bands in print. Potted histories have appeared in forgotten or ephemeral magazines/newsletters; more attention to some bands was given by Bruce Johnson in his mighty *Oxford Companion To Australian Jazz* but when we come down to the specific, Eric Brown's tribute to the Yarra Yarras (which deserves updating and wider distribution) and Graeme Bell's excellent autobiography (of himself and his bands) are really all we have to show of this vital history.

Jack Mitchell, one of Australia's most dedicated jazz researchers, has produced a fine book on the many rises and falls of the PJJB's career. I say rises and falls because there were breaks in its 52-year (1943-1995) continuum, and there may be more to come. The book is actually slimmer than I had imagined and yet it is crammed with a great deal of valuable historical detail (both documented and anecdotal). As such, it should provide an excellent model for the writing of similar works. Jack writes in a clear no-nonsense style which should appeal to many readers. Some independent editing would have enhanced the book. Also (and this is a matter I have discussed with the author), the disc-



A recent shot of the Port Jackson Jazz Band. Clockwise from top left: Ken Flannery, John McCarthy, Allan Geddes, the late Doc Willis, Dick Hughes, Wally Wickham.

based draft should have been transferred to provide a more up-to-date and readable print quality - a matter that should have been advised by the printer. There are also some typos, but they are not significant enough for me to take the thrill away from the inevitable pedants of literary dissection. What gives me particular pleasure, as someone who did not come to this country until 1960, was the placing of the band (in all its forms) within the whole of the Sydney jazz context of the times and, to some extent, within the broader social climate. Bands and musicians do not exist in a vacuum; their popularity is touched by economic and political change and by a public fickleness which makes and breaks icons.

As I write, I note that two more of the PJJB's extended family have died, within weeks of each other, just before Christmas. Trombonist Doc Willis and clarinetist Rex Kidney will be missed around the traps, both as dedicated musicians and as friends to many.

There are one or two things that I would have liked to have seen, principally a more complete bibliography rather than what should more properly be called a 'reference list', and an index. A discography of issued recordings only is given. Readers seeking more details should refer to Jack's *Australian Jazz on Record 1926-80* and its forthcoming update. Just to tempt you, I am advised that broadcaster Bill Haesler and George Howell are in the final stage of producing a CD of the band's legendary Pix recordings of October/November 1961.

Peter J F Newton*

* Peter J F Newton is the editor of Sydney Jazz Club's *Quarterly Rag*, and jazz editor for the Melbourne discographical journal 'it'. This review is an updated version of one that appeared in *Quarterly Rag*, No 75, March 1995.

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