

# JAZZ CHORD

NEWS & INFORMATION FROM THE NATIONAL JAZZ CO-ORDINATOR

EDITION No. 30

ISSN 1039-7795

MAY/JUN 1996

## Establishment of the Australian Jazz Archive

by Bruce Johnson

The Mar/Apr, 1996 edition of *JazzChord* carried an account of a meeting regarding the establishment of an Australian Jazz Archive (AJA), involving myself and Eric Myers, with representatives of the National Film and Sound Archive, Ron Brent (Director), and Graham Evans (Manager, Collection Development). The second meeting, foreshadowed in that report, was held at the University of New South Wales on March 29, 1996. It was attended by Graham Evans, Elizabeth Jamieson (Collection Development, Collections Branch) and Michael Brealey, seconded from the Department of Communications and the Arts, with myself and Eric Myers.

The purpose was to address the discussion papers exchanged subsequent to the first meeting. The following is a summary of the outcomes.

1/ There is very strong support from the NFSA for the idea of a dedicated jazz archive to be set up as a separate collection with its own designated identifier within the NFSA's database. Jazz researchers (if they wished) would be able to restrict their enquiries to only material within that identifier. The Director, Ron Brent, is committed to the idea of the Australian Jazz Archive, so that current enthusiasm is not likely to dissipate.

2/ The NFSA has a particular commitment to making the Australian Jazz Archive credible and effective, as a 'showcase' model for similar special category archives of vernacular music which it hopes to develop.

3/ The NFSA guarantees that representatives of the jazz community would have a continuing and active consultative role in its policy development and implementation for the Australian Jazz Archive. Graham Evans and Elizabeth Jamieson undertook to liaise regularly with the jazz community and responded positively to the possibility of a representative of the jazz community being nominated for inclusion on its Interim Council. The nomination would go to the Minister for Communications and the Arts, who makes such appointments.

4/ The matter of the physical location was prominent in the discussion papers, and various arguments were presented.

A scanning of the literature indicates that a greater amount of jazz activity, research and publication occurs in Sydney than in

any other Australian city. The most significant national bulletins and research journals are published in Sydney: *JazzChord*, *Perfect Beat*, *Australian Gramophone Review*. It is also the base for the National Jazz Co-ordinator, the centre from which National Jazz Alliance activity is co-ordinated, the location of the largest and oldest tertiary jazz studies programme, the only site in Australia of a university offering a course in Australian jazz history, and it has jazz representation on a number of institutional bodies such as the External Advisory Council of the Sydney Conservatorium of Music, and the Arts Advisory Council of the NSW Government, which has now also signalled a commitment to the establishment of a purpose-built jazz performance centre. In Sydney, the AJA would thus be embedded in a vigorous jazz culture, and be able to draw upon the volunteer resources provided by a large community of archivally minded jazz persons.

Eric Myers and I recognise, however, that our advocacy of Sydney is inevitably animated in part by the fact that this is where we live and work, and that proponents of another city would be able to marshal arguments appropriate to their situation. The problems arising from provincial preferences should therefore be taken into account in assessing the case for Canberra. The essence of that case is as follows.

\* A highly developed logistic and infrastructural support system already exists in the Canberra site. This includes

space, equipment for restoration, preservation, controlled temperature storage, cataloguing, trained curatorial personnel. These are extremely powerful arguments, given that at present, most materials are dispersed, uncatalogued, completely inaccessible (because largely unknown), and deteriorating rapidly.

\* The two other main contenders are Sydney and Melbourne. Historically there is considerable rivalry between these two cities that might well compromise support for the Australian Jazz Archive if it were to be placed in either of them. In short, however unsatisfactory the compromise may be in other respects, the argument for locating it in Canberra is, in this context, much the same as the argument that put the National Capital there in the first place.

\* There is also the parallel question of a geographical compromise: a Sydney location makes the archive relatively inaccessible for Melbourne researchers and vice versa. Canberra has the virtue of being a convenient distance from both.

\* The Archive is also committed to making its collection accessible through its regional offices in Sydney and Melbourne and through its Access Centres within the State Libraries in each of the other State Capitals.

5/ A number of undertakings were secured in principle to offset some of the disadvantages of a Canberra location:

\* The problem of accessibility for people outside Canberra is constantly being minimised by developments in information technology. The NFSA undertakes to give priority to the task of transferring material to its database so that the information becomes available on-line to the capital cities, through its regional offices and/or state libraries. Recordings will be remastered and accessible either on cassette, DAT or writable CD and in the near future as an on-line service.

\* It was proposed that systematic and proactive donation programmes be developed that will minimise the period of inaccessibility during the accessioning process, for example by soliciting donations on a state by state basis. By such means, it would avoid the situation which has arisen in the past whereby it has accumulated material so much faster than it can be accessioned that the resources go out of circulation for many years.

\* The NFSA also undertook to commit one of its fulltime staff to working on the Australian Jazz Archive for one day each week.

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They also drew attention to the proposed Fellowships in the NFSA supported by corporate sponsorship, and foreshadowed the possibility that one of the Fellows be assigned to work for six months on the Australian Jazz Archive.

\* A number of donation arrangements were discussed. People may opt to lend material, which NFSA would copy (in whatever way possible) and return. Alternatively, people may opt to donate material and receive copies made by NFSA. The NFSA offers a wide range of lodgement options, including in special cases, donation under the Taxation Incentives for the Arts Scheme. The NFSA can make a detailed presentation on lodgement options at the symposium.

\* The question of service charges remains open for discussion.

6/ The NFSA responded positively to a number of suggestions I put:

\* That in concert with the jazz community, NFSA would lobby for the introduction of a compulsory or legal deposit scheme, whereby a comprehensive collection of Australian jazz recordings could be assembled for the first time.

\* That a permanent public exhibition of jazz material be established at the NFSA; that this would be periodically reconstituted; that it would also be a model and source for travelling exhibitions that will be presented in other capital cities and regional venues. The purpose of such an exhibition is to raise public awareness of the significance of jazz in Australian music.

\* That it should develop and encourage Australian jazz reissue series. I proposed a further arrangement whereby the NFSA would accept recorded material from a donor, remaster and re-store it on CD, then in a co-operative venture lease the CD master back to the donor who would then produce a commercial run.

\* That it report on developments in the Australian Jazz Archive in the Archive's Annual review publication.

\* The NFSA would also include a report on the Australian Jazz Archive in each issue of the NFSA Newsletter.

All parties are eager to proceed with the establishment of an Australian Jazz Archive in a way that maintains the strongest links with, and enjoys the confidence of the jazz community. It was therefore agreed that a public symposium be held to discuss the progress of the proposals set out above. This will be held on Sunday June 23rd, 1996, 9.30 am to 12 noon, at the Sydney premises of the NFSA, 84 Alexander Street, Crows Nest, telephone (02) 428 1477. It is likely that this symposium will proceed most effectively if those who intend to participate actively have briefed themselves on matters already covered. Copies of the discussion papers may be obtained from National Jazz Co-ordinator Eric Myers, tel (02) 241 1349; postal address Pier 5, Hickson Rd, Millers Point NSW 2000, or fax to (02) 241 3083.

Although the symposium is being held in Sydney, it is hoped that this initiative will be

thought of as a national enterprise, and if it is at all possible, parties from interstate are warmly invited to attend. If you are unable to do so, but have points of view you wish to have taken into account, you are invited to present them in writing to Eric Myers.

## Jazz on the Internet

by George Howell

The Internet, the Super Highway, Cyberspace, call it what you like, but let's face it, it is one of the fastest growing means of mass communication today. As such, it has many jazz resources and items of jazz interest both from within Australia and overseas. This series takes a look at the Internet and some of the resources available for those with an interest in jazz music. This part looks at some of the sources of information available to the jazz enthusiast, what you need to get connected, and approximate costs.

There are three main groups of information on Internet which have significance to jazz enthusiasts: Electronic Mail (email); Newsgroups; The World Wide Web (WWW). Each of these groups will be discussed in more detail in future editions.

1/ *Email* - Every user on Internet is assigned an email address. This is used, in conjunction with a network postal system to send email messages to other Internet users. As well as individuals exchanging mail on topics of mutual interest, there are established mail lists on specific topics, including several on various aspects of jazz. Individuals join the list (subscribe) and are automatically sent copies of all mail addressed to the list. These form specific interest discussion groups and may distribute more than a hundred separate items a day. Any member can post questions, answer questions for others or contribute subjects for discussion. Jazz mail list topics include: Dixieland; Jazz Lovers List; Jazz West Coast; Swing; Duke Ellington; Miles Davis and lots more. Pictures, sound clips and midi files can be coded and included in the message. Most mail handling programs automatically decode and file these inclusions.

2/ *Newsgroups* - These are open forum discussion groups on selected topics. They are not restricted to subscribers and any postings can be read by any Internet user with a newsreader program loaded on their computer. There are more than 8000 newsgroup topics. From these, 4000 to 5000 are available in Australia. The remainder are of more interest to US users. They cover just about every imaginable topic, and many unimaginable ones! Some groups are controlled by a volunteer moderator who checks that every posting is relevant to the topic of the group before placing it in the group. However, most are "open slather" and only the specifically expressed comments from individual group users (flames) control the nature of the content. There are two main jazz newsgroups. One is a general group which is very active, and can have as many as 80 to

100 new postings a day. The other is a much smaller group for Big Bands. There are also separate newsgroups for blues, for particular music instruments, 78 rpm recordings, audio topics etc.

3/ *The World Wide Web (WWW)* - The WWW is the glamour part of the Internet. Web pages can display publishing quality text, full colour still or moving pictures and recorded sound clips and real time audio. Their quality is limited only by the capability of the user's computer and monitor. Related material is linked for easy access and links to other WWW sites with related information are usually included. It is only necessary to use the computer mouse to "click" on the highlighted reference for the selected information to be displayed. There are probably millions of WWW sites now and there are many that have a jazz interest. These are indeed, as the term "World Wide" implies, from all over the world. Of particular interest are the US-based CD mail order sites. Prices and delivery times for stock items are quite attractive and some maintain a new releases section as well as extensive catalogues. One site claims more than 160,000 titles. There are also a few sites which broadcast music and speech through their Web pages.

"That's all very well, but how do I get it?" I hear you say.

The first item is a personal computer. A 486, Pentium or recent Macintosh are best. Although older and slower PCs can still be connected, some of the faster and more advanced features will not work. A new Pentium with CD and Sound can now be bought for less than \$2000.

The next item is a modem. This device connects the computer to a telephone line. A fast modem is preferred. A modem with a speed of 28800 bits per second is best. This is the minimum speed recommended for listening to real time audio from web sites. Slower speed modems can be used but the speed of access and display will be slower and some features, such as real audio will not be available. A 28800 bit modem costs around \$400.

The last item is access to Internet. In most cases this is done through a service provider. There are a number of these, each offering basically the same services. There are two main bases for charging for the service:

1/ One method has an initial connection fee or monthly fee, then an hourly rate for time actually connected. Details of the connection/monthly fee vary with different providers. Ozemail is an example of this type of charging.

2/ The other has no connection fee and is based on a fixed fee per month for unlimited access. Magnadata, the service I use, is an example of this. They have a fixed, all-up fee of \$49.00 per month.

All set-up, connection and operating software is usually provided by the service provider at no extra charge. They also usually provide access to a small library of other Internet software for their members.

In the next edition of *JazzChord*, I'll look at email, and jazz mail lists in more detail.

## Letters to the Editor

### Where are our Han Benninks in Australia?

Sir,

A few weeks ago I received your *JazzChord* magazine. Thanks for keeping me informed. In the mag you ask for comments, viewpoints, etc. Well I could write at length on a number of subjects that seem from my perspective to limit the development of improvised music in Australia, but I'll restrict myself to commenting on your review of the Wangaratta Jazz Festival.

You seem to have enjoyed Trio Clusone who are a typical enough bunch of musos to be found operating within the context of improvised music in Europe... strong individualism, personal language based on the continuing development of an aural tradition, a virtuosic disregard of the conventions of 'jazz'. Using and abusing the expected models of any genre is as old a concept in European music as improvising itself. So it is sad (if not quite perverse) to find a young country like Australia so full of musicians and critics so determined to touch their forelocks and follow the official 'Jazz' party line in all its quasi religious seriousness (and jazz has never been such an official and serious part of culture as it is today; if you can hear it in your supermarket then you can't talk about it being very 'alternative' to anything can you?). Yes, seeing and hearing Han Bennink at work is always good for the

JANE MARCH



Han Bennink of Trio Clusone performing at Wangaratta: sent off around the world by the Dutch Government as an ambassador of Dutch music...

soul. And I hear you Eric almost saying, 'where are our Han Benninks in Australia?'

Well there is at least one and he has been around creating his very own brand of mayhem for over 20 years now. His name is Louis Burdett and he is certainly one of the most naturally talented musicians I've ever met anywhere. (He can pick up any instrument and make a personal music statement). Now when Han Bennink is booked to play with a reasonably straight jazz combo, it is expected that he will stir things up and take it 'out' somewhere, somewhere where it might become half interesting. I've heard him do it many times, particularly in a country like Holland which can produce the most pretentious, boring 'kammermusik' imaginable. I've also seen Louis Burdett on many occasions trying to *make music* in various Australian jazz groups. Sometimes he has been simply too musical for them, on other occasions he has got bored with the 'arrangements'. On one night at The Basement with a particularly dull bop yuppy jazz group, he took a phenomenal 15-minute solo without being asked to. Logical... everyone else was taking solos! "I was nearly falling asleep, I had to do something!" he told me afterwards. Anyway with that glg, as with so many others, Louis gets fired of course - a kind of unchanging tradition with him and Australian jazz groups. And his talent and his originality are forever destined not to be recognised and not to be supported by either other musicians, critics or funding authorities.

And Han, what happens to him when he *plays up* with local Dutch musos or takes the piss out of visiting superstars like Braxton or Steve Lacy? Well he is praised as an original by musicians & critics alike, and he is sent off around the world by the Dutch Government as an ambassador of Dutch music. Funny old world isn't it?

Jon Rose

Amsterdam, The Netherlands

[Eric Myers writes: I have, on a number of occasions over the years, discussed with Louis Burdett the feasibility of applying to the funding authorities for assistance for his projects. But this has never come to fruition, usually because Louis has lost interest or been difficult to contact.]

### A subscriber who reads every word

Sir,

Just finished enjoying the Mar/Apr, 1996 issue of *JazzChord*... It's always a good and informative read.

On page one, column three tells us that they've moved Davenport, however. Seems it's no longer in Iowa but is now in Ohio. As I'm playing there at the 25th Bix Beiderbecke Memorial Festival in July, 1996 with the New Wolverine Jazz Orchestra, I'd better let the travel agent know!

Also, page 16, column three has Dan Barrett "touring Australia often". I'm sure he told me when we played together at Balmain in September, 1995 that that was his first time.

Now you know that every word gets read. Cheers...

Eric Holroyd  
Miller, NSW

[Editor's Note: I always welcome those who are keen enough to correct errors which slip into *JazzChord*. Thanks Eric, for your interest.]

### Saddened by curmudgeonry in the jazz world

Sir,

Thanks for a particularly lively and informative issue of *JazzChord* (No 28, Mar/Apr, 1996). The feature story about James Morrison was, I believe, an important one. I have always had enormous respect for James's phenomenal abilities. I don't believe that they consist solely of the purely "instrumental" talents that his detractors are begrudgingly forced to acknowledge. I consider James a truly great exponent of the jazz tradition. The fact that the idiomatic territory that he chooses to explore is the so-called "mainstream" certainly doesn't faze me. I enjoy his music in much the same way as I enjoy Oscar Peterson's, and I don't think it is fanciful to suggest that, given time, James could occupy a comparable place in the jazz oeuvre.

As your article implies, the theatrical, comedic, let's say vaudevillian values that James integrates into his performances are aimed squarely at his local audience base. I can't imagine that he gets up to such tricks on the international stage! James does that sort of thing really quite well, obviously enjoys himself doing it, and it has clearly assisted him to develop a steady populist performing base in Australia while he works on establishing himself as a serious artist internationally. I don't begrudge him that for one minute. Let's face it, establishing oneself as a serious jazz artist in this country alone doesn't really seem to count for very much at the end of the day.

