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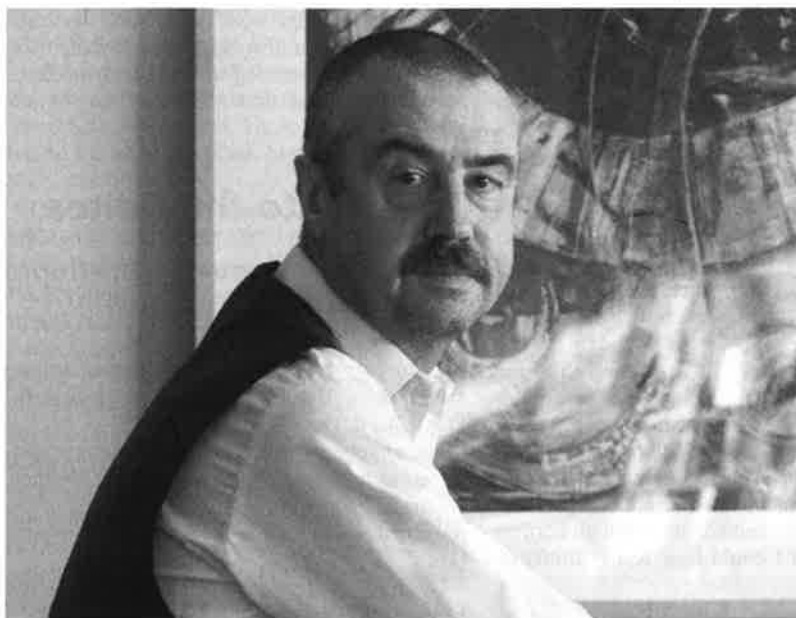
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Roger Frampton: An impromptu appreciation

by John Clare

ROBERT PEET



Roger Frampton 1948-2000

The outstanding Australian musician, composer and educator Roger Frampton died at 11.20 pm on Tuesday, January 4, 2000, at his home in Fairy Meadow, south of Sydney. Born on May 20, 1948, he was 51 years of age. Six months ago, Roger was diagnosed with an inoperable malignant brain tumour, but continued to perform brilliantly with Ten Part Invention, the Don Rader group, and the trio The Engine Room, while he was undergoing treatment. He performed at the 1999 Wangaratta Festival of Jazz & Blues with TPI, and along with Mike Nock and Tony Gould, was a judge for Wangaratta's National Jazz Awards, a piano competition in 1999. Roger's funeral took place at the Crematorium of Wollongong City Municipal Gardens on Friday, January 7, 2000.

Eric Myers

When I look out from my desk towards Parramatta Road, on a sunny day, a white refrigerated transport will sometimes slide by and a brightness beyond daylight will reflect back through the camphor laurels along the embankment and into my room. There is no direct sun today, but an orange van catches my eye beneath the grey overcast sky. It says 'Gem Of The West' and it is indeed from Orange. Playing in my room is Roger Frampton's *Two Pianos One Mind*, part of a trilogy he recorded for Tall Poppies ten years ago. This uses an unadulterated piano and a prepared one, angled so that Roger can sit with good access to both. The other discs are *Pure Piano* and *Totally Prepared*, titles which speak for themselves.

In this music are peeling melodies, reminding me of the carillon over there at Sydney Univer-

sity; there are passages where he improvises in the language of serial music and sustains it, and there are cracked chimes, and passages that are not melodies or reshuffled tone rows but simply processions of curious shapes, such as I can see passing along the great artery I am pleased to live by. There is a wonderful tranquility in this music - as there sometimes is, believe it or not, in the flow of traffic outside, especially when everything is slowing to stop at the lights with air brakes squeeling and snorting like horses reined in - and it reminds me that we are artists and that when we sit down to work we are seeking shapes and rhythms that will give point to the endless procession of experiences. Few artists can take you so close to that very process. I can hear Roger thinking.

As many readers will be aware, Roger Frampton had a brain tumour. The diagnosis came late, following a wrong diagnosis of stroke. When he told John Pochée the news, he immediately added, 'I'm not dead yet, so let's not have any doom and gloom.' He wanted to play. Some readers will have been lucky enough to hear Roger playing recently, playing unforgettably with Steve Lacy, with Don Rader and with Ten Part Invention. It is most fortunate for us that the second night of the Lacy performances was recorded by the Sydney Improvised Music Association, and it is to be hoped that an ABC van recording of Ten Part will have yielded results.