In the past I have been troubled by some of James's more strident detractors in the press, particularly those that seem to otherwise possess and pride themselves on a generous eclecticism of taste. I would ask this of any critic who (publicly) is reflecting adversely on James's musicianship or even just damning him with faint praise: would you be saying exactly the same thing if James was an unknown performer playing for 30 people at (say) the Soup Plus? After all, music is music, and a critic, to my mind, should honestly report on his or her perception of the music, regardless of any degree of consternation he may have at the size of the artist's audience or extent of his/her public profile. To whatever degree that a critic allows these non-musical concerns to impinge on his or her writing, then to that extent he or she is no longer a critic, merely

a detractor or a kind of "negative publicist" meeting perceived "hype" with "anti-hype".

I have often met with surprising vehemence when expressing my admiration of James (and also Don Burrows) privately within our constituency. I must say I become a little sad when this sort of thing comes from some of my colleagues, themselves esteemed musicians. In general I am saddened by the curmudgeonry so often visible in all walks of life, and aspire to expunge what remains of this trait in myself.

Mark Isaacs  
Bonnet Bay, NSW

### **Economic rationalists can't rationalise an end to jazz**

Sir,

Included with a recent edition of *JazzChord* was a subscription pamphlet for another publication, which had listed as part-contents, "Is economic rationalism likely to affect the arts and music in Australia and if so, how?" In light of sweeping political changes, this issue may inspire some lively debates amongst the cognoscenti, particularly improvising musicians and their contemporary jazz audiences.

The issue of equitable public funding for jazz (and, for that matter, other innovative, evolving art forms) will remain high on advocates' agendas when negotiating with cost-constraining, ledger-balancing, user-paying, bean-counting bureaucracies. Such is the nature of the beast. "Mainstream" art forms tend to attract public funding more easily while supplementing production budgets with private sector sponsorship: a double whammy. "Mainstream" media and their private sector advertising clients share little interest in contemporary jazz, either as a vehicle for snaring PR dividends, or for purely aesthetic appreciation.

Australian jazz's future is clouded by an increasingly uncertain political milieu, not by lack of talent or public interest or critical recognition. (It would appear this year's Telstra Sydney Jazz Festival funding debacle was the end-result of severe and unequivocal rationalising within the promotional arm of the company, and not only quarantined to jazz events.) Many committed practitioners in a number of interrelated roles apply considerable energy to nurturing our contemporary jazz scene. It's a tribute to an enduring "cottage industry", heroic in its resilience.

When I visit the supermarket, trolley and grocery list in hand, assailed by a diarrhoeal PA mix of "classic" Daddy Cool, Elton John, Eagles, Cher and Don McLean "hits" interspersed with rank merchandising babble, my thoughts inevitably turn to happier, harmonious aural pastimes. Jazz thrives in this household. And all the rationalists in the world can't rationalise an end to it.

Linc Dubwize  
Canberra, ACT

### **A challenge to John Clare's claims on early bebop**

Sir,

Having just read through John Clare's *Bodge Dada and the Cult of Cool* I am struck with admiration (and envy) for his achievement. While making no claim to rigorous scholarship, he really captures the essence of this aspect of Australian jazz and its subculture. Therefore, it is with some reluctance that I gently challenge some of John's references to my own written opinions on early 'bebop'.

On page 6 he states that "Whiteoak also cites a 1947 Melbourne Jazz Art disc featuring [Don] Banks, Bobby Limb, Bob Young, Alan Nash, and Ken Brentnall as the first Australian bop record". This is incorrect and is definitely not stated in any published work of mine. I do, however, state elsewhere that the track *Feeltn' Dizzy* (mentioned on page 7) "is cited as the first recorded Melbourne experiment with 'bebop' [and is] probably also the first Australian bebop composition". *Feeltn' Dizzy* does not feature any of the players mentioned by John, except Banks, and to my knowledge, the first Jazz Art release (JA 1-2) was not recorded until early 1948. In fairness, I think John is thinking of another early bop influenced track, *Lady Be Good*. The acetate does feature some of the players cited, but by all accounts it was not recorded until after *Feeltn' Dizzy*.

Also, in citing my 1994 *Sounds Australian* article on Banks, he curiously questions the truism that Banks's jazz composing had an influence on high art music (p 7). Of course it did - it influenced Banks's own later works, just as Keith Humble, Phil Treloar, John Sangster and numerous other Australian composers have been influenced by their jazz backgrounds. There is another half-hearted challenge to one of my statements later on this page but it is neither worth describing nor defending.

I don't understand why John did not go directly to my 1993 PhD thesis which he must have read about in the article, 'Music History Jazzed Up', in *The Australian*, 7/12/94 (and which is also mentioned in the *Sounds Australian* article). Therein, he would have found deeper discussion of, and ample evidence for such claims, as well as a usefully different perspective on Australian jazz history to his own, Andrew Bisset's or Bruce Johnson's. More importantly, he would never have ventured to publish a book about Australian jazz with the word 'Dada' in the title that does not mention those remarkable iconoclasts of early 1960s Melbourne jazz, Syd Clayton and Robert Rooney.

Still, none of these things detracts from the essential value of *Bodge Dada*, and no one else but John Clare could have written it. Congratulations John, and I hope there is a lot more to come.

John Whiteoak  
Healesville, Vic

### **A call for information on Australian jazz recordings**

Sir,

In reviewing my book *Back Together Again!* in *JazzChord* No 28 (Summer, 1995/96) Peter Newton mentioned my *Australian Jazz On Record 1925-1980* and its "forthcoming update".

For those who don't know, *Australian Jazz on Record 1925-1980 (AJOR)* was published in 1988 by the Australian Government Press in conjunction with the National Film & Sound Archive, Canberra. It attempted to chronicle all jazz recordings made in Australia in that period by local and visiting musicians, plus recordings made overseas by Australian bands and individuals as leaders or co-leaders, but not where they were sidemen in organised groups. As you can imagine, there were borderline cases whose status under that guideline was difficult to determine, but no more so than determining whether some recordings were indeed worthy of being classified as jazz.

Where possible, the data listed included the band or artist title, the personnel and instrumentation, the recording location and date, the tune titles with master numbers and release details - labels and catalogue numbers. Composer credits were included in the index to tune titles. In the index to LPs (it was before CDs were known) the album title was also listed.

The resolution of those problems, and the coverage of the topic, appeared to be to the satisfaction of record collectors, historians and radio presenters, so I must have done something right.

The "forthcoming update" has the working title *More Australian Jazz On Record (Major)*, and is really a continuation of *AJOR*, covering the period 1981 to 1995. In addition, pre-1980 recordings which have been issued or come to my attention since then will be included. Half a dozen or so sessions listed in the original book will be relisted, where information has been received justifying a substantial rewrite. Minor corrections to other material in *AJOR* will not be included, nor will details of subsequent reissues or repackagings.

The ideal situation of course would be to publish a volume covering all the information on recordings made from 1925 to 1995 but the economics of that course would probably frighten off any potential publisher. As it is, the NFSA has been approached again re publishing the "update" and although no decision has been made either way, it does seem that they are somewhat reluctant. So at this stage, just when the "update" will be forthcoming is not possible to conjecture.

Nonetheless, I am continuing with the compilation, and the MS so far covers some 8,300 individual recordings of about 5,000 compositions involving about 3,000 musicians and vocalists. The guidelines remain similar to those for *AJOR*, but more overseas recordings by Australian individuals with overseas bands will be included. This reflects the changing scene where more and more of our

musicians are made welcome as guest artists with overseas groups. Someone should pen a song in praise of the jumbo jet.

I do have a small band of dedicated researchers around Australia who keep me supplied with details of recordings, and some bandleaders and record producers provide copies of their recordings, or the CD inserts, which usually list much of the information required. Despite this, there are many recordings of which I lack full details, and it is here that readers of *JazzChord* can assist.

I hereby invite anyone who can to provide information on Australian jazz recordings made in the period 1981-1995, or earlier if not included in *AJOR*. I don't expect people to provide sample recordings, even though they are the primary source of discographical information. I realise that many CDs and cassettes are issued privately by the bands, and they rely on selling as many copies as they can to recoup their costs. On the other hand I cannot afford to buy every record that is issued, and I can't always even be aware of the existence of many privately sponsored issues. Spare copies of the inserts would be most welcome. So, if you are a bandleader, record producer or collector, and you have information which should be recorded for posterity, please pass it on. All assistance will be acknowledged. If you have a large collection, or considerable information that will require too much of your valuable time to collate, particularly if you believe that I might already have that information, just jot down the album title and artist, and/or the label name and catalogue and I'll let you know if I need extra information. Or let me know if you think you can help, and I'll send a list of LPs and CDs on which I know I need additional data. Unfortunately, the latter course won't include recordings that I don't know exist!

Let's hear from you. I believe that anyone interested enough in Australian jazz to subscribe to *JazzChord* will be anxious to see that the recordings of it are documented for all to study. All correspondence to Box 169, Lithgow NSW 2790.

Jack Mitchell  
Lithgow, NSW

### Jack Teagarden & the King of Thailand

Sir,

In *JazzChord* No 27 (Oct/Nov, 1995), an appeal was made for CDs to be donated as a gift for the King of Thailand, and it was mentioned that one of his compositions had been recorded by Jack Teagarden.

Presumably this reference was to the tune *When*, recorded by Teagarden at a live gig in July, 1959. This tune was also a regular feature of the Port Jackson Jazz Band in the early 1960s. Another composition by the King *Love In Spring* was recorded in Sydney on May 27, 1977 by the Col Nolan Quartet. This was released by M7 Records on a 45 rpm single, MS-208.

Jack Mitchell  
Lithgow, NSW

## New Musicians

by Del Stevenson

Think of a jazz musician and the chances are that you will come up with an image of a veteran African-American musician, the archetype never better portrayed than it was by Dexter Gordon in the great jazz film *Round Midnight*. Gordon's depiction of the aging, grizzled jazz player struck a chord with viewers simply because it was how we like to imagine jazz players should be. This stereotype is something that most Australian jazz musicians have to bear, and they labour under the additional handicap of not being African-American into the bargain. The most noted name in Australian jazz, Don Burrows, is a man of advanced years. Even the Young Turks of Australian jazz, Paul Grabowsky, Vince Jones, and James Morrison have left the first flush of youth behind.

The stereotyped image of jazz is far removed from the reality of the art form and one of the emerging stars of Australian jazz is **Con Campbell**, who, at just 20 years of age, is attracting individual recognition and also being recognised for the contribution he has made to the very successful current line-up in the Canberra School of Music (CSM) Big Band.

Con was born in Canberra, but grew up in Orange before returning to the ACT. Here he studied tenor saxophone in the jazz

program at the ANU's Canberra School of Music.

He comes from a musical family - his father is a pianist, organist and choir-master, and his sisters are all musicians. This helped steer Con in the direction of music, and he began playing sax when he was twelve. His school years at Kinross Wollarol School in Orange were marked by a five-year intensive study period with the same music teacher, David Armstrong, and, in his own words, a "heavy involvement with music" before being accepted at the ANU.

Once at CSM, his unique talent attracted attention and he was invited to join the CSM Big Band. His prize winning performance for the 1995 James Morrison Jazz Scholarship (for a musician aged 19 years or under) has further ensured the recognition that his talent demanded.

The scholarship gave Con the opportunity to spend some time with and then make a recording with James and John Morrison. Con's self titled CD (released in late 1995) featured James Morrison on two of the tracks and one number recorded with the CSM Big Band.

Con's burgeoning talents as a composer and arranger were also highlighted, with four of the nine tracks on the album his original compositions. His talents also contributed to the Canberra School of Music Big Band win in another competition in 1995 sponsored by World Projects International and the Darling Harbour Authority. First prize in this national competition was an invitation for the band to appear at the prestigious Monterey Jazz Festival in the US in September, 1996. Con and the other 19 members of the Band are currently playing around Canberra - doing it hard - fundraising the \$100,000 necessary to send the Band on tour across the Pacific.

The talent of Con Campbell can be seen from the fact that he has mastered a style and form of music that is, in many ways, still foreign to the Australian tradition. The potential of Con Campbell can be seen from the fact that he has achieved so much for one who is so young. If his future is as bright as his brief career to date then Australia has produced another significant talent.

[Editor's Note: This article first appeared in the ANU Reporter, April 17, 1996, and is reproduced in *JazzChord* with permission.]



Con Campbell: he has achieved so much for one who is so young...

### DEADLINE FOR NEXT JAZZCHORD

The deadline for the Jul/Aug, 1996 edition of *JazzChord* is Monday, July 1, 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). Material can also be sent to the following Email address: emyers@magna.com.au.

# The Engine Room in Russia

by Eric Myers

The sad death of Giorgi Bakhchiev, reported in previous editions of *JazzChord*, has prompted memories of the visit of the Sydney trio The Engine Room to Russia in November, 1989. This was a ground-breaking tour, which resulted from my meeting with Giorgi in Sydney in 1988. An official of what was then the Soviet Jazz Federation, Giorgi had long dreamt of cultural exchange between Russian and Australian jazz musicians. While holidaying in Sydney, accompanied by his Russian-speaking friend, the Tasmanian George Shenman, he was directed to my office.

Giorgi and I agreed that three Australian jazz musicians should go to Russia in 1989. As long as their return airfares and performance fees were covered from within Australia, Giorgi would guarantee a certain number of performances, and cover all costs within Russia, ie travel, accommodation and meal allowances. My national committee then assessed musicians nominated from all states, and it was decided that the tour should be offered to the Sydney musicians Roger Frampton (piano, saxophones); Steve Elphick (bass); and John Pochée (drums) - the rhythm section of Ten Part Invention, known as The Engine Room.

Giorgi insisted that I should accompany the tour, so that he and other officials could speak to me in detail about a return visit by Russian musicians. The tour spanned November 12-December 5, 1989, a little over three weeks.

I could not have imagined, in advance of the tour, that it would be as successful as it was. In a written account, it's difficult to represent the essence of the visit: the atmosphere of the concerts, the applause, the enthusiasm, the standing ovations, the interest in the musicians after the performances, the deep emotion just under the surface wherever we went, and the obvious special affection that the Russians we met had for Australians.

Roger Frampton was toasted as a marvelous, original jazz musician wherever the group performed in Russia. John Pochée was similarly regarded; he simply mesmerised the best drummers in the Soviet Union. Roger and John are, of course, institutions in Australian jazz. Steve Elphick is a younger musician, but still in the top handful of jazz bassists in Australia. He played beautifully, and had great impact, particularly with the Russian bassists, some of whom asked for private lessons.

One of the trip's early thrills for me was meeting one of the great piano virtuosos in the world today, Leonid Chizhik. He lived in a plush apartment - by local standards - in the centre of Moscow, just around the corner from Red Square. We went there with Giorgi after the trio's first concert, which took place on November 13 at the Central Palace of Culture of the All Union Blind Society. Chizhik's living room included a grand piano

and a bank of keyboard synthesisers, so he and Roger played together for 45 minutes. Over many years, Chizhik has legitimised the performance of jazz in concert halls in the USSR, recorded for Melodiya, and performed regularly in the West. When we met him, he'd just returned from the US where he was on the international jury of a piano competition. Also, he ran the Jazz Center in Moscow, an organisation which had 16 staff, a concert department, a recording studio, and performed various functions, including organising concerts for Chizhik.

While in Moscow we were filmed by Dr Nikita Bantsekin, for a one-hour television program on Australian culture, to be screened on Channel One on Soviet Television in January, 1990. In the interview, we were asked about the differences between Russian and Australian audiences; jazz education in Australia; the history of Australian jazz; the formation of The Engine Room; and so on.

After two days in Moscow, we went to Leningrad (now St Petersburg) on November 16, travelling overnight by train. There we stayed for nine days in a two-bedroom apartment, which belonged to the Leningrad Institute of Economy & Finance. During that period the Australians performed at a number of venues: the Dixie Jazz Swing Club (which was called, for short, the Jazz Centre); the Culture Palace of the Lensoviet, which held about 2,000 people (the main venue for the Leningrad International Jazz Festival); the Kvadrant jazz club; and East Vostok, a jazz club just around the corner from our apartment.

I'll always remember The Engine Room's first Leningrad concert, at the Jazz Centre; it was a block-busting success. The Australians were top of the bill and went on just before midnight. About 100 people sat at nightclub-style tables downstairs in what was an old concert hall, and about 80 were upstairs. The audience reacted demonstratively throughout the one-hour performance - applauding, cheering and clapping along in response to a powerful and brilliant performance.

A short time after the performance ended, a jam session with several Russian musicians erupted, with Steve and John unable to leave the stage. Roger later joined them for a set of about an hour. It was heartwarming to see the Australians playing with the Russians. Musicians waited in a long line next to the stage for an opportunity to play. Giorgi Bakhchiev was absolutely ecstatic at this, and embraced me a number of times; jam sessions with Australian and Russian musicians had been his dream, and this was now a reality.

On November 16 the Leningrad International Jazz Festival "Autumn Rhythms" commenced. Roger Frampton was introduced to Sergey Kuryokhin, the young Russian avant-garde musician and composer who had a program devoted to him in the *Comrades*

series, which had been shown on ABC-TV in Australia. Kuryokhin said that he and his ensemble were playing the following night, commencing at 12.30 am, and going on for four hours, until 4.30 am. He invited Roger to play with them. Roger was tempted to take up the offer but, as The Engine Room had an early sound-check the next morning - the day of the trio's main performance at the festival - he declined. At our apartment on the night of November 17, however, we saw some of the Kuryokhin performance, as the first hour was broadcast live-to-air on Leningrad television.

The banquets we attended while in Russia were especially memorable. We attended a dinner at the Tet-a-Tet restaurant as guests of the Leningrad International Jazz Festival. We felt it a great honour to be invited. The 30 guests included selected international jazz musicians, the sponsors of the Leningrad Jazz Festival, festival officials from other countries, officials of other jazz festivals in the Soviet Union, and some of the Leningrad Festival staff. I sat at a table for three with Giorgi Bakhchiev and a fascinating man Vladimir Feyertag. I had already met Vladimir, but was able to speak intimately with him for the first time. A writer and music teacher in Leningrad, he was Russia's Mr Jazz - not only the director and master-of-ceremonies of the Leningrad festival, but also the master-of-ceremonies for many other jazz festivals, and one of the most knowledgeable jazzmen in Russia.

Vladimir said that he remembered well the visit of the Daly-Wilson Big Band to Leningrad in 1975, as big bands are his special interest. Also, he saw John Pochée play with the Bernie McGann Trio at the Warsaw Jazz Jamboree in 1988. At this dinner he gave a couple of short speeches, which were translated into English. The chairman of the restaurant co-operative also gave a speech, in which he hoped that everyone would spend "two beautiful hours" at the restaurant, and dedicated the event to "men of art". I found the speeches very moving.

The festival program that night was an impressive one, including the German trombonist Conrad Bauer, playing solo; the Rova Saxophone Quartet from the USA; and the Russian percussionist Vladimir Tarasov, performing with the saxophonist Anatoly Vapirov. This was my second opportunity to hear Tarasov, whom I had seen at the Berlin Jazzfest two weeks earlier. He is a master, best-known as the drummer with the Ganelin Trio.

The Engine Room's festival performance on November 18, before about 2,000 people, was something of a mixed blessing. The previous band went overtime, which meant that the Australians went on late at 10.20 pm rather than 9.50 as scheduled and, to my ears at least, there were sound problems. As a piano trio, they played *In Your Own Sweet Way* (Brubeck); *Three's A Breeze* (Frampton); and *Sunrise Song* (Frampton). Then Roger moved to alto saxophone for *And Zen Monk* (Frampton), and *Round Midnight* (Thelonious



L-R: Steve Elphick, Roger Frampton, John Pochée & Eric Myers snapped while on tour in Russia, 1989.

Monk). With Roger back on piano, the trio ended with *I Got Rhythm* (Gershwin).

This 45-minute set had extraordinary impact; the reaction of the audience was splendid. It was the most exciting, committed, and dynamic jazz that I had heard at the festival. After the performance there was much excitement backstage, with crowds of people wishing to speak to the Australian musicians, and asking for photographs and autographs. Many said that the Australians had been the hit of the festival, even though the American alto saxophonist Richie Cole had played earlier that day. (Cole had left to return to the USA, because of the sudden death of his father.)

After the festival concert we travelled by bus to the Kvadrant jazz club, where an audience of 500 was waiting to hear an international jam session. The Engine Room played for about half-an-hour, before being joined by Daniil Kramer (piano) and Alexander Fisher (trumpet/flugelhorn). Roger moved to alto saxophone, and a German tenor saxophonist whose name I did not catch, also played. (Kramer and Fisher were the two musicians whom we later invited to tour Australia, and they came in 1990, accompanied by Giorgi Bakhchiev as tour manager). The whole performance lasted about an hour. The audience - this was the real Leningrad jazz audience, we were told - reacted constantly to the music, calling out and applauding in various spots.

We understood that this jam session took place every Saturday night in this venue, going on to the wee small hours. There was a guaranteed audience because certain bridges in Leningrad were closed between 2 and 4 am, and many people couldn't get home. So, if they were still out at 2, they usually stayed out till 4.

At the Kvadrant I was approached by a broadcaster and entrepreneur from Estonia, Mati Brauer, who asked about the possibility

of Australian groups coming to Estonia. As Clarion Fracture Zone (CFZ) had received an Australia Council grant, and was in the process of setting up a European tour, I posed the possibility of their coming in mid-1990, and he seemed very interested. I promised to supply him with a tape. (It was this contact which led to the two-weeks tour of the Soviet Union by CFZ in mid-1990, which they sandwiched between their other European performances, with Australia Council and Dept of Foreign Affairs support).

As Richie Cole had left unexpectedly, his spot on the grand finale concert of the Leningrad festival had to be filled. The festival organisers asked Roger Frampton to perform on saxophones with the four Soviet musicians who had been touring with Cole: Andrey Kondakov (piano), Vitaly Solomonov (bass), Oleg Butman (drums), and Andrey Ryabov (guitar). This was a fine performance of 45 minutes, made a little difficult by the inexperience of the Russians, and their inability to understand certain directives given to them by Roger, who led the group. But, considering there was no rehearsal, it was a creditable performance, and it was marvellous to see Roger closing what had been a very impressive and successful festival, in the company of some of the best jazz musicians in the Soviet Union, before another audience of about 2,000.

On November 20 we travelled on a hired bus to Novgorod, one of the oldest cities in the USSR, where The Engine Room gave a concert at the Novgorod Polytechnic Institute. They were joined by a brilliant 17-year-old Leningrad vibraphonist Alexi Tzyganov, who was said to practice 7-8 hours a day on a xylophone, as he couldn't afford a set of vibes. Having heard The Engine Room at the Leningrad festival, he had hitched a ride on the bus, hoping to get an opportunity to play with the Australians.

Back in Leningrad the evidence was now

accumulating that the Australians had been the hit of the "Autumn Rhythms" festival, and had caused far more interest than any other musicians who had come to the city. This was partly explained by the Australians being in the city for nine days and performing in various places, while most of the other groups came, performed at the festival once only, and left quickly.

We arrived in Petrozavodsk for the Petrozavodsk Jazz Festival "Jazz 89" on November 23. The musicians gave their opening concert that night at the Petrozavodsk Culture House, the only performance venue for the festival. Before the concert they were interviewed by Petrozavodsk radio, and filmed by Petrozavodsk television. After their 50-minute set, the musicians were presented with flowers on platters by three small girls in national dress, and drank a special cocktail that had been prepared for them by a local businessman and patron of the arts, Iosif Semjonovitch.

Semjonovitch turned out to be one of the most interesting people we met in Russia. As a result of glasnost, and the new tolerance of private enterprise, he had established three cafes in Petrozavodsk over the previous year. His cafe at the Culture House was called 'The Underground' and, for the festival, a number of artists had contributed paintings as a tribute to jazz musicians. These art works were very handsomely displayed. Also there was an exhibition of black-and-white jazz photographs by a brilliant local photographer in the foyer of the Culture House.

Semjonovitch, who was a bassist in his youth, and then a barman for 15 years before he opened his cafes, had prepared his cocktail - a mixture of fruit juices and sweet wines - to replicate the experience of Duke Ellington, who drank a similar cocktail at the White House when he was celebrated by President Nixon in the early 1970s. Semjonovitch's cocktail was meant to symbolise the unity of jazz musicians around the world, and he invited the Australians and a number of Russian jazz musicians to drink from the cup simultaneously.

Then the three Australians were presented with an ornately designed silver tray, with the inscription in the centre: 'To the Engine Room from Petrozavodsk on good memory November 89'.

When I spoke later with Iosif Semjonovitch, he told me, through an interpreter, that Roger Frampton's music had "astonished and amused him." Later, I taped an interview with him, courtesy of our interpreter. "In the music of the Australian trio I saw a beautiful culture," he said. "It was not only technique, not only the co-ordination of the musicians, not only beautiful music, but *culture*. We have very good musicians in the Soviet Union, but we do not have this culture - the way the musician lives in the music, the way he understands it. In the trio's music I saw the great civilisation of jazz."

On November 25 a review of the opening concert appeared in the Petrozavodsk newspaper *Leninskaya Pravda*, in which a critic wrote: "The trio from Sydney in which, apart

from [Roger] Frampton, have come together the percussion player John Pochée, and the rising star of Australian jazz, the double bass player Steve Elphick, gave an excellent example of 'jazz glasnost'. Frampton's own compositions provided open competition for the works of Charlie Parker and George Gershwin."

On that morning we were picked up for what was described as "a special reception" with Iosif Semjonovitch. It turned out to be a banquet, held in the back room of Semjonovitch's main cafe in Petrozavodsk. We were served cold meats, vegetables, bread, hot soup, chicken kiev, schnitzel and fried potatoes, followed by a strawberry wine, fruit & coffee. Meanwhile, a number of toasts were drunk with balsam, a local liqueur-type wine, washed down with fruit juice.

This was attended by Semjonovitch, our interpreter Andrej Tzoonski, Giorgi Bakhchiev, Vladimir Mishin (head of the local jazz education school), the three Australian musicians, myself, Andrey Kondakov (Russian pianist, and director of the Petrozavodsk Festival), Andrey Ryabov (Russian guitarist), and Vladimir Feyertag (Director, Leningrad International Jazz Festival).

This function was a very moving experience, with a great deal of emotion just under the surface. Thinking back on it even now, I still find it difficult not to weep. Semjonovitch, speaking through an interpreter, said that he had been a jazz fan for 20 years, and would be until his death; he said that jazz was a great philosophy, as well as a music; and he proposed a toast to "musicians of talent in jazz".

In thanking Semjonovitch for his hospitality, Giorgi Bakhchiev spoke very warmly about the Australian musicians, and the role of the Soviet Jazz Federation in bringing them to the Soviet Union.

Roger Frampton spoke on behalf of the Australian party, thanking Semjonovitch for the lunch, the Australian Government for funding the visit, and Giorgi Bakhchiev and Vladimir Feyertag for making our stay such a pleasure. Roger said that the Australians had made many friends while in the Soviet Union, particularly amongst the Russian musicians, and this was a most important aspect of the visit. He proposed a toast to Russian jazz musicians.

Andrey Kondakov responded on behalf of the Soviet musicians, and apologised for the moment in the concert with Roger in Leningrad, when the Russians got lost. This was during the ballad *Body & Soul*. This enabled Vladimir Feyertag, who has a keen sense of humour, to quip: "Good soul, bad body."

Back in Moscow after Petrozavodsk, the final Moscow concert took place in the Union of Soviet Friendship Societies building, a lovely mansion which was the home of a very rich man before the Revolution. He had been a supporter of the Bolsheviks but had shot himself after the Revolution, such had been his disappointment at the new order. The concert took place in a very lovely, ornate concert hall, before about 180 people.

Various segments of this performance were

filmed for the documentary mentioned above. During the interval Roger Frampton was interviewed by a radio journalist. Then, there was a jam session with various Russian jazz musicians, including the excellent trombonist Vyacheslav Nazarov, of whom we had all formed a high opinion, the drummers Oleg Butman and Stanislav Korosteliov, and the pianist Leonid Chizhik. The locals agreed that it was a great honour that Chizhik, described in *Keyboard World* magazine as "the giant of Soviet jazz piano", attended, and agreed to perform with the Australians.

Then it was on to Kazan on November 30 for the "Jazz At The Crossroads 1989" Festival. The reputation of the Australian musicians had preceded them. There were many photographers and journalists from the local press. Photos were taken as we walked from the train to the festival bus, and John Pochée was interviewed for an article that appeared on the front page of the *Evening Kazan* the following day. The Director of the festival, Dr Igor Zisser, took a video of our arrival, and we later discovered that he was working on a documentary on the Australian participation in his festival.

The Engine Room, the American pianist Greg Goodman, and the American saxophone quartet, the Rova Quartet, provided the international components of the festival. (Richie Cole had also been scheduled to appear.) This was the first time that this festival, which had been going for six years, had included jazz musicians from the West, although it had previously included groups from Iron Curtain countries such as East Germany and Poland.

The venue for the "Jazz At The Crossroads 1989" Festival was the Kazan Youth Centre, an all-purpose complex, including hotel, cultural house, concert hall, movie theatre, swimming baths, saunas, etc. Once again The Engine Room played brilliantly; a typically responsive Russian audience reacted to every peak, solo, and nuance in the performance, giving the Australians constant feedback and applause. The following day, in the *Evening Kazan*, in a piece which featured three individual photographs of John, Roger and Steve, the critic E Shalman wrote: "The Australian koala subdues the Russian bear". Such titles would be appropriate in the Western press, if there was an intention to describe the performance of the trio Engine Room on the stage of the Youth Centre yesterday evening. The audience at the end of the concert was going wild, and for good reason. The Australian grains fell on well-fertilised soil, and jazz of the highest quality sprang up as a result.

"Anatoly Vasilevsky, the bandleader from Kazan [quoted in the same article] said: "Today was great. I was surprised by the group from Nabareznia Chelni, by their firm and mature playing. Shilkoper, it goes without saying, when one person plays like that, when he creates music all on his own, that's fantastic. Tyurlik, I think, was in his usual role. I didn't really hear anything new there. But, as for the Australians, well, words fail me. This was a real high-class performance.

This was American playing, a very rare sort of professionalism'.

At 2 pm that day we visited Kazan's leading music school, which was running a very successful jazz education program. This was quaintly called Music School Number Eleven, Kazan. The visit of the Australian musicians was obviously a major event for the children. We heard a big band which included children of all ages (plus some of the teachers), a piano trio, then a trio of electric bass, piano and drums which had travelled from nearby Ulyanovsk (incidentally, the birthplace of Lenin), which included a very good female bassist, then a hot Dixieland band.

A short talk on jazz was given by Arkady Petrof, who was represented to us as the most distinguished jazz journalist in the USSR. It was translated into English by our interpreter Victor Duda. Then The Engine Room played for about half-an-hour. This was followed by a spirited jam session, with many of the children playing with the Australian musicians. It was a marvellous event, with good feelings in the air.

We were then taken to the headmaster's office where some Tartar food had been prepared, as well as cognac, hot tea, and coffee. The headmaster Matveev Nickolajevitch gave various gifts to the musicians, including a traditional Tartar flute for Roger. He gave me a large book on Tartar art. The others received Russian jazz records, and other items. Nickolajevitch said that one of the school's problems was the lack of teaching aids such as Music Minus One; we said that we would do our best to send such material, if we could acquire it in Sydney.

As I was going on to Finland on my own, I left Roger, Steve and John in Kazan and missed their last performance. They later reported that it was very successful. The Engine Room played for 50 minutes to close the festival, after the Rova Quartet and Greg Goodman. Then a jam session had gone on until about 3.30 am, with Steve and John playing with a number of different combinations of musicians.

I saw my job on the tour as trying to ensure that the groundwork was laid for future tours of Russia by Australian jazz musicians. With the assistance of Giorgi 'Sorry My English' Bakhchiev, this was achieved. Three groups toured in 1990: The Last Straw; Clarion Fracture Zone (see above); and the Melbourne duo Lewis & Young (a two-weeks tour). During 1990 the Russian return visit to Australia came in the form of the Fisher/Kramer tour.

In June, 1994 the pianist Mark Isaacs added some jazz performances to his classical visit, courtesy of Giorgi Bakhchiev. Later, in early 1995, he and Adam Armstrong (bass) and Simon Barker (drums) - the Mark Isaacs Trio - did an incredible 20-performance tour in 15 cities, travelling along the Trans-Siberian railroad from Vladivostok, accompanied by Giorgi. Now that Giorgi Bakhchiev is dead, we hope to find another leading Russian jazz enthusiast with his energy, and his interest in Australian jazz musicians; it won't be easy.