Some people have only just begun to realise what a great, great band Ten Part is. Better late than never. Roger Frampton was one of its musical directors, the other being Miroslav Bukovsky; and these two are its main composers with Sandy Evans. The rhythm section of Roger, Steve Elphick and John Pochée also played in its own right as The Engine Room. When they were the house rhythm section at Wangaratta for two years, accompanying all the contestants in the brass and saxophone competitions, Melbourne pianist and festival judge Tony Gould said that they performed this function as well as any trio he could imagine. In fact they were one of the best trios he had heard anywhere.

That they were able to perform so well and create satisfying music with diverse contestants, all nervous, was due to the flexibility, open-mindedness and sheer tireless creativity of these musicians. When Roger Frampton first began to sieze my imagination, in the early 1970s, I would not have imagined that these would be the artists with whom he would form his most enduring creative association. I am sure that both Steve and John would readily agree that there are areas of music-making that they may never have en-

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tered without Roger's influence.

There have been other very important associations, however - with the American Howie Smith who was the first head of jazz at the Sydney Conservatorium, with drummer and percussionist Phil Treloar and bassist Jack Thorncraft. This group was the Jazz Co-op, which spearheaded the program of contemporary jazz that made such an impact in the early years of The Basement. They exposed many listeners to a spectrum of compositional and improvisatory approaches, from complete freedom to beautifully co-ordinated play on tight structures. They showed what was possible in this field, and they held people's attention at all times.

Let us look for a moment at some of the things that fed into this music. In Bruce Johnson's *Oxford Companion To Australian Jazz*, Roger Frampton described himself as a comprehensivist - that is, a musician who can play with anybody. At the time of the Co-Op he had already played with a range of jazz musicians in England, including one of that country's most original voices, Joe Harriot. At school in Portsmouth he had formed a quintet. His first instrument was tuba - then saxophone, then piano. In Adelaide and then Sydney in the 1960s he played with many of our most distinguished musicians at clubs such as the famous El Rocco. His first pianistic influence was Dave Brubeck. Keith Jarrett, Cecil Taylor, Bill Evans and Thelonious Monk all figured in his development. But during all this activity he also studied classical music, experimental music in general, and various ethnic musics.

In the early 1970s he began an association with the classical composer David Ahern, who by that time had formed an improvisation group called Teletopa. This ensemble, which was concerned with the musical flow of apparently unmusical everyday sounds, toured the world and performed with Stockhausen. John Cage was an influence, obviously, and Frampton has been one of the very few musicians who have viewed Cage's prepared piano pieces not as a mission accomplished, to be then left in the museum, but as an ongoing potentiality. At this time I also heard him in a performance at the Sydney Conservatorium of Steve Reich's *Pianophase*. Later improvising associates have included the great Keith Hounslow, Don Rader and even myself.

To hear Roger move - as he sometimes did with the Engine Room or Ten Part - from extreme freedom, using any sound source at hand, to beautiful flowing pianism, or perhaps more often the reverse, could be quite awe-inspiring. Let me stress that these profoundly comprehensive improvisations almost invariably amused, excited and entertained an audience. Often they had the audience in convulsions as well, because Roger was one of the great musical humorists. Roger was from a very middle class English background, at least as he described it to me, and it is obvious that without England's singular set of conventions there would have been no Goons, no Monty Python - just as there would be no Fellini without the surreal traditions of Italy. Roger was part of that, without a doubt. And of course migration to Australia gave his humour and eccentricity another twist.

Before I write myself into a corner, with no room to say this, let me declare that Roger

Frampton has been one of the great Australian creative artists, and one of the major influences on any creative activity of mine. But my talent is a pleasant minor one - I would be repelled by it if it were not - and some will rail against my critical enthusiasms. In recent years we have heard major figures in the history of jazz - Lee Konitz and Steve Lacy for a start - singing Roger's praises. Discussing Monk with composer and broadcaster Andrew Ford, Lacy immediately referred to Roger's perfect understanding of the idiom, which allowed him to improvise on the classic Monk structures and sound both Monkish and Framptonesque at the same time. When Lee Konitz was in Australia he always played with Roger, and the two corresponded regularly, writing and sending each other tapes and discs.