## What IS the Jazz Avant-Garde?

by John Clare

In the recent debate between Dr Bruce Johnson and myself concerning the avant-garde, a puzzling development arose which prompted some people to suggest to me that Bruce had "moved the goal posts". I was more inclined to attribute it to the sort of failure of logic to which even academics are prone - believe it or not! It now seems clear to me that Bruce was drawing his concept of an avant-garde from the European "classical" model, while I was defending those areas of jazz which have been widely criticized as being avant-garde. I would love to see the term disappear, but when somebody complained to me that Max Roach had been too "avant-garde", I had to wearily concede once more that there are styles of jazz that people will insist on referring to as avant-garde, probably forever more.

A young musician recently kept insisting that "some of the avant-garde was just bad playing." It was hard to have a conversation with this slogan being repeated, talk-back radio style. I am a great lover of New Orleans jazz, but sometimes I play something from my collection and have to admit that some of it was just bad playing. Very bad playing. On the other hand, when the term avant-garde was first applied to jazz (Charlie Parker and company were more often called modern jazz because modern, and even *moderne*, were fashionable terms at the time), musicians like Eric Dolphy, John Coltrane, Tony Williams, Booker Little, Cecil Taylor - and even Freddie Hubbard and Bobby Hutcherson - were considered to be part of the avant-garde (some of the time at least), and only a fool would say that they couldn't play incredibly well.

Even a player as unconventional as Albert Ayler had exceptional control of his instrument, even if he played the changes very strangely, when he decided to use changes. (As Mike Nock told me, that just wasn't what he did). Incidentally, that glorious tenor saxophonist Marty Mooney has told me that he regards Ayler as a "great fountain of creativity", which doesn't go down well with his colleagues.

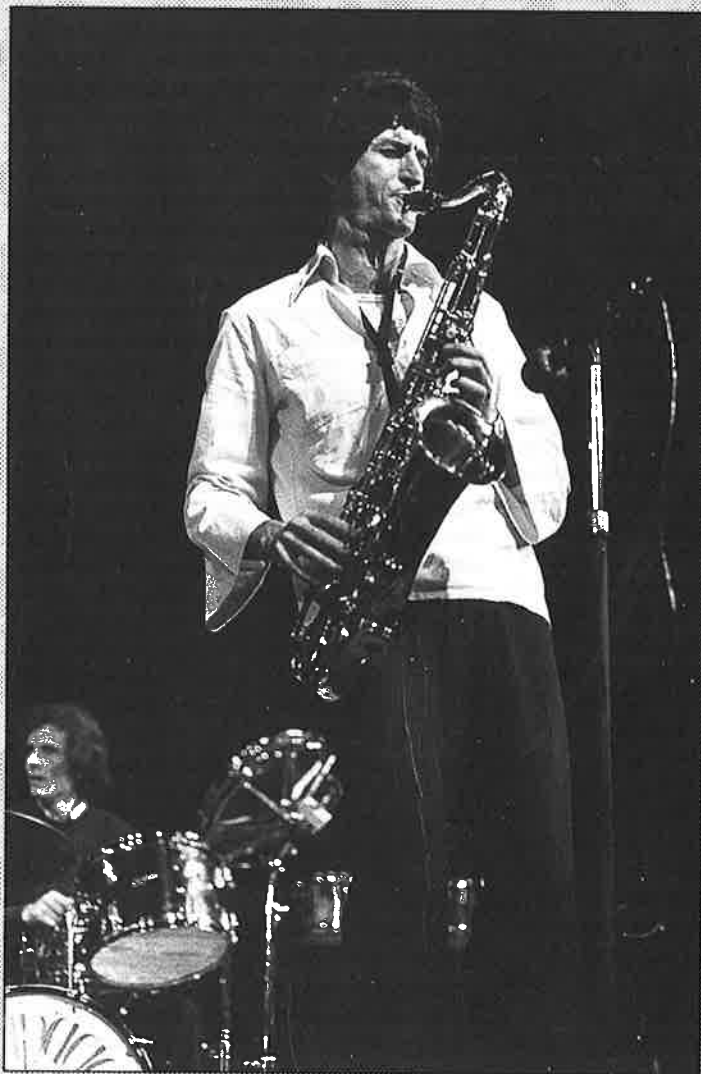
The European and/or "classical" avant-garde could be seen to be striving for some sort of rupture in tradition, to be severely testing our tolerance of what might be presented under the name music. Although John Cage was an American, his three and half minutes of silence (or however long it was) seemed very typical of the European avant-garde. As it happened, Cage also hated jazz. While some of the extreme styles of the jazz avant-garde may have pushed tolerance to breaking point (and some of the stuff on the ESP label can still test one's tolerance today), that was almost

incidental. The central thrust was toward an unfettered expression. Sometimes it was an expression of anger (an emotion not unknown in many kinds of music), sometimes of ecstasy, sometimes of nothing but energy itself. And sometimes it was much more subtle than that.

What I would like to say in this limited space is that much of the music on the Blue Note and Impulse labels that was labelled avant-garde in the 1960s is magnificent. It is also very important to the thinking of young musicians today in that it sometimes reached back to the free colouristic expression of pre-modern jazz, while incorporating and extending some of the harmonic discoveries of bop. It also continued the exploration of African-influenced rhythms (the power and authenticity of Archie Shepp's *Yasminais* still impressive today), and it sought to expand the colour and timbre and texture of jazz again after the classical bop quintet had begun to show its limitations in this regard. The systematization of bop, and even post

bop, improvisation, can begin to resemble serial music in its rigour. This does not preclude creativity at all, and as it happens I love it, but it is not a natural expression for every musician. The openness and eclectic carnival spirit of the Art Ensemble Of Chicago (who should really be called Postmodernist but have always been labelled avant-garde) has had a tremendously liberating effect. And if Wynton Marsalis is right in saying that Lester Bowie can't play his instrument, then neither could King Oliver, but I don't care!

The influence of the jazz avant-garde can still be heard today in the Bernie McGann Trio, Ten Part Invention, The Australian Art Orchestra, Wanderlust, Musikkii-Oy, Clarton Fracture Zone, and a number of other ensembles which many young people find perfectly accessible and very stimulating. If you think the original jazz avant-garde was bad playing, listen to Dolphy's *Out To Lunch*, Cecil Taylor's *Conquistador*, Bobby Hutcherson's *Dialogue*, and even on a more "primitive" level technically, Ornette Coleman's *Change Of The Century*, whose fantastic rhythmic inventiveness made some very respectable mainstream albums sound just a trifle boring.



The tenor saxophonist Marty Mooney; he has told John Clare that he regards Albert Ayler as a "great fountain of creativity"...

## News from the National Jazz Co-ordinator

Eric Myers writes: Most people who release jazz CDs send a copy to my office for listing in *JazzChord*. This is convenient for me for another reason: as a member of the ARIA judging panel, I eventually have to be aware of most of the music that comes out, and receiving CDs as they are released means that I can listen throughout the year, rather than cram during the weeks before ARIA voting. For some time, however, surplus CDs have built up in my office. What to do with them? I now feel they can be best used to service the constant international requests I get for examples of Australian jazz. I won't distribute them to any Tom, Dick or Harry, but there are places they can go, which will enhance Australia's cultural reputation, and hopefully benefit the musicians. In October, 1995, when Trish Ludgate of Musica Viva Australia requested examples of Australian contemporary jazz, I provided the following CDs to go to Terrence Jones, Director of the Krannert Center for the Performing Arts, Illinois, USA:

Australian Art Orchestra, *Ringing The Bell Backwards*

Allan Browne, Gary Costello & Paul Grabowsky, *Six By Three*

Clarion Fracture Zone, *What This Love Can Do*

Mark Isaacs, Dave Holland, Roy Haynes, *Encounters*

Bernie McGann, *McGann x McGann*

Mark Simmonds Freeboppers, *Fire*

Ten Part Invention, *Tall Stories*

Then, in response to a request in early 1996 from the Australian Embassy in Jakarta, via Musica Viva, I despatched a number of CDs to Indonesia, to be passed on to a leading FM station which wants to broadcast a diverse range of Australian music. In the case of these, income was derived for the jazz co-ordination program. Six of the CDs (see asterisks below) were funded by the Australian Music Centre, courtesy of the International Promotion Fund of the Australasian Performing Right Association (APRA), and the Australian Embassy purchased the rest. The CDs that went to Indonesia were:

Australian Creole, *Travellin' On\**

Judy Bailey, *Notwithstanding*

Judy Bailey & Friends, *Sundial\**

Don Burrows Quintet with the Adelaide Connection, *Nice 'n' Easy\**

Ruby Carter, *To Ruby From Ruby*

Ian Cooper, *Ian's World*

DIG, *Deeper\**

John Foreman, *No Jivin'*

Emma Franz, *Who?*

Paul Grabowsky, *Tee Vee*

Mark Isaacs, *Encounters\**

Dorian Mode, *Cafe Of Broken Dreams*

James Morrison, *James Morrison At The Winery\**

Musiikki-Oy, *The Cone Centre*

Kym Wilson, Mike Doyle, Geoff Kluge, *Bright Oranges*

Funds generated by this means will be used to purchase other CDs that might be needed in the future. Remember that, if I'm asked to supply promotional copies of Australian jazz CDs, I'm rarely able to solicit them; I can only provide them from the supply in my office. So, jazz musicians should not be reluctant to send their CDs to me. I'm confident that they'll be put to good use.

\* Helping musicians with applications to the funding authorities has always been the bread-and-butter of jazz co-ordination. But the process has become much more difficult and complicated as the years have passed. Ten years ago, it was possible to throw together an application to the Australia Council. I can remember, on some occasions, people coming to my office on the day an application needed to be post-marked, having done little preparation. If the artist was a high priority, I would put the form in the typewriter, and in an hour or so, based on information provided by the applicant, we would bang out an application, get an extension for the supporting material, and whiz it down to the post office. A number of successful applications to the Australia Council over the years were done in this way. But I hated doing it. The funding authorities have tightened up, and thank heavens this is no longer possible. The Australia Council, while professing to relax its guidelines and red-tape, and make it simpler for applicants has, in fact, made it more difficult for applicants, particularly new artists who have had no previous experience of making applications. Without the sign-posts of guidelines and, with application forms that are common to all art forms, and not specific to music, new applicants are faced with multiple choices; in my experience they usually need detailed assistance at every step along the way, until they become seasoned grant applicants. Which is where jazz co-ordinators come in. But it is terribly time-consuming for all concerned. I find that, to assist an applicant, it takes an initial consultation of about an hour-and-a-half - sometimes more - to go through the strategy needed to address the requirements of a particular project. Then the applicant has to go away and do a fair amount of work, particularly in researching the income and expenditure involved, as the budget usually is the heart of the application. If it's setting up a tour, a monumental amount of work is required. Then, once that's completed, a second consultation is needed to actually get that information onto the application form, and to discuss how the project should be presented verbally. Then, the applicant usually comes back just before the closing date, for a check through the application. At each stage along the way, there is photocopying to do, faxes to be sent, reviews to be found in the newspaper files, phone calls to be made, and so on. If an artist is putting together a Program application to the AC, with a number of separate projects, multiply the time involved accordingly. It's a matter of great regret that many musicians

who come to see me, start the process enthusiastically but fail to complete it. They simply find it too hard, and throw their hands in the air. In this way, many jazz artists who should be supported by the taxpayer exclude themselves from consideration. But conscientiousness in this area can be rewarded, and I'm glad to report that funds are going to very talented and creative musicians. Two such musicians are Cathy Harley (who received an international study grant from the Australia Council in early 1996), and Gai Bryant (who has now received grants from the Australia Council, Playing Australia, and the Dept of Foreign Affairs & Trade). They are two of the most committed and persistent musicians I've worked with recently. If any musicians need to discuss the sort of hard work they need to put in, in order to have a good chance of being funded by the Government, I'd suggest they have a talk with either Cathy or Gai, who were willing to inhabit, for a certain period, the headspace one needs to be in, in order to apply for funds. Jazz Co-ordinators can guide creative and talented artists like Cathy and Gai through the morass; help with a strategy; type things up on the computer; send faxes; give out information that is needed; and generally provide administrative assistance. But the artist himself or herself has to do the lion's share of the work.

\* Collecting information for the 1996 edition of the *Australian Jazz Directory* has been a high priority for me over the past few months. If there is one message I would like to get out to all musicians, and others whose activities impinge on the Australian jazz world, it is this: *don't assume that, if a deadline has passed, it's too late to be in the Directory, and that you are therefore excluded. Please check with my office first.* It appears that we will be continuing to collect information throughout June, 1996 and probably into July. A number of new chapters will be necessary, as we discover new species of underground jazz activity, or activity that people in the jazz world need to know about. In order for the *Directory* to be comprehensive, we will be trying to chase up all sorts of new information. Meanwhile, we can always cope with amendments to information provided, or new information in the well-known categories. Let's face it, with today's computer technology, one can key in new information almost up to the eve of going to the printer. So, don't be backward; keep giving us the information only you can provide, so the 1996 *Australian Jazz Directory* can be bigger and better than the 1994 one.

Eric Myers

### NEXT EDITION

Reports on the 1995 European tours by the guitarist Bruce Mathiaske, the Sydney-Zenith New Orleans Jazz Band and the Golden City Jazz Band have been held over once again. The editor hopes they'll be published eventually. Apologies to all concerned.

## News from the SA Jazz Co-ordinator

Margaret Suiker writes: Asialink in Carlton (Melbourne) announced early in 1996 that four South Australians were among 16 recipients of its new performing arts and arts management residencies in Asia.

The Adelaide pianist Kym Purling has already had a contact visit in Vietnam for two weeks, and will take up residency there in July for three months, working closely with other Vietnamese musicians. We hope to obtain some interesting feedback from Kym on his return to Adelaide.

Our first Department for the Arts concert for 1996 proved to be a roaring success. The Darcy Wright Sextet performed a vast repertoire of pieces from contemporary to some high quality trad thrown in for good measure. First year jazz student Duncan Hemstock provided some interesting solos on tenor sax, and Darcy presented a duet with renowned singer Connaitre Miller. The variety of pieces really sustained the audience's interest; it was a very entertaining evening indeed.

Our two May concerts were May 5: Song and Sax, featuring Connaitre Miller (vocals); Tony Hobbs (reeds); Kym Purling (keyboards); Tim Bowen (bass); and Simon Rigby (drums); and May 19: Dan Gordon Quartet featuring the unique sounds of the jazz tuba, with Dan Gordon (tuba); Darcy Wright (bass); Paul Whitney (guitar); and Roderick Greig (percussion).

Other concerts to watch out for include June 16: Andy Sugg Quartet with Andy (reeds), and other personnel yet to be named. All concerts are at the Governor Hindmarsh Hotel, 59 Port Road, Hindmarsh, at 7.30 p.m. Further enquiries/bookings to (08) 303 4339.

Our Thursday night modern jazz program



The bassist Darcy Wright: his sextet performed a vast repertoire of pieces from contemporary to some high quality trad...

continues with gusto with the continued support of management at the Governor Hindmarsh. We have begun to develop an extremely varied and interesting program, with each concert starting at 7 pm. Entry for all is \$5. The full program is May 9: Larry Golder Quartet; May 16: Makin' Whoopee with Susan de Jong (vocals); May 23: Schmoe & Co; May 30: The Honours Quintet with Matthew McDonald (sax); June 6: Ben Fuller Trio; June 13: Schmoe & Co; June 20: Marlene Richards Quartet; June 27: The Honours Quintet with Matthew McDonald (sax).

We have also begun to initiate some interesting projects, eg combining our 'outreach jazz' notion (ie, jazz in outer suburban areas) with presenting a jazz workshop in those areas. We also wish to present two school jazz workshops in inner Adelaide areas. We are also initiating some cross-art projects, (for example the jazz/dance collaboration which was mentioned in the last edition of *JazzChord*).

The Adelaide trumpeter Liz Geyer, who has worked in the USA, has now relocated to Sydney. She would appreciate work and enquiries on her mobile tel 015 618 023.

Margaret Suiker

## News from the WA Jazz Co-ordinator

Rachel Robins writes: The Jazz Co-ordination Association of Western Australia has initiated a project entitled Jazz Across Australia. The project is similar in concept to the Made to Move Dance Across Australia and in essence comprises a jazz touring circuit between the satellite states of Queensland, Tasmania, South Australia and Western Australia with the provision to include the territory states if required. An interim proposal outlining the project has already been submitted to Playing Australia and it is the intention of the JCA (WA) to submit a formal proposal for the forthcoming round in July, 1996.