Pause here in my improvisation. I have just had a listen to *And Zen Monk*, Roger's masterpiece from the first Ten Part Invention album. Fantastic solos by Bernie McGann, Bob Bertles, Warwick Alder, and Roger himself, being Monkish and Rogerish at the same time. The arrangement is so zinging, clever, quirky and exhilarating. Earlier today I listened to *Off The Beaten Track*, another Tall Poppies album - of duets with the very distinctive and perhaps not fully appreciated American trumpeter Don Rader. This is really nice stuff. It sounds better I think than when I first heard it.

At one time I was very lucky to do a series of improvisations with Roger, and it is the rehearsals that come back most vividly. They were improvisations too, in words and sounds, just the two of us and a tape recorder in Roger's music room. And the best one of all was when we forgot to turn the tape on. With my eyes closed I could feel the breeze as Roger whipped about the room picking up instruments. Sounds of amazing vividness came at me from all corners of the dark, and I could hear Roger thinking, very very fast.

JOE GLAYSHER



Roger Frampton as many jazz fans will remember him: a master on the difficult soprano saxophone...

[John Clare's postscript: Since writing the above, Roger Frampton died peacefully in his sleep at home in Fairy Meadow, Wollongong on the evening of January 4, with his partner Sherylene beside him, along with his parents and many friends. John Pochée had been with him the day before. John said that Roger knew that he was going and accepted it very well. That night, Sandy Evans, Tony Gorman and others had visited and Roger asked Tony to read some poetry that Roger had set to music as a young man. At this stage he could not open his eyes, but as Tony reached a certain line Roger smiled. Throughout the reading his fingers moved as if he was playing the piano. I should add here that a few weeks earlier, Roger had received his doctorate in music and performance from Wollongong University. John Pochée had been there, and also Phil Treloar, who had returned from Japan. At the end of the presentation all the professors on stage were in tears. So am I. Allow Roger, John and myself a little private joke. Roger Frampton went off with all the blythe saunter of a three-toed sloth creeping from the jungle.]

Letter to the Editor

The musical and inspirational example of Roger Frampton

Sir,

I can only concur with the words of tribute from Dale Barlow to Roger Frampton. (*JazzChord*, Oct/Nov, 1999).

For anyone of my generation who was discovering jazz in the early seventies in Sydney, Australia, Roger Frampton had to be one of the most influential sources of energy and inspiration.

I fondly remember concerts at both the Conservatorium and the Basement in which Roger and [the American educator] Howie Smith mixed contemporary 'standards' like Corea's *Spain* with original compositions and free improvisation.

I later came to know Roger as a teacher in the newly established jazz course at the Conservatorium, and as my teacher for jazz piano.

Roger was always generous in his efforts to open the young improviser to all the implications that performing improvised music can have, both for music and for a musician's lifestyle. It was Roger who suggested to me that perhaps I should learn Tai Chi (in an attempt to get me to relax). I am still doing it to this day, and I have Roger to thank for that. I still have recordings made for me by Roger in his effort to broaden my musical horizons.

But as one who now is in the position of a teacher of jazz to young improvisors, it is the musical and inspirational example of Roger Frampton which guides my own approach to teaching.

Roger was always a musically controversial figure - not one that was willing to compromise to have his music heard. His musical honesty and integrity (as well as his sense of humour) remain as an example for us all.

John Bostock
Ein Sarid, Israel

Roger Frampton's Funeral

by Guy Strazzullo

My wife Elaine and I arrived at the crematorium in Berkley Road, Unanderra at 1:30 pm on January 7. A really nice place as far as crematoriums go, right next to the beautiful Buddhist temple where Roger's ashes are now kept.

As you can imagine there were many people at the service: Mr and Mrs Frampton and family members, his former wife Betty and daughter Emily, who put up a brave face in spite of the pain. Roger's partner Sherylene Robinson was in apparent control the whole time and her speech, simple but very emotional, touched us all. She is especially thankful to Roger for having left her with a great legacy and, most importantly, with a great family and many friends that without him would not have entered her life. Music for prepared piano was played, as was one tape of Roger playing a recent composition about being in hospital. There was gospel vocal music, I think by the black American group Take Six.

The Reverend Tim Dunn of Rufus Records took good care of the service proceedings and spoke humbly. The *tour de force* was John Pochée, *unique* in his eulogy to his dear departed friend. Needless to say, John had us all laughing with his stories, including the one about Roger and the lawn mower, and the one about the bottle of whisky Roger bought at the airport during Ten Part Invention's tour of Thailand. Owing to delays at the airport Roger could not wait until he got in the plane to drink some. So, after taking a big swig, he went on board and put the bottle in the overhead locker. At this point John tells the story: "So, all of a sudden, I see this liquid pouring down from the overhead locker - Roger's whisky dripping down on to the seats. Guess what Roger did with the bottle top?" Laughter, laughter. And so it went on. Pochée was on a roll; we all loved it and needed it.

Dennis Koks gave us a concise history with beautiful descriptions of some of Roger's recent memorable performances at Wollongong Theatre and Ten Part Invention's tribute to their spiritual leader at the Wangaratta festival. Another speaker at the service was John Clare, who gave an erudite speech about jazz, Leonardo Da Vinci and poverty. Grieving and rejoicing in humility, he described Roger's greatness, genius and his ability to accommodate all musical things flowing to him.

At this point the Reverend Tim Dunn asked those who had flowers to place them on the coffin. I stepped forward and placed two beautiful red roses there. Betty also placed a bouquet of flowers. Then the most beautiful, uplifting vocal piece, I think by Take Six, played as the curtains closed. Tears and more tears pouring from my eyes and from many others. Magnificence in sorrow, joy and farewell to our dearest Roger Frampton.

Those who attended included [pianists] Mike Nock, Paul McNamara, Mark Isaacs, Kevin Hunt, Chuck Yates, Elaine Strazzullo, Bill Risby, Judy Bailey and Alister Spence; [guitarists] myself, Steve McKenna, Jim Pennell, Jeremy Sawkins; [bassists] Steve Elphick, Ron Philpott

ROBERT PEET



Roger Frampton, pictured here with his partner Sherylene Robinson...

and Sandy Klose; [horn players] Tony Gorman, Sandy Evans, Bernie McGann, Craig Walters, Glenn Henrich, Dale Barlow, James Greening and Mike Bukovsky, [drummers] Phil Treloar, the wonderful John Pochée, Barry Canham, John Bartram, Gordon Rytmeister and Fabian Hevia; Daniele Di Giovanni, Jim McLeod, Peter Rechniewski, John Shand, John Clare, Jane March, Barry Crook... the list goes on.

After the funeral we went to the wake at the Cabbage Tree Hotel in Fairy Meadow. Despite my being almost abstemious, I scoffed down two glasses of Walkers Red Label and James Greening treated me to a fabulous ginger wine. Such relief for the body. After some publicity photos for the local paper, we played music! I opened in trio format with Gordon Rytmeister on drums and Ron Philpott on bass. We played *Alone Together* and cooked. Then James Greening and Mark Isaacs joined in with *Body and Soul*; this was followed by a very open and wild blues. Everyone played great. Isaacs and Steve Elphick were then unexpectedly joined by Sherylene Robinson on drums who touched everybody with her approach; Mark and Steve gave an excellent rendition of *Over the Rainbow* (Mark's harmonies were exquisite).

After many hugs and goodbyes it was time to go home and reflect. This we did mostly in silence as we drove along the southern coast and through the National Park on our way back home.

I had a visit from Roger the following morning at 6.30am. It was that same total body engulfing energy rush that I used to get when my dear brother died. I just said to him, whilst playing one of my son's play station racing games: "Hi Roger, I know you have come to say your goodbyes. I love you."