On March 19, 1996 I met with the Chairman of Playing Australia Simon Dawkins, to discuss the project and received a very positive response. We are currently floating the idea and I have commenced discussions with National Jazz Co-ordinator Eric Myers, and State Co-ordinators Margaret Suiker, Lynette Irwin and Allan Brown, as the proposal recommends financing a meeting between all State Jazz Co-ordinators to facilitate the project.

The JCA (WA) Management Committee called an extraordinary meeting for May 4, 1996 to discuss Jazz Across Australia in more detail. Though the project is still in a developmental stage the Association intends to include the proposal as part of our application to the Australia Council for 1997.

The Australia Council and the Department for the Arts have funded the activities of the Jazz Co-ordination Association and employment of the Co-ordinator for three days per week in 1996. Funding for the Association

from the Australia Council increased from \$10,000 in 1995 to \$19,000 in 1996.

The recent announcements of successful applicants to the Performing Arts Board of the Australia Council proved disappointing to West Australians. We embrace the new policy of the Register of Peers and trust that this will ultimately prove to be a more equitable situation.

The Gordon Reid Foundation of the Lotteries Commission has an established fund to enable arts agencies and incorporated organisations to host distinguished international experts in a performing arts form. The committee of the Gordon Reid Foundation has a budget of \$40,000 to fund up to three Fellows per year. Recently the Jazz Divas were successful in achieving one of these fellowships and have secured a performance with New York jazz tapper Brenda Bufalino for later in 1996.

The performance project Jazz on Tap will include three tappers and two commissioned works with musical director and pianist Graham Wood and his trio. The Playhouse is the most likely venue for the season. During her visit Ms Bufalino will be working with the Theatre/Dance and Jazz Department at the WA Academy of Performing Arts as well as the Aboriginal Music Theatre Training course and Ausdance.

Twilight Jazz at the Lake, the second concert in the three 1996 Smoke Free Summer Concert Series for the JCA (WA), took place at Lake Leschenaultia, Mundaring on March 9, 1996. The concert achieved sponsorship from Healthway of \$3000, Gordon Reid Foundation of \$3,100, and \$2,000 from both the Mundaring Shire and Arts Centre. Featuring the Helen Matthews Quintet and Hothouse the event attracted more than 600 people. The delightful ambience of the area along with the concert occurring at the end of a particularly steamy day combined to evoke an especially warm response from the audience.

The third and final concert, which was incorporated into the Claisebrook Carnival, took place in the new Victoria Gardens on April 28, 1996 and featured the Perth Jazz Orchestra with the Jazz Divas. The concert was funded by the City of Perth (\$3,000), Gordon Reid Foundation (\$5,000) and Healthway (\$3,000). The concert was followed by a lantern parade involving a large group of children from many cultural backgrounds and a spectacular fire ritual theatre finale produced by Festival Designer, Neil Cameron.

The finale of the event was in the form of a ceremony and celebrated the handing over of the East Perth redevelopment to the City. Lee Buddle organized the music to accompany the ceremony which comprised elements from both contemporary and Aboriginal music performed by various artists including Gary Ridge, Lee Buddle, Cathy Travers, Iain Grandage, David Pye and Richard Walley.

The festival attracted close to 5000, the highest attendance yet for an Association concert.

cont overleaf

The JCA (WA) has launched a membership drive. Flyers outlining the program and the benefits of membership to the Association were printed and distributed recently to the jazz clubs and throughout the Perth jazz community. As a result we welcome several new members to the Association.

Commencing May 5, 1996 Jazz Fremantle will be operating from a new venue in the Fremantle Hotel. The session times remain the same (from 4-7pm) and to celebrate their opening Jazz Fremantle presents the Kalamunda Youth Swing Band directed by Dave Way and featuring vocalist Bronwyn Way. The group has recently received invitations to appear at several jazz festivals in the UK next year.

The West Australian Youth Jazz Orchestra (WAYJO) will conduct the annual Concert for the Schools on 23 May, 1996 commencing at 11am in the Perth Concert Hall. Other than WAYJO, the concert will feature Suzanne Wyllie, Dale Barlow, the Conservatorium Jazz Choir and students.

Jazz Australia 96 Conference will take place from June 24-July 5, 1996 and will feature music educators Jeff Jarvis (USA, trumpet and flugelhorn), Antonia J Garcia (USA, trombone and vocal specialist) and Darryn Farrugia (Aust, drums). A series of lunchtime concerts is planned to take place over three days from July 3-5 featuring these artists as well as Conservatorium staff and guests. The theme for Jazz Australia this year is "Addressing the Needs" with a focus on the music teacher.

The Jazz Co-ordination Association of WA was delighted to see a review by Brian Davis in the *Jazz Journal International*, May 1996, of the WA recording company Request Records CD *West Coast Blues*, with Garry Lee, June Newman, Lukas Slawomirski, Murray Wilkins and Frank Gibson Jnr.

The following is an extract from the article: "Instrumentally, this is a quartet of smooth and subtle artistry where relaxation is the byword. The marvellous team work of the big-toned bassist Wilkins and New Zealand drummer Frank Gibson (recently gracing Alan Broadbent's *Pacific Standard Time* on Concord) provides a dream rhythm duo to perfectly balance an equal ESP between pianist Slawomirski and the leader. The ex-Polish pianist has to be one of the most inventive and swinging I have heard in a long time, while Garry Lee, apart from doing all the arrangements proves once again his international status."

Rachel Robins

## News from the Tas Jazz Co-ordinator

Allan Brown writes: I have completed a *Tasmanian Jazz Directory* which is now being distributed to interested people throughout Tasmania. Copies are available on request.

The next major event for jazz in Tasmania is the annual Suncoast Jazz Festival, being held at the east-coast resort town St. Helens

the weekend of June 29, 1996. This self-funded festival, which has grown successfully for twelve years, draws an audience of over 400, plus up to 70 musicians. The special guest artist this year will be Bob Barnard. Other interstate performers include old favourites Tony Ashby (reeds), Melbourne's Alex Hutchinson (clarinet), Sydney's Paul Bonnefin (trombone), and new faces Kaye Carter (piano and vocals) and Ken Carter (drums) also from Sydney. They will join the house rhythm section of Ian Pearce (piano) and Alf Properjohn (drums) and many other Tasmanian musicians who will be mixed and matched by the programmer, Bruce Haley, for a weekend of non-stop music.

The Suncoast Jazz Festival committee, for the first time, has offered financial assistance for up to six younger players to travel to St Helens for the festival. I have presented a list of musicians for the committee to contact. These players will benefit from the experience of jamming and talking with the interstate and local musicians. The offer has been of particular interest to players who have been unable to attend because of the loss of income from a weekend gig, on past occasions.

A new club, the Central Coast Jazz and Blues Club, has formed in Ulverstone (on the north-west coast of Tasmania). The club opened in March and is receiving considerable local support. The club has been formed by a group of coastal jazz lovers to provide an informal setting for regular Friday night jam sessions, with the support of local musicians and younger players. A committee is being formed, the contact at present is Stewart McNear, tel (004) 256 516. I will be helping the new committee to get started and provide all the assistance and information they may require.

After I discovered that the US-trained guitarist, but now Australian resident, Cory Sea, was planning a private visit to Tasmania after a performance at the Thredbo Festival, I arranged a statewide tour for him. Cory has performed for the Jazz Action Societies in Hobart, Launceston and also in Burnie, Devonport and St Helens. He has also conducted workshops at the University, Rosny secondary college and the Hutchins private school, plus an informal workshop for interested guitarists in Hobart. A local rhythm section accompanied Cory for the tour. It should be pointed out that if any other jazz musicians are planning a holiday or a trip to Tasmania, and would like the opportunity to perform, they are welcome to contact me for any help that I may be able to provide.

As mentioned in the last edition of *JazzChord*, a tour of Tasmania by Don Rader had been proposed. Funding for the north-west section of the tour has been made available by Arts Tasmania and the tour, which will include a series of performances and workshops from Wynyard to Devonport, will go ahead in October, 1996. Allan Browne (drums) and Nick Haywood (bass) from Melbourne will join Viktor Zappner (piano) from Burnie to accompany Don during his week-

long visit. I am endeavouring to extend the visit to take in other centres such as Hobart, Launceston and the east coast, for extra performances after the conclusion of the north-west programme.

The Hobart band South Street continues to develop as a performing unit. Their gig at the latest jazz venue in Hobart, Syrup, has now been extended to include Thursday nights. South Street are recording in June, 1996 for a CD release, and have ambitions to tour other states and play at various festivals or clubs. I am helping with ideas and contacts for these plans.

Allan Brown

## John Gill Honoured

Following his 1995 tour of the USA, the great Perth stride pianist **John Gill** has been invited to become an "accredited Bosendorfer Piano Artist". This honour places him in the company of such international artists as Victor Borge, Aldo Ciccolini, Chick Corea, Philippe Entremont, Marvin Hamlisch, Herbie Hancock, Adam Makowicz, Oscar Peterson, Andre Previn, Cecil Taylor, McCoy Tyner, and Stevie Wonder. *JazzChord* offers its congratulations to John for being awarded this prestigious invitation.

## Playing Australia Grants

Playing Australia is the Commonwealth Government's National Performing Arts Touring Program. It provides assistance for touring performing arts across State and Territory boundaries, where this is currently not commercially viable and where there is a demonstrated public demand.

The Minister for Communications & the Arts Richard Alston recently announced the names of successful applicants in the most recent round. Amongst those were two successes for the jazz world:

\* Jazz Co-ordination Association of NSW (NSW) received a grant of \$10,213 and a Guarantee against Loss of \$600 for a tour by the Gal Bryant Quartet, taking in Canberra, Adelaide, Mt Gambier, Melbourne and Perth. The tour includes workshops as well as performances, and aims to develop an audience for contemporary jazz.

\* New Musique Australia (Qld) received \$6,820 for a tour of northern NSW and south-east Queensland by the Melbourne-based all-women ensemble Morgana, in September, 1996.

The next closing date for applications to Playing Australia is **July 25, 1996**. Should you wish to submit an application, you are encouraged to phone (06) 279 1665 and request an updated copy of the guidelines and application form.

## Thredbo Jazz Festival, May 2-5, 1996

by Eric Myers

It's hard to argue with success. The ninth Thredbo Jazz Festival attracted about 3,000 people, I'm told. If they all paid \$75.00 (and many would have purchased Gold Passes at \$85.00) then the box office generated around \$225,000.00. Most entrepreneurs in the jazz world are not used to this sort of commercial success, which is explained by effective marketing. Many people now come to Thredbo every year, looking forward to seeing friends they might see only at the festival, and they've obviously built up confidence that they'll enjoy the program.

This is triumphantly a traditional and mainstream/modern jazz festival, very much the result of the vision of one man, the artistic director John Speight. The fact that John's vision does not run to what one might call 'contemporary jazz' is not necessarily a problem for this kind of festival. The clientele is predominantly elderly, well-heeled, and conservative, and the straightahead, entertaining jazz that is provided for them is not inappropriate. I'm not in the business of criticising programs that festival directors devise. I've had a go at it myself on occasions and, in the long run, you put together a program that you think is not too far ahead of the audience. Some programmers are risk-takers; some aren't.

There were many young people there too, and as young people - I'm told - are into role modelling, it was interesting to look at the groups in particular they might have best related to. First, there was Sydney's Hornithology, illustrating John Speight's longtime support for the idiom of the youth big band. Hornithology is now directed by the American Gordon Brisker, who has contributed a number of excellent arrangements, and provides laid-back tenor solos which fit the band's groove like a glove. The band had a very fat sound in the Kosciuszko Room of the Alpine Hotel, and nice phrasing; it was great to see so many attractive young people very much into jazz. Interestingly, half the musicians were young women, and they actually dominated both the trombone and saxophone sections. But Hornithology was handicapped at these performances by a good electric bass player (male) who completely dominated the band's overall sound.

Second, there were the interesting Melbourne youngsters billed as the Dukes of New Orleans, who were actually The Hoodangers. A terrific band with an orthodox traditional lineup (trumpet, clarinet, trombone, banjo, acoustic bass, drums, percussion) they were not playing your orthodox New Orleans music. They really got it on. Full of youthful energy - average age 22 - and somewhat confrontational, they are the closest I've seen in Australian jazz to the spirit of punk.

Don Burrows was the star of the festival. His photograph was on the front page of the *Village Voice*, the local journal of the Thredbo Chamber of Commerce, and out of the two pages in the journal with details of the 20 or so bands participating, a full page was given over to his biography. Don appeared to be the roving sitter-in, jamming with everyone as required. I heard him playing majestic dixieland clarinet with Bob Barnard, and standards on clarinet and saxophones with Gordon Brisker and the rhythm section of Hornithology. He popped up everywhere, able to fit in with almost everyone along the traditional to modern spectrum.

I first saw Galapagos Duck in the Keller room of the Alpine Hotel, where there was a dance floor and a big singles scene. So, as professionals, they were playing the powerful funk and blues part of their repertoire. Glenn Henrich had car trouble and didn't make the first gig, so his place was taken by the impressive saxophonist Ralph Franke. Glenn arrived the next day, his multi-instrumentalism enabling the Duck to present a more varied repertoire.

There were some unexpected delights. Amongst the quintet led by the excellent singer Joy Mulligan were some fine musicians who must now be classed as old-timers, but are still playing marvellous mainstream jazz, full of warmth and knowledge: Terry Wilkinson (battling along on an electric piano that sounded like a toy); Laurle Bennett (drums); and the great guitarist Dave Donovan. Where on earth has he been over the last 20 years or so?

The closest the festival came to so-called

'contemporary jazz' was the Paul Rettke Quartet, a beautiful Melbourne band featuring the leader on guitar. Paul is also a lovely singer, with something of a Chet Baker quality in his voice. He sang standards like *You Don't Know What Love Is* in fine style, and it was also nice to hear his clever originals. This was the only band I heard with the real tension and release of modern jazz, powered along by the bass and drums combination of Allan Browne and Gary Costello. There were some truly extraordinary solos from Gary, and some delightfully surreal alto saxophone from Barry Duggan.

One of the great advantages of Thredbo is the cosy intimacy of most of the venues. Outside the Alpine Hotel base, bands play in the smallest of lodges and eating-houses, so that those who enjoy the ambience of the small jazz club - involving what we now call acoustic music, with a minimum of amplification - are really in their element. In such venues I enjoyed very much the tasteful jazz-oriented cabaret music of the Seidel/Thomas Quartet, which featured three-part vocal harmonies from Natalie Morrison, Anita Thomas, and Janet Seidel in lovely old standards like *The Tennessee Waltz*, and *A Slow Boat To China*.

On the other hand, with so many people crowding into the performances, many of the venues were uncomfortably full, with nowhere to sit. Fairly limited seating was always taken early, so I frequently had to stand in a crowd at the back of a room, craning to peer over the heads of others. As a result I missed a number of groups I really wanted to hear, including Don Rader's quintet, Cory Sea, Classically Blue, and Shades of Jade.

Still, it was a great pleasure to be there.

The combination of alpine air, a holiday atmosphere, a plethora of available jazz, and good food and wine everywhere, made the weekend a delicious treat. It's a family-style weekend, and I made sure my 7-year-old daughter, who has recently been sawing away on the violin - the Suzuki method - heard Ian Cooper's sensational quartet. She was suitably impressed - and I hope turned on to jazz violin - so my family spent much of the weekend on the trail of the various violinists on the program: Richard Adams with the Nairobi Trio; Igor Oskolov with the group Gypsy Fingers, and Adrian Keating with Classically Blue. This culminated in the Violin Summit at a little place called Candlelight on the Sunday evening, where all the violinists raged along with Ian Cooper's rhythm section: Ian Date (guitar), John Aué (bass) and Gordon Rytmeister (drums). Four and a half stars.



The Paul Rettke Quartet, clockwise from top left, Barry Duggan, Gary Costello, Allan Browne, Paul Rettke: a beautiful Melbourne group...