My Big Brother Roger

by Helen Smethurst

Before I was married, my surname was Frampton. Roger Frampton was my Big Brother. He had lived in NSW since he was 20 years old. He was seven years older than me and, although we didn't get to see each other often, I loved him. Roger was a talented composer, arranger, teacher and musician. He was admired, respected, and loved by his peers, both in Australia and overseas. He had travelled the world to learn, and to share his gift. A gift that showed itself when he was a young boy back in Portsmouth, England, where we were born. I remember writing a poem when I was about seven years old and, when the then 14-year-old Roger read it, he put it to music and played it on the first piano he ever owned. It was kept in the shed because it was full of woodworm and Mum and Dad wouldn't have it in the house. Anyway, *he* played and *I* sang. I will never forget it.

On October 10, 1999, a benefit concert was organised for Roger. It was held at The Basement in Sydney, and Mum and I were able to go. The place was packed. All had come to enjoy Roger's music, and his unique style. I confess I hadn't heard him play for years. I watched and listened to him. I was speechless. I had heard others say he was brilliant, and now I knew they were right. I didn't want the concert to end. I looked at his poor, bloated body and swollen head, and watched as his fingers moved. I could see it was as natural as breathing. I wept, as the realisation of his illness sunk in. People wanted to touch him, talk to him, and bask in his talent. I waited and hoped for a moment to be able to talk to him. I finally got ten minutes with him. I gently touched his back and quietly spoke to him. I was able to tell him how very much I loved him. And he was able to tell me he loved me. That was the last time I got to see and speak to him.

After Roger's diagnosis many came to spend time with him. Much has been written about him in the media. Most of it about his musicianship. I wanted it to be known he wasn't *only* a musician of remarkable worth. He was a son. He was a father. *And* he was my brother. He was there for me as I grew up, and even though our worlds seemed far away from each other, we were bound together by a love that years and miles couldn't erase.

Helen Smethurst nee Frampton was Roger Frampton's sister, and she is devastated by his death. She wants you to know. *I* want you to know I will never forget him, not just because he was a great musician, but because he was my Big Brother. God bless you Roger, my precious, from your loving sister Helen.

Boxing Day in New York City

by Sean Wayland

It is Boxing Day and I feel a bit fluey today. It is probably my Australian body's way of dealing with the cold here. It is about minus five degrees outside. I spent Christmas day at Nicki Parrott's house. Nicki and her husband Ron Jackson have bought a house in Brooklyn and it is very nice. They turned on great hospitality. Also present were [Australian jazz musicians] Debbie Kennedy, Lisa Parrott, Ben Vander Wal, Ashley Turner and Nadia Ackerman. We all had a good laugh and swapped stories about Joe 'Bebop' Lane.

It was reassuring to hear how strongly everyone else felt about Australia and Australian musicians. We are all struggling to survive and get ahead as musicians in New York, but we believe that there are far more opportunities to play over here. It is amazing that everyone battles the inhospitable climate, poor food, lack of health insurance (it costs 300 US dollars a month), 50 dollar gigs under exploitative conditions, and increasing rents, etc.

1999 has been an incredible year for me as a musician and as a human being. New York is an absolutely fascinating place. It is tiring dealing with the amount of information you have to process. Just sitting in a subway car jam packed with people of many races takes a lot of mental energy. I have been constantly revising my life goals, ambitions and overall philosophy. As far as playing music is concerned, most of it has revolved around developing a practice regime, and trying to include into it a study of the jazz tradition, and learning the standard repertoire. In New York, a much greater knowledge of tunes and history is expected of you.

When I arrived I was fortunate to have a month when I made lots of contacts, went to a lot of gigs, wrote a lot of music and did a lot of practice. I felt grateful towards the Australia Council for giving me the opportunity to get a well-needed break from trying to survive as a musician. I benefited greatly from spending time on my own stuff, with none of the usual distractions - like telephones, gigs etc. The first few months were also very hard. I felt isolated and lonely and it was hard going through such a traumatic life changing experience as moving to a new city without having my friends around me. In that first month I suffered a lot of bad luck, like my apartment building catching fire the first day I arrived.