## Competitions & Awards

\* The **National Jazz Awards** will once again be part of the Wangaratta Festival of Jazz, taking place this year on the weekend of November 2-3, 1996. The competition is open to musicians under 35 years (ie date of birth must be after November 1, 1961). Contestants must play a brass instrument (eg, trumpet, cornet, flugelhorn, trombone, euphonium, tuba, Fench horn); they may elect to double on another brass instrument during the course of their performance. To enter the competition contestants must submit a cassette recording of three pieces - one of each from the following categories:

(a) A composition by Miles Davis or J J Johnson

(b) A ballad (standard or original)

(c) A blues (standard or original)

The closing date for entries is *July 15, 1996*. Entrants will be assessed by a judging panel (to be appointed by the organisers of the competition), on a range of criteria including:

- \* Technical facility/accuracy
- \* Rhythmic control (swing/pulse)
- \* Harmonic language/vocabulary
- \* Sense of musical form/development
- \* Originality
- \* Overall impact of performance (feeling/expression)

Ten contestants will be selected to perform in the finals as part of the Wangaratta Festival of Jazz. The prizes for the Awards are:

1st Prize - \$4,000 plus a studio recording session for *Jazztrack* on ABC Classic FM.

2nd Prize - \$2,000

3rd Prize - \$1,000

For further information and entry forms, contact Adrian Jackson, Artistic Director, tel (03) 9898 6276. Entry forms are also available from the office of the National Jazz Co-ordinator in Sydney, tel (02) 241 1349.

\* On May 21, 1996, the National Australia Day Council and the Australia Day Council of New South Wales officially called for nominations for the **1997 Young Australian of the Year Awards**. Over the next three months the Awards will endeavour to seek out and pay tribute to the outstanding young people of NSW under 27 who are achieving excellence in the following areas:

- \* Career Achievement
- \* Sport
- \* Environment
- \* Sustainable Regional Development
- \* Art
- \* Community Services
- \* Science & Technology

*JazzChord* assumes that jazz musicians are entitled to qualify for the area of Art. A winner in each category will be chosen and will receive a \$4,000 Commonwealth Bank Streamline Express Account. One outstand-

ing individual will be chosen as the 1997 NSW Young Achiever of the Year. His or her achievements will be rewarded with a further \$4,000 from the Commonwealth Bank plus a holiday package for two courtesy of Qantas and Hilton Hotels. For further information phone Claire Isaac on tel (02) 899 7099 or write to PO Box 6162, Baulkham Hills NSW 2163.

\* Sydney jazz artists dominate the nominations for the **21st Mo Awards**. Groups nominated for the Mo Award for Jazz Group are Ten Part Invention, The Catholics, Directions In Groove (DIG), Wanderlust and Tom Baker's Chicago Seven. Nominations for Mo Award for Jazz Vocal Performer are Marie Wilson, Kerrie Biddell, Darren Paul, Vince Jones and Renée Geyer. Nominations for Jazz Instrumental Performer are Sandy Evans, Mike Nock, Bernie McGann, Bob Barnard and James Morrison. James Morrison and Tommy Emmanuel are two of five nominations for Westfield Australian Performer of the Year; and James is one of five nominees for Australian Showbusiness Ambassador of the Year. The winners will be announced at the 21st Mo Awards Presentation Ceremony at the Sydney Entertainment Centre on June 18, 1996.

\* The **Europ' Jazz Contest Belgium**, an international jazz contest for youth groups, takes place at the 18th Jazz Hoellaart Intern'l. on September 27-29, 1996 in the Cultural Centre 'De Bosuil' at Jezus-Eik/Overijse (near Brussels). Since 1979 prize-winners have received contracts to appear at Jazz Middelheim, owing to the collaboration of BRTN-Radio which organises that Festival. There are several prizes, besides the trophy for the best soloist. Since 1986 the whole event has been recorded for transmission by BRTN-Radio 1, which underlines the importance of the competition and contributes to its success. In 1995 there were 87 candidates coming from 22 countries. The selection panel chooses 8 finalists, together with 4 reserves. Participating musicians must be younger than 30 years. Candidates must forward a 30-minute tape recording or cassette to the organisers before July 1, 1996, with the following data: name and photograph of the group, date of foundation, musical lineup, address for correspondence as well as names, addresses, date of birth and nationality of each musician. The address is: Europ' Jazz Contest 1996, c/o Albert Michiels, Jezus-Eiksesteenweg 47, B-1560 Hoellaart, Belgium. Tel/fax: +32 (0)2 657 0976. If an Australian group is selected for the final, 10,000 Belgian francs will be available to assist with travel costs. For more details and brochures contact the office of the National Jazz Co-ordinator, tel (02) 241 1349, fax (02) 241 3083.

## Canberra School of Music Big Band to Monterey

The Canberra School of Music Jazz Big Band is seeking to raise enough funds to enable them to take up the invitation to go to the Monterey Jazz Festival, in September, 1996.

The band won the World Projects International Music Festival big band competition at Darling Harbour, in July 1995. The prize was an invitation to play at Monterey Jazz Festival from September 19-22, 1996. The prize also included a \$10,000 reduction, in kind, of the costs involved.

The band needs to raise approximately \$100,000 which includes airfares, coach travel, accommodation, insurance, uniforms, etc for a three-week stay in California for the 22 band members. Shirley Kral, who is acting as Hon Treasurer for the project, tells *JazzChord* that an application to the Australia Council was unsuccessful, and the band's current shortfall is approximately \$40,000.

The deadline for payment of air tickets is July 14, 1996. Donations can be made payable to the Australian National University, and sent to Canberra School of Music Jazz Department, GPO Box 804, Canberra City, 2601. (Mention that donations are for the Canberra to Monterey Fund). Donations over \$2 are tax deductible and donors will receive a letter of acknowledgment from the ANU, for tax purposes.

Any other telephone queries should be addressed to Don Johnson at the Jazz Department, on (06) 295 9048.

## Tours & Movement

\* The Sydney violinist **Ian Cooper** currently has a busy international schedule. From May 13-20, 1996 he and his quartet did 12 concerts in and around Johannesburg, South Africa, for Qantas and Penfold Wines. This was part of Australia Week (and what a pleasure it is to see the inclusion of jazz in this sort of event). Other than Ian, the group included Ian Date (guitar), Natalie Morrison (bass), and Gordon Rytmeister (drums). Ian then arrived in Holland on the last weekend of May for the Terneuzen Festival, where he performed with the pianist David Pacquette, and the Dutch button accordion player Ronnie Verblest. "Ronnie's a Gypsy and just a killer," says Ian. The following week Ian goes to Udine, Italy with Pacquette. From June 10-July 8, 1996 he'll be in Ascona, Switzerland, playing at a venue called Bar Cortile, and then will take in the Ascona Festival. In October he goes to Japan for a series of performances with Ian Date.

\* Further to information published in the last *JazzChord*, tour manager Sue Spence reports that the Sydney group **Wanderlust** has the following itinerary in Europe, courtesy of a \$29,626 Australia Council grant:

June 29 & 30: Dusseldorf Jazz Rally, Germany; July 1: The Stadtgarten, Koln; July 2: Brotfabrik, Bonn; July 5: Dixieland Hall, Stuttgart; July 5: Aarhus International Jazz Festival, Denmark; July 7, Worms Jazzt, Germany; July 9: Brotfabrik Frankfurt; July 11: Radio Bremen Broadcast/Schlachthof; July 12: Northsea Jazz Festival, The Hague, Holland; July 13, Montreux International Jazz Festival, Switzerland; July 14, El Paso, Chamonix Mont-Blanc, France; July 17, Festival de Jazz Vitoria-Gasteiz, Spain. The group includes Miroslav Bukovsky, Alister Spence (piano), James Greening (trombone), Carl Orr (guitar), Adam Armstrong (bass), and Fabian Hevla (drums, percussion).

\* Tour organiser Jane March reports that the **Bernie McGann Trio/Mike Nock Solo 1996 tour**, funded by the Australia Council to the tune of \$24,494 has the following itinerary. The trio only is performing in Canada, with the following performances: June 20: Quebec City; June 21 & 22: Winnipeg; June 24: Saskatoon; June 25 & 26: Vancouver; June 27: Victoria; June 30 & July 1: Edmonton. The package of the McGann Trio & Mike Nock (solo piano) has the following itinerary in Europe. July 4: Metz; July 9: Brussels; July 11: Bremen; July 12: North Sea Jazz Festival; July 14: Munchener Klaviersommer.

\* The US pianist **Ralph Sutton** is touring Australia with Bob and Len Barnard, with the following itinerary: June 4, 1996: Mermaid Beach Resort, Gold Coast, Qld; June 6: The Space, Adelaide Festival Centre; June 7: West Point Casino, Hobart; June 8-9: Peter Gaudion's Jazz Lane, Melbourne; June 13: Southern Cross Club, Canberra; June 14: St Laurence Arts Centre, Sydney (solo performance); June 15: Springwood Civic Centre, Blue Mountains; June 16: East Mayfield Services Club, Newcastle; June 17: Randwick Labor Club, Sydney; June 18: Harbord Diggers Club. Tour organised by Mark Hewitt, tel (02) 740 6100. Once the tour is under way, direct enquiries to the presenters.

## Jazz Education

\* The **Jazz Improvisation Winter Workshop 96**, which takes place at Trinity Grammar School, Kew, Melbourne, from July 1-5, 1996 aims to provide a practical insight into how an improvising ensemble operates and to give the opportunity of practicing this knowledge under the guidance of some of Australia's most reputable and recognised professionals in the field. A second function is to forge stronger links between the professional and amateur musical communities to provide greater support for the local music industry. During the week students participate in many varied activities. Master classes are conducted by musicians specialising in the area to be discussed. Instrumental and practical harmony classes are conducted to get participants thinking about the details of music and how to execute

them on their instruments. Band rehearsals are the main focus of the week, however, and are geared towards performing in the final concert on the last day. The faculty includes Dr Tony Gould (piano), Geoff Hughes (guitar), Geoff Kluge (bass), David Jones (drums, percussion), Michelle Nicolle (vocals, arranger), Ben Robertson (bass), Kellie Santin (saxophones), and Tim Stevens (piano). Registration fee for 35 hours of jazz: Adult \$200; Concession \$180. Applications close June 17, 1996. For further information, tel (03) 9853 6092, or write to Andrei Bajurnow, c/o Trinity Grammar School, 60 Wellington Street, Kew Vic 3101.

## Short Takes

\* The Australian pianist and composer **John Bostock** has contacted *JazzChord* with news of his work in Israel. "I have been a sideman for over two years now with the Albert Beger Quartet", he writes. "In late 95 NMC records released a CD which has been relatively successful here. The CD, released as *The Primitives* has already covered its costs and now NMC is in negotiation with French and Japanese interests to reach world wide distribution. They have now given us a budget for a second CD. But the really big news is that we played at the Israel Festival, in Jerusalem on May 25, 1996. This is a really prestigious international festival and hopefully will be an opportunity for us to enter other festivals in Europe." Other than John on piano, the personnel on the CD, which John hopes can be released in Australia, are Albert Beger (soprano & tenor saxophones, and flute); Assaf Sirkds (drums); and Gabi Meir (bass).

\* In the last *JazzChord*, mention was made of the newsletter *Adelaide Jazz Scene*, now put out by **Don Brow**. Don has indicated that he would welcome interstate news and reviews. Anyone wishing to contribute can contact him on telephone (08) 270 4938, or write to 3 Rowlands Hill Rd, Coromandel Valley SA 5051.

\* The Renaissance Sydney Hotel and the Sydney Conservatorium of Music have been presenting a series of **Sunday Recitals** divided up into three: The Jazz Series, The Chamber Music Series, and The Spring Vocal Series. The performances take place in the hotel's grand foyer, commencing at 3 pm, and a "sumptuous afternoon tea buffet" is served during the interval. The Jazz Series featured on April 28, 1996, the Gordon Brisker Quartet. On May 19, the Mike Nock Quintet performed. The third and final concert in the Jazz Series will feature the bassist Craig Scott on June 16. For bookings, telephone (02) 259 7380.

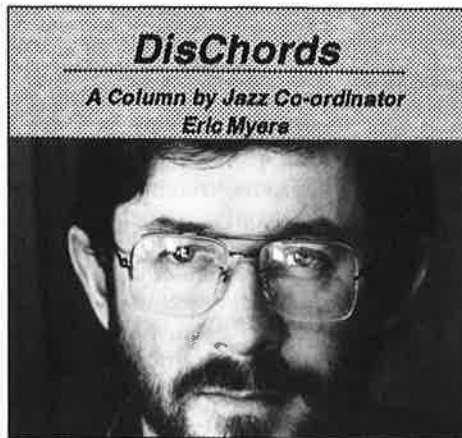
\* The CD released on ABC Music by the pianist **Barney McAll**, *Exit*, has had a nice review in an American magazine *Jazz Now*, published in California. "In both his writing and his playing style, Australian pianist

McAll has captured a melancholy romanticism that damn few jazz players have been able to convey," writes the critic Dave McElfresh. "Both *Dark Parade* and *Route 666* are built on a sultry, shadowy film noir mood. Kenny Dorham's *La Mesha* is even more so, sounding like a theme in search of a Raymond Chandler movie script. McAll's use of tunes by Dorham and Lee Morgan (*Nite Flight*) point to the source of his own dark composing style, which is showcased here on eight self penned compositions. McAll's music evokes a pensive, late-night mood (minus the usual jazz cliches) that non jazzers may find as appealing as the hardcore group will his skillfulness. It's exceptional stuff that reminds this listener how often half-baked writing, and undeveloped playing styles make it onto discs. If there were more albums like this, everyone would like jazz."

\* Peter Burgis, probably best-known as the former chief of the National Film & Sound Archive, informs *JazzChord* that his latest catalogues of **reissues of historic Australian sounds**, out on Kingfisher Cassettes, are available to readers of *JazzChord*, free of charge, upon request. "I will be increasing the jazz content, in future lists," says Peter. "Our Sound Search Service can provide copies of most early Australian jazz recordings, for a modest fee." Recently Peter leased master tapes of tributes to Barbara James and Frank Coughlan to Larrikin/Festival, who will be releasing this material on CD shortly. The Barbara James CD *Twentieth Century Blues* (LRH-427) covers her singing career from 1933-1960, including rare radio performances which feature many of Australia's top jazz musicians of the period. The Frank Coughlan compilation, *Sailing on a Sunbeam* (LRH-428) embraces recordings by Frank, both at home and overseas, from 1926 to 1965. Many of the originals are unissued masters, avoiding as much as possible duplication with previous Coughlan releases. More historic Australian jazz reissues are being prepared for CD release by Larrikin/Festival. Peter's contact details are: PO Box 1660, Port Macquarie, NSW 2444. Tel: (065) 81 0576.

\* Lee Mergner, Convention Director, *JazzTimes Magazine*, advises that there will be no **JazzTimes Convention** in 1996. "We had difficulty securing an appropriate venue for the fall in New York City," he says. "The hotel we had chosen is having difficulty completing their major renovations and will not open in time. Given the time necessary to properly plan, market and execute the Convention, we were left with very few alternatives... During 1996, in addition to publishing the magazine, we will be sponsoring 16 major jazz festivals nationwide, necessitating a significant commitment of our resources during the coming months... We understand how valuable the Convention has become to jazz industry professionals... I can assure you that when the Convention returns in 1997, it will be even bigger and better than ever."