I studied with Barry Harris during this time and found his teachings to be an invaluable grounding for my own playing, and a great reference point from which to explore my own ideas. It is fascinating to look at music through the eyes of someone who learnt to play in the 1940s. Dr Harris explained to me the way that Charlie Parker and Monk thought about music, and gave me examples of how they arrived at some of their innovations. For example one of Monk's common harmonic devices was to combine a regular dominant chord with the tri-tone substitution. If you combine a Gsus with a Dflat sus you get a very unusual chord and you can find examples of Monk using it.

As well as studying at Barry Harris's masterclasses I took numerous private lessons including several with Kevin Hayes and Bruce Barth. Kevin Hayes provided me with an interesting perspective on the successful artist. Hav-



Sydney pianist Sean Wayland: grateful towards the Australia Council for giving him the opportunity to get a well-needed break from trying to survive as a musician...

ing paid his dues, he has worked with many of the greats. I got to see him play with Roy Haynes's group at Birdland with Larry Grenadier, which was fascinating. Kevin's approach to teaching reminded me of Mike Nock. He comes out of the Bill Evans school of harmony and piano playing and he had a very artistic outlook. He inspired me to develop my own ideas further and to study the tradition. He gave me some useful rhythmic insights which have proved very valuable. He explained to me the importance of "stating" the time with my own playing. I realised that, although in my own head I know where I am feeling the beat, if I don't make it apparent it won't come across. Learning when to state it also makes it easier to play with other musicians. Kevin was kind enough to recommend me to a fantastic singer-songwriter Jesse Harris. Jesse's band includes the great drummer Kenny Walleson (who is presently working with Bill Frisell and John Scofield) and guitarist Kurt Rosenwinkle, who has inspired a generation of young musicians here. Working with this group has been a highlight for me and has introduced me to some of the world's best musicians of my age. I have subsequently played with Kenny informally and learnt a great deal from him.

Bruce Barth was also a wonderful teacher, supportive and encouraging, with a wealth of knowledge. He has a deep understanding of the tradition and showed me many very old harmonic devices from the 1920s and 30s. Bruce plays every Monday at a new club (Smoke) on my street (105th) a few blocks away on Broadway. Afterwards there is a jam session which is attended by many aspiring pianists because of the good quality, well-tuned, piano. I live on Central Park in an apartment previously inhabited by the Australians Roger Manins, Toby Hall, and Ashley Turner. My flatmate Ian McDonald is a very fine piano player and organ player, and owns a Hammond B3 organ which he keeps here. He has given me nu-

merous tips on playing the organ, and the piano.

When I first arrived here [the Australian saxophonist] Tim Hopkins was here, and was trying to put a band together. He didn't have an organ player, and I didn't own any keyboards at all, so I decided to buy a Roland VK7 portable organ. It turned out to be a very fortunate accident for me. Tim gave me the opportunity to play left hand bass (there was no bass player) with his group. Subsequently I have found a good deal of work here playing the organ. It is a great challenge to solo and keep a bass line going and it has been beneficial to my development to get the opportunity to do this. I think it has been helpful in getting me work also. In New York often they only pay a band US\$150 for the whole band and the organ replaces the bass 'cos he/she can fulfil two roles for the price of one. I have been working quite regularly here, usually about four nights a week, which is more playing than I would be doing at home in Sydney. I have definitely seen my playing improve which I think is due in no small part to the number of gigs I have done playing jazz.

I have had some fascinating experiences working here. A few times I have worked in organ clubs in Harlem, sometimes with the fine alto player Gerald Hayes (Louis Hayes's brother). I won't forget the first time I arrived in Harlem to play with Gerald; I was the only white person in the place. I found the community to be very welcoming and entertaining. When they are all together they have their own way of communicating which is totally different. It was like getting a cab 20 blocks and being in another country.

I have done some recording over here - an amazing experience also. I organised a fantastic band including ex-pat Sam Lipman, Seamus Blake, drummer Alvester Garnett (who works with Abbey Lincoln and Cyrus Chestnut), and the bass player Steve Kirby (Elvin Jones). Steve and Alvester can get a formidable swing groove happening, and it was great to get the opportunity to record with them. I also recorded some music with [the Australian guitarist] James Muller when he was visiting, and he played his arse off. It has been fun hanging out with the numerous Australians who have arrived here wide-eyed for the first time.