In this day and age, most people in the jazz community expect jazz to be represented, as a matter of course, in the deliberations of organisations like the Australia Council. Yet, it's been suggested that the new **Music Fund of the Australia Council** may be constituted without a representative of jazz. When it was announced that the Australia Council was replacing its Performing Arts Board with three funds (Music, Theatre and Dance), most people thought that, with the increase of representatives of Australian music to seven, to make up the Music Fund, there would be at least one representative of jazz. After all, when there was a Music Board in the old Australia Council structure, there was usually a representative of jazz, and two names come to mind - Judy Bailey (NSW) and Sylvan 'Schmoe' Elhay (SA) - who served the jazz community, indeed the wider music community, with distinction in the 1980s. After the Music, Theatre and Dance Boards were amalgamated into the Performing Arts Board some years ago, there was a period when the Board included no jazz rep. This was the case until the advent of Paul Grabowsky, who, as chair of the Music Committee, served on the Board during 1994, until he resigned in early 1995. Paul was not replaced by anyone from the jazz community so, when Bruce Johnson and I saw the then Minister for the Arts Michael Lee on November 22, 1995, we raised this matter with him. Mr Lee said that appointments to the Performing Arts Board had been devolved to the Council. Accordingly, I wrote on February 5, 1996, to the General Manager of the Council, Michael Lynch, suggesting that Sylvan Elhay (SA) and Peter Rechniewski (NSW) be considered for membership of the Music Fund. Only when I attended the Australia Council briefing on April 15 did I discover, from Hilary McPhee's speech, that appointments to the new Music Fund would after all be made, not by the Council, but by the new Minister Richard Alston. On April 19, 1996, therefore, I wrote to Senator Alston, urging him to ensure that the new Music fund was not constituted without a creditable representative of the jazz community. "In fact, it would be an appalling omission if the new Music Fund was constituted without such a representative," I wrote. "All the figures we have on jazz activity in Australia - the size of the scene, the number of ensembles operating, the number of applications for assistance to the Australia Council from the jazz community, the size of the audience for live jazz performance, and so on - indicate that it would make no sense for the artform of jazz to be excluded from the Music Fund." On April 24 the chair of the National Jazz Alliance Bruce Johnson followed up my letter, formally nominating Schmoe Elhay for membership and enclosing Schmoe's CV. "It may be that the membership of the Fund has to fulfil geographical criteria," Bruce wrote. "If our nomination of a person from South Australia is superseded by another nomination from that state, may I suggest that you or your advisers consult with the National Jazz Alliance? We would be



prepared to nominate others who would have the confidence of the Australian jazz community should they be invited to serve on the Music Fund." There is no doubt that omission from the Music Fund would be a substantial slap in the face for Australian jazz. Would anyone seriously consider establishing such a committee without a representative of classical music? But classical music, which is no more important in Australian music than jazz, is included as a matter of course, while jazz is often thoughtlessly ignored. Such an omission would mean that music policy discussions, and discussions of the merits of applicants from the jazz community for financial assistance, would take place without the benefit of knowledge and expertise on jazz at the Fund level. It would be intolerable.

\* Speaking of the Australia Council, the rule that an application for assistance can be made **only once a year** - either May 15 or November 15 - may work to a particular artist's disadvantage. Consider the following conundrum. Bernie McGann put in an application to the Australia Council (AC) on November 15, 1995, for assistance for his trio to go to the US in August, 1996, to perform at the prestigious Chicago Jazz Festival and elsewhere. This application was to be assessed by the then Music Committee of the Performing Arts Board, which met from February 27-March 1, 1996. Meanwhile, David Sacks, Executive Director of the Jazz Institute of Chicago needed to know by a deadline of February 20 if the Trio was definitely coming. If we couldn't guarantee that Bernie's group was coming, he wanted to fill immediately the spots on the festival being saved for the group. We couldn't say whether or not the AC would fund the application, so David suggested that the invitation to Bernie could be postponed to the 1997 festival. It was therefore decided to withdraw the Trio's application to the AC. Now, fast forward to May 15, 1996. Could the November 15, 1995 application be re-cycled for May 15, 1996, so that the application would be assessed in plenty of time for 1997? 'No' was the answer from one of the performing arts program officers; you have to use the new application form. Should Bernie therefore go to the trouble of putting in the application on May 15, 1996 on the new form? After all, for a

festival in August, 1997, it's far too early to secure the additional engagements which the AC would require in order to fund the application. In fact, it would be unlikely for such an itinerary to be available even in September/October, 1996, when the AC would be doing its assessments - US jazz venues simply do not book that far ahead. But, if the application went in on November 15, 1996, that would replicate the 1996 situation in 1997: Chicago would be asking if the Bernie McGann Trio was coming, in advance of the AC decision. Also, what about other applications that Bernie McGann might be wanting to make for 1997? Recording projects, touring projects, etc? If an application went in on May 15, Bernie would then be excluded from the November 15 round. But it's too early, in May 1996, for Bernie to be devising 1997 projects; he may be thinking of them in 'big picture' terms, but it's too early for him to have such projects planned and budgeted. The answer from the program officer: put the application in on November 15, 1996, and seek a 'quick-response' (see page 19 of the new *Australia Council 1996 Grants Handbook*, in the 'Quick response and out-of-time applications' section). Great news! Still, a nagging question remains. Is it likely that a 'quick-response' application will succeed? My instincts tell me that it will be difficult to get such an application up. Will this turn out to be a lose-lose situation for the McGann Trio? I feel that, in all of this, it's possible to lose sight of the main game: the importance of a leading Australian jazz ensemble making an inroad into the remarkably closed US market.

\* It's great to see that musicians in Sydney are rebelling against **playing in smoke-filled venues**, and want smoking banned at all concerts in NSW. On April 14, 1996, an article appeared in the *Sydney Sun-Herald*, which drew attention to the Musicians Union's recent resolution, that the Union "support the health concerns of its members in their exposure to tobacco smoke in their workplaces". The Sydney pianist & composer Mark Isaacs, who moved the motion said: "By talking to various health agencies, I had uncovered data indicating that Environmental Tobacco Smoke (ETS) was a workplace hazard comparable to asbestos on a building site, and that workers in the hospitality industry generally were one of the last remaining groups not provided with a smoke-free workplace. I also found out that the NSW State government had recently convened a Passive Smoking Taskforce to examine this issue with a view to recommending to the Health Minister on possible legislation outlawing smoking in indoor public places. Legislation was seen to be the way to go, as it provided a level playing field, removing any disadvantages that might be suffered by individual venues self-imposing a ban." Mark and his trio will perform in a smoke-free concert at The Basement in Sydney on June 9, 1996, during QUIT week, along with Monica Trapaga, George Golla and Kerrie Biddell.

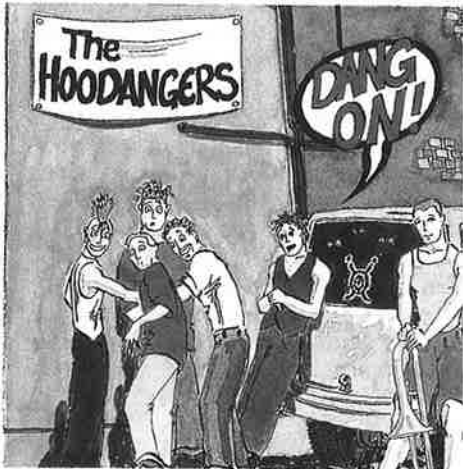


## Recent Australian Jazz Album Releases

Robert Burke & Tony Gould, *Gateway*, (Newmarket NEW 2020.2). Personnel: Robert Burke (saxophones); Tony Gould (piano). Recorded, mixed & mastered at Woodstock Studios, Melbourne. Produced by Robert Burke. Recorded by Chris Dickie, Michael Letho, Ross Cockle. Mixed by Robert Burke & Michael Letho; and by Robert Burke & Lawrence Maddy. Mastered by Tony 'Tok' Norris. This project was assisted by the Australia Council. Distributed by Newmarket Music, tel (03) 9372 2722, fax (03) 9372 2196.

Coco's Lunch, *Raise the Tender Heart*, (NEW2014.2). Personnel: Lisa Young (voice/djembe); Sue Johnson (voice); Nicola Eveleigh (voice/flute); Sallie Harvey (voice); Anita Skandarajah (voice). Produced by Coco's Lunch. Recorded and mastered by Chris Corr, DexAudio, Melbourne. Assisted by Arts Victoria. Distributed by Newmarket Music, tel (03) 9372 2722, fax (03) 9372 2196.

Jamie Fielding, *Extinkt*, (Dr Jim 13). Personnel: Jamie Fielding (synthesizer, trombone, sampler); Guy Maddison (bass, trombone); Sybilla (vocals); Peter Hartley (drums); Jon Evans (tapes, ARP); Michael Sheridan (guitar); John Murphy (evil AKS synth). All tracks written by Jamie Fielding. Live tracks performed by Extinkt at the Evil Star Hotel in 1991. Studio tracks recorded at Moore Park Studios in 1991. Mixed by Jamie Fielding and Shane Fahey at Megaphon Studios in 1991. Distributed by Shock (fax 03 9482 3873) or mail order from Dr Jim's Records, PO Box 45, Clifton Hill Vic 3068.



The Hoodangers, *Dang On!*, (No label or number). Personnel: Mal Williams (banjo); Ollie Browne (drums); Shannon Birchall (bass); Chris Tanner (clarinet); Ben Gillespie (trombone); Eugene Ball (trumpet). Live bits recorded by Phil Georges; studio stuff by Robin Gray at Allan Eaton Studio; mastering by Mel Stanley at the ABC. Distribution enquiries to Eugene Ball, tel (03) 9417 0162, or fax (03) 9826 6868.

Matt Kirsch, *Translucent*, (NEW 2003.2). Personnel: Matt Kirsch (guitars); Colin Hopkins (piano, Hammond organ, Kurzweil PC88 keyboard); Ben Robertson (double bass);

Sharky Ramos (drums); Darryn Farrugia (drums); Ed Bates (pedal steel guitar). Produced by Matt Kirsch. Recorded by Mark Forrester and Trevor Reading at Woodstock Studios. Mixed by Mark Forrester at Gotham Audio. Mastered by John Roberto. One track produced by Shane O'Mara, recorded and mixed by Chris Corr at Platinum Studios. Album dedicated to the memory of Mark Forrester. Distributed by Newmarket Music, tel (03) 9372 2722, fax (03) 9372 2196.

Catherine Lambert, *Catherine Lambert with the Kym Purling Trio*, (Round Records CDRR019). Personnel: Catherine Lambert (vocals); Kym Purling (piano); Ben Riley (drums); James Clark (bass); Tim Bowen (bass on two tracks). Engineered by James Clark, except for two tracks engineered by Nick Burton. Distribution enquiries to Terry Bradford, tel (08) 364 4266 or write to PO Box 3243, Norwood SA 5067.



The New Wolverine Jazz Orchestra, *Friends With Pleasure*, ((NWJO196). Personnel: Trevor Ripplingale (clarinet; soprano, alto, C melody & bass saxophones; vocals, arrangements); Jim Elliott (trombone, clarinet, bass clarinet; soprano, tenor and bass saxophones; melodica, arrangements); Eric Holroyd (cornet, trumpet, vocals, arrangements); Robert Smith (piano, arrangements); Harry Harman (string bass, tuba); Stewart Binsted (guitar, banjo); Nell (Chauncey) Macbeth (drums, vocals). Recorded on 22/9/94, 12/10/94 and 9/11/95 at Ron Craig Studios, Colo Vale, NSW. Engineered & mastered by Ron Craig. Distribution enquiries to Trevor Ripplingale, PO Box 8, Seaforth NSW 2092. Tel/fax: (02) 9948 6802.

The Kym Purling Trio, *Trio Juice*, (Round Records RR013). Personnel: Kym Purling (piano); James Clark (bass); Ben Riley (drums). Recorded March/May, 1995 at Rivetts Studio, Adelaide, South Australia. Recording, mixing and mastering by James Clark. Distribution enquiries to Terry Bradford, tel (08) 364 4266 or write to PO Box 3243, Norwood SA 5067.

The Paul Rettke Quartet, *Lingering at the Lane*, (NEW 1096.2). Personnel: Paul Rettke (guitar, piano, vocals); Barry Duggan (alto saxophone, flute); Gary Costello (bass); Allan Browne (drums). Produced by Paul Rettke. Digitally recorded at Allan Eaton Studio,

Melbourne, February, 1995. Recording engineer Robin Gray, digital mastering by Joseph Carra at Newmarket Studio. Distributed by Newmarket Music, tel (03) 9372 2722, fax (03) 9372 2196.

Andy Sugg, *Quartets*, (Round Records RR021). Personnel: Andy Sugg (tenor saxophone); Les Millar (bass); Steve Rossell (bass on one track); Laurie Kennedy (drums); Andy Vance (piano on four tracks); Mark Ferguson (piano on one track); David McEvoy (piano on two tracks); James Muller (guitar on one track). Recorded August & November, 1994 at Rivetts Studio, Adelaide, South Australia. Recorded & mixed by James Clark. All tunes composed by Andy Sugg. Distribution enquiries to Terry Bradford, tel (08) 364 4266 or write to PO Box 3243, Norwood SA 5067.



Steve Taylor-Brown, *State of Mind*, (IGCD0009). Personnel: Steve Taylor-Brown (vocals); John Hoffman & Paul Panichi (trumpets); David Jones (drums); Leon Gaer (electric bass); Mark Taylor (tenor sax); Craig Scott (acoustic bass); Graham Jesse (alto sax); Dave Colton (guitar); Bob Johnson (trombone); Russell Finch (keyboards, arrangements); Tony Buchanan (saxophones); Dave MacRae (piano). Cheryl Webb, Trevor White, Cathi Ogden & Kim Hart (backing vocals). Guest musicians: Don Burrows (flute on one track); Bob Bouffler (trumpet on two tracks); Adrian Mears (trombone on two tracks); Peter Northcott (guitar on three tracks); Rex Goh (guitar on four tracks). Horn arrangements by Graham Jesse. Produced by Russell Finch. Engineered by Peter Cobbin. Recorded at Studios 301 and the MC Music Studio. Editing by Simon Leadley. Trackdown Studios and Russell Finch, MC Music Studios. Enquiries to Grant Smith at Sound Addiction, tel (049) 381 345.

Various Artists, *Something Snappy, Volume One*, (Round Records RR018). Personnel: The Kym Purling Trio; James Sked Quartet; Catherine Lambert & KPT; Les Millar Quartet; Fuse featuring Liz Geyer; Ted Nettelbeck; James Muller Trio; Michelle Nicolle; James Muller Quintet; the Andy Sugg Quartet. Compiled, engineered & produced by James Clark. Mastered at Disc Edits by Neville Clark. Distribution enquiries to Terry Bradford, tel (08) 364 4266 or write to PO Box 3243, Norwood SA 5067.

## Around the Jazz Festivals

The 16th annual **Merimbula Jazz Festival** takes place on the Queen's Birthday holiday weekend, June 7-10, 1996. Activities include Welcome night on Friday, Street Parade on Saturday, Jazz Breakfast on Sunday, Jazz Picnic on Monday. Enquiries to Merimbula Jazz Line tel (064) 953 383 or fax Stan Delle Vergin on (064) 951 304.

The **Darling Harbour Queens Birthday Holiday Weekend Jazz Festival** takes place on June 8-10, 1996. The program includes on June 8: Monica Trapaga's Brazilian Spectacular, Bob Henderson's Band and The World's Klang. June 9: Gospel Service in St Andrews Cathedral featuring Geoff Bull's Jazz Band with Carol Ralph and Kate Dunbar. Then, following Jazz Parade March down George Street, at Tumbalong Park: Geoff Bull's Olympia Jazz Band, Mister Crow, Roger Janes' Jazz Band, the San Francisco Jazz Band, the Zenith New Orleans Jazz Band, Bob Henderson's Jazz Band, The World's Klang, and Slide McBride. June 10: John Harkins, Jackie Orszaczky & The Grand Masters, James Morrison Big Band with Emma Pask and Darren Paul, Bob Henderson's Jazz Band, The World's Klang, Slide McBride, The Mighty Reapers, Don Burrows, Lily Dior. Enquiries to Johnny Allen at (02) 286 0158.

The 15th Annual **Parkes Jazz Triduum**, put on by the Central West Jazz Club in NSW, takes place on June 8-10, 1996. Program includes the Roaring Horns, Bill Dudley & Lee Gunness, and Belmore Basin Jazz Band. Enquiries to President Jim Connors, tel (068) 622 028 (after hours) or Miriam Luyt, tel (068) 623 319 (after hours).

The **Morpeth Jazz Festival** takes place on June 25-26, 1996. Program includes Lee Gunness Allstars; Bruce Mathiske; Nick Polites; Jazz a la Carte; Zenith New Orleans Jazz Band; Fish Fry; Maryville Jazz Band; Catalina Jazz Band; Port Hunter Jazz Band; Little Toot; Wobbly Boot; and Toot Boot & Boogie. Enquiries to Jim Ennis, tel (049) 336 240 or (049) 342 088.

The 12th **Suncoast Jazz Festival** takes place at the St Helens Hotel, St Helens, Tasmania, next June 28-30, 1996. Guest artists will include Bob Barnard (trumpet, from Sydney); Alex Hutchinson (clarinet, from Melbourne); Tony Ashby (reeds, from Brisbane); Paul Bonnefin (trombone, from Sydney); Kay Carter (piano & vocal, from Sydney); Ken Carter (drums, from Sydney); Ian Pearce (piano) and Alf Properjohn (drums) from Hobart. For further information, contact Secretary John McKean, tel (003) 761 528.

The **Atherton Tablelands Jazz Festival** takes place on July 19-21, 1996. The program includes Dixie Jazz Gone Troppo, Limehouse Jazz Band, Les Nicholson's Jazz Moods, Festival 7's Big Big Band, Thelonious Funk, Tablelands Brass Band, Hot Gossip, Tablelands Junior Jazz Band, and Tablelands Swing Band. Enquiries to David Walters on tel (070) 911 011.

The **Gold Coast Jazz Jamboree** takes place on August 2-4, 1996. Program includes the Vintage Jazz & Blues Band with Paula Cox, Storyville Jazztet, Clare Hansson Quartet with Barbara Foulds, Craig Berry's Jazzmania, Rags 'n' Riches with Lesley Rose, Kevin Keough's Hot Wombat. Also Bob Barnard, Bev Sheehan and a guest interstate band. Main part of the Jamboree is now at the Fisherman's Wharf Marina Complex. Two stages will be operating, plus at times a third stage. Enquiries to Allan Leake, tel (07) 5591 4223.

The **Dubbo Jazz Festival** takes place on August 9-11, 1996. Program includes Little Toot (from Newcastle); Straight Ahead (ACT); Riverina Jazz Band (Wagga Wagga); Tom Mawi Quartet (led by Fijian guitarist Tom Mawi with pianist Joe Allen); Dubbo Jazz Band; Exploding Happiness; Ed Hughes Quartet; Sweet Sherry Stompers featuring Phillip Stack; Grundy's Gremlins; and Billy Who's Blues. Enquiries to Steven Jewell, tel (068) 818 360.

The **Bellingen Jazz Festival** takes place on August 16-18, 1996. The line-up was not finalised at time of publication, but the following were confirmed: the Zenith New Orleans Jazz Band, the Bob Bertles Quintet, the Mighty Reapers, Clare Hansson with Jack Thorncraft and Graham Bennett, the Roger Burke Quartet, Bellingen on the Rocks, and Zoobop. Negotiations were under way with several other bands. For tickets and further information, contact Dorothy Lang or Mauri Thomas, phone/fax (066) 551 053. Accommodation enquiries and bookings are handled by Bellingen Travel, tel (066) 552 055, fax (066) 551 557.

The ninth **Newcastle Jazz Festival** takes place on August 23-25, 1996 at the Newcastle City Hall. Artists include John Gill, Adrian Ford, Vintage Jazz & Blues Band, Bandemonium, Mike Hallam's Hot Six, Catalina Jazz Band, Tom Baker's Swing Street Orchestra, Fish Fry, Ian Date/Ian Cooper Quartet, Clare Hansson Trio, Al Vincer Sextet, Cafe Society Orchestra, Terry Widdowson, Janet Seidel/Tom Baker Quartet, Old Gold; Storyville Jazztet with Beverley Sheehan, Trevor Rippingale and Mike Hallam; Paul Furniss' San Francisco Jazz Band, Port Hunter Jazz Band, New Orleans Ramblers, Roger Bell and his Hawks Nest Flyers, Little Toot, Broadmeadow School & Community Band, Modern Jazz Trio, Wobbly Boot Jazz & Blues band. Four venues under one roof, Street Parade, Saturday Gala Night, Jazz Gospel on Sunday. Enquiries to tel/fax (049) 821 264.

The **Noosa Jazz Party** takes place on September 13-15, 1996. The proposed program includes James & John Morrison, DIG, Bob & Len Barnard, Mike Hallam, Tom Baker, Hotter Than Six, Nina Ferro Quartet, and Wilbur Wilde. Enquiries to Frank Johnson on tel (074) 472 980.

The **Wagga Wagga Jazz Festival** takes place on September 13-15, 1996. Enquiries to tel (069) 235 428.

The **Manly International Jazz Festival** takes place on October 5-7, 1996. Enquiries

to John Speight, tel/fax (02) 9905 4070.

The eighth **Jazz By The River** will be held on October 5-6, 1996, at Moonan Flat, 50 kms north-east of Scone on the Gundy/Belltrees Rd, Hunter Valley. "This year will see a different format in that we will be holding a dance in the old hall here to the sounds of the Bob Barnard Quintet with vocalist Patricia Thompson on the Saturday night," says the event co-ordinator Peter Scott. The same band continues at 11 am the following day, alternating with the Newcastle band Wobbly Boot, until 4 pm. The 1995 event attracted 800 people, and after covering costs the organisers were therefore able to donate \$1,500 to four charities. For further information, write to Peter Scott, Norwood, Moonan Flat NSW 2337, or tel (065) 463 115.

The **Barossa Music Festival** takes place between October 5-20, 1996. The US pianist Kenny Drew Jr, who performed there in 1995 with the Daniel Schnyder Quintet, is returning. Enquiries to John Russell, tel (08) 239 1990.

The 1996 **York Jazz Festival** takes place on October 25-27, 1996. The Sydney group DIG has been confirmed; other groups still to be confirmed at time of publication. Enquiries to musical co-ordinator George Faye in Perth, tel (09) 245 4100, fax (09) 245 4676.

The 51st **Australian Jazz Convention** takes place in Bathurst, NSW, from December 26, 1996-January 1, 1997. Apart from the programmed areas, the blackboard areas, the pick-up areas and excellent outdoor spots in garden settings, eight hotels, two clubs and four restaurants will be vying for talented musicians to participate in "Jazz & Jug" nights. All the usual Convention activities are included: welcome night, "Double-Whammy" New Year's Eve party, jazz breakfast, street parade, short impromptu park performance followed by jazz picnic, jazz church service, original tunes competition. For campus accommodation contact Bruce Drayton (063) 38 4691 or Anthony Ellis (063) 38 4000. Motel accommodation details are shown in the Convention's published brochure. Registration fees or jazz shirt orders should be sent to Jazz Convenor, Box 1102, Bathurst NSW 2795. For further details phone Les Bryant (063) 32 5298 or Mobile 019 157 709, or write to PO Box 1102, Bathurst NSW.

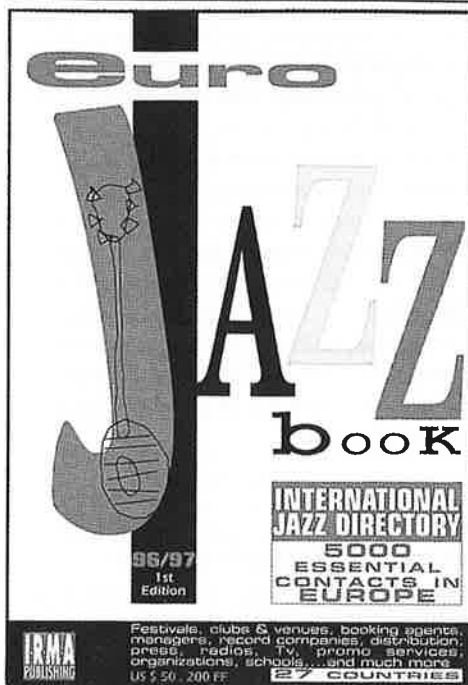
The third national **Composing Women's Festival** will be held over five days in Sydney in October, 1997. The festival will focus on a broad range of music by Australian women, covering classical, jazz, blues, world music, electronic and art music. Enquiries to Ruth Lee Martin, tel (067) 721 543.

### PHOTOGRAPHS NEEDED

JazzChord would like to publish more photos of musicians who live outside of NSW. Those interested are urged to send good B & W shots for possible publication. Please send them, with photographers credits to: JazzChord, Pier 5, Hickson Rd, Millers Point NSW 2000.

# book review

**EURO JAZZ BOOK: INTERNATIONAL JAZZ DIRECTORY 96/97.** Edited by Pascal Anquetil. Published 1996 by IRMA Publishing.



One of the chronic problems for Australian jazz artists wanting to perform in Europe has been the relative unavailability of reliable information. What festivals are available, and when do they take place? Are they likely to be interested in presenting a touring Australian group? What are their contact details? Are there agents or promoters that can get involved? And so on. The most helpful publication to date has been the *Directory of Jazz Festivals and Related Major Jazz Events (Europe Edition)*, published by the International Jazz Federation (IJF) in Denmark. It was published in 1990, so now is somewhat out-of-date, although a helpful supplementary booklet called *Additions and Corrections* was published in May, 1993, which considerably updated the information in the original *Directory*. A curious feature of these publications was, however, the omission of fax numbers.

A publication called *Jazz Festivals International Directory*, compiled by Jan A Byrczek, and published out of New York by a company called Jazz World Database, became available in 1993. It cost about AU\$110.00, including postage, but I formed a very poor opinion of it. While claiming to be comprehensive for the world, it had only six festival entries for Australia: the major arts festivals in the capital cities of Adelaide, Brisbane, Melbourne, Perth and Sydney, plus one jazz festival - the so-called Kuranda Jazz Festival which, so far as I knew, did not exist. Since there were about 70 jazz and arts festivals in Australia when this directory was published, it seems that the American publisher of the *Directory* made no serious effort to research the jazz festival situation in this country. If the information for other countries around the world was as unreliable as that for Aus-

tralia, then this directory was not worth having.

Now, enter the *Euro Jazz Book*, put out by the Centre d'Information du Jazz in Paris. This superb publication, launched at MIDEM in Cannes in January, 1996 is what we've been waiting for. A4-size, with 218 pages, it has information on 27 European countries divided into the following sections:

- \* Organisations (organizations; musicians unions/trade unions; jazz schools; industry conventions);
- \* Entertainment (festivals; venues; clubs/local promoters; international jazz contests & prizes);
- \* Management (promoters/booking agents; artists management);
- \* Record (major companies; independent record companies; distribution);
- \* Media (music press; press/jazz columns; radio [jazz programmes]; TV [jazz programmes]; freelance jazz journalists; PR/Promo services).

The purpose of the *Euro Jazz Book* is apparently to promote European jazz. The editor Pascal Anquetil writes, in his editorial, that "jazz which is being invented in Europe today, in a rainbow of national colours, deserves to be better known and appreciated." But, in documenting the incredible richness of European jazz, the *Euro Jazz Book* provides a massive amount of information that can now be utilised by Australian jazz artists and promoters. "European jazz... scintillates with passionate characters, musicians, organisers, journalists, record producers, agents and managers who give body and soul so that it goes forward and grows," he writes. "The hour has finally come for networks to be set up, for cultural exchanges to be forged

and continent-wide federations to be established."

This an extremely important publication because, for the first time, the whole rich tapestry of European jazz, throughout the various countries which make up the continent, is comprehensively spread before our eyes. The information that is provided is comprehensive, and beautifully presented.

The Centre d'Information du Jazz asked the Jazz Co-ordination Association of NSW if it would distribute this immensely important publication in Australia. We are proud to do so. If you're interested in purchasing this excellent publication, watch out for an order form with this edition of *JazzChord*.

Eric Myers

## NOTES ON JAZZCHORD CONTRIBUTORS

**John Clare** is a freelance writer, reviews jazz CDs for the *Sydney Morning Herald*, and wrote the book on Australian jazz *Bodgie Dada & the Cult of Cool*.

**George Howell** is a contract technical writer and consultant, and web-page designer. He is the author and maintainer of Oz-jazz Worldwide, Australia's first and most comprehensive jazz web page (which includes *JazzChord*). He also has regular jazz programs on Sydney public radio. Oz-jazz Worldwide is at <http://www.magna.com.au/~georgeh/>. George's email address is [georgeh@magna.com.au](mailto:georgeh@magna.com.au).

**Bruce Johnson** is author of *The Oxford Companion to Australian Jazz*, an active professional jazz musician, a broadcaster on 2MBS-FM, and chair of the National Jazz Alliance.

## 1996 Annual General Meeting of the Association

The management committee of the Association would like to announce that the AGM of the Association will take place on **Monday, June 24, 1996** at 7 pm. The venue is the Sydney premises of the National Film & Sound Archive, 84 Alexander St, Crows Nest. A separate notice to members is included with this edition of *JazzChord*. Those members who attended the 1995 AGM will find a copy of the minutes of that meeting with this edition of *JazzChord*. For others, the minutes will be available at the meeting itself. If you wish to nominate a member for election to the Association's committee of management, please note that a nomination form needs to be completed and lodged with the Secretary of the Association 14 days before the meeting, ie by 6.15 pm on **Monday, June 10, 1996**. Nomination forms are available on request from Eric Myers, telephone (02) 241 1349.

## New Members of the Jazz Co-ordination Association of NSW

The management committee warmly welcomes the following new members who have joined the Association since the publication of the Mar/Apr, 1996 edition of *JazzChord*: Keith Archer (NSW), Dieter Bajzek (Vic), Rex Balthazaar (NSW), John Bates (NSW), Ross Burford (SA), W F Buxton (SA), Jennifer Caldwell (ACT), Tim Collins (NSW), Harry Daniels (Vic), DI Davis (NSW), Simon Drake (NSW), Harvey Duff (SA), Ken Eastwood (NSW), Annette Hagerman (NSW), David Harrison (NSW), Neil Horne (SA), George Howell (NSW), The Iversen Family (NSW), Herb Jennings (Vic), Paul Joseph (NSW), Anthony Kable (NSW), Neil Levis (Tas), Ashley Lewis (Qld), Bob Melvor (NSW), Geoff Mitchell (NSW), Ian Pearce (Tas), Michelle Powell (Qld), Jeff Raphael (NSW), Niko Schauble (Vic), Joe Shofer (NSW), Ted Sly (NSW), Lindsay Totham (Tas), and David Worrall (NSW).

During the same period, the following organisations or groups affiliated with the Association: Ballarat Jazz Club (Vic), Mistyville Music (NSW), and Sydney Festival (NSW).

## JAZZ CHORD

*JazzChord* is published by the Jazz Co-ordination Association of NSW. It is distributed to members of the Association, and to key people in jazz communities around Australia. Its print-run is 3,000 and readership is estimated at about 8,000. One of the main functions of *JazzChord* is to provide a forum for debate. The views of contributors are not necessarily those of the editor or the Association. Responsibility for all material in *JazzChord*, which does not have a by-line, is taken by the committee of the Jazz Co-ordination Association of New South Wales.

Editor: *Eric Myers*

Typesetting & Design on Aldus Pagemaker 5.0: *Eric Myers*

Members of Committee of Jazz

Co-ordination Association of NSW:

*Bruce Johnson (President)*

*Peter Rechniewski (Vice-President)*

*Tony Ansell (Treasurer)*

*Eric Myers (Secretary)*

*Judy Bailey*

*John Morrison*

*Gai Bryant*

*John Pochée*

*Kevin Casey*

*Kieran Stafford*

*John Davis*

*Jonathan Zwartz*

Members of National Jazz Co-ordination Advisory Committee:

*Ted Nettelbeck (Chairperson)*

*Schmoe Elhay (SA)*

*Alf Properjohn (Tas)*

*Peter Rechniewski (NSW)*

*Alex Hutchinson (Vic)*

*Roy Theoharris (Qld)*

*Murray Wilkins (WA)*

Contributions and letters to the editor are welcome, and should be sent to *JazzChord*, Pier 5, Hickson Road, Millers Point NSW 2000.

Tel: (02) 241 1349. Fax: (02) 241 3083. Email: [emyers@magna.com.au](mailto:emyers@magna.com.au)

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## MEMBERSHIP OF JAZZ CO-ORDINATION ASSOCIATION OF NSW INC

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

Members of the Association receive the following:

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

\* A discount of up to 40% off publications marketed by the Jazz Co-ordination Association. New members receive a free CD (See insert with this edition).

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

### MEMBERSHIP APPLICATION FORM

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

Name:.....

Address:.....

Postcode:.....

Date:..... Phone:.....

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

Jazz Co-ordination Association of NSW, Pier 5, Hickson Road, Millers Point NSW 2000

## STATE JAZZ CO-ORDINATORS

The following jazz co-ordinators receive funds from the Commonwealth Government through the Australia Council, and from State arts ministries in New South Wales, Queensland, South Australia, and Western Australia. They provide information and advice on a wide range of matters, and services which assist jazz musicians, ensembles and organisations to achieve their objectives. The National Jazz Co-ordinator publishes the *Australian Jazz Directory*, the national newsletter *JazzChord*, and maintains a National Jazz Database.

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Adelaide SA 5005

Tel: (08) 303 4339 (office) or

(08) 277 9831 (home)

Fax: (08) 303 4349

Jazzline: (08) 303 3755

[NB. The Victorian jazz co-ordination program was suspended in 1995, and has not been funded for 1996.]