New Years I have a gig with the drummer Barry Altschull who lives in my building. Hopefully I will not get stuck in the subway in the dark on the way home. It would be bloody cold. The power company mailed us a pamphlet trying to reassure us that they were Y2K compliant but it only made me more nervous.

I guess we are pioneers. Thanks to the Australia Council we are probably the first generation to set up an Australian "camp" in New York. I think this is essential for the development of Australian music in the future. Australia is too isolated and there are too few opportunities to play down there. Australian musicians have to face the reality that they will have to travel to sustain a career as a working musician. I am sure in the future more musicians will come to New York and also go to Asia. As the world gets smaller via technology it will become more possible. I never thought I would leave Australia. I love it so much, but here I am in New York and it looks like I will stay for a while. It is snowing here and I am going to be doing a gig on New Year's Eve amongst all the craziness. Something to tell the grandkids about. New Years Eve in Times Square in New York in 1999.

I am lucky to experience it.

Fiona Burnett: A distinctive soprano voice

by Gerry Koster*

Since her first adventures in music Fiona Burnett has developed an impressive CV and now, at 28, is establishing herself as a distinctive and leading voice on her instrument in the Australian jazz world.

The last decade has been a period of intense study. Originally from Sydney, Fiona studied at the Canberra School of Music before moving to Melbourne in 1992 to study at the Victorian College of the Arts. In 1997 she completed a Masters of Music Performance degree at the VCA, obtaining First Class Honours in performance.

During this time she was able to broaden her musical education by studying with leading contemporary composer Mary Finsterer and classical saxophonist Graeme Shilton. Fiona also completed a Diploma of Education at Latrobe University.

In 1992 Fiona founded the contemporary jazz ensemble Morgana, comprised of five women performing original repertoire. This ensemble has been recognized as a leading force in Australian improvised music. She has performed extensively with Morgana which has appeared at the major Australian festivals.

In May 1996 Morgana was granted funding from Playing Australia and completed a successful national tour. During that year Fiona also received her first opportunity to perform internationally, travelling to Asia to perform with the multi-national, all-women ensemble Inside Out led by the double bassist Belinda Moody. This ensemble performed at both the Thailand International Jazz Festival and Jak Jazz, Indonesia's international jazz festival.

More recently she established the Fiona Burnett Quartet, an ensemble that performs original material and modern jazz standards. The quartet features a powerful rhythm section that includes pianist Mark Fitzgibbon.

GK: Fiona, what was your first major musical experience that made you to take the first steps down a musical path and choose music as a career? Any one moment?

FB: I don't know if there was any one specific

moment that ever actually made me feel like I'd made a choice, it was almost as if the choice had bestowed itself upon me. There were moments when I thought 'yes I am going to be a musician'... and I've always listened to music all the time, all throughout my childhood. I really didn't formally start studying music until I was 11. I dabbled a bit... I mucked around with a lot of instruments, then I started playing saxophone at 13.

GK: Why the sax?

FB: I was absolutely just drawn to the sound of it. I thought it had the most incredible sound, and I guess at the time I couldn't really articulate it other than saying 'I want to play that'.

GK: Was it a soprano?

FB: It was an alto actually, it's quite common for young people to first go for that horn. Yeah, I think it was very much an instinctive decision, not something that I thought about logically or in an analytical sense; it was more something of a desire. I was very restless as a child and my energy was something I didn't know what to do with. Once I started studying music, that's where the energy went, that's where it was channelled.

GK: When did the soprano come into it?

FB: I got my first soprano nine years ago, when I was 19, and that's when I really felt that I finally got the instrument that I wanted to play. The first soprano I had I bought from someone for \$500. It was a beautiful old horn, a King. Up until then I was playing alto, but I was struggling with the alto a bit and then when I got the soprano - other than all the inherent problems that come with playing the soprano - I suddenly thought that it was a lot easier to play, and I really liked the sound of it. It was just something about the range of the soprano, and something about its timbre that just got me.

GK: Many jazz musicians have a "hero" - some-

** Gerry Koster is Jazz Co-ordinator at 3PBS-FM in Melbourne and presenter of the program "Dizzy Atmosphere" on Sunday afternoons, from 1-3pm.*

one who inspires them, or there is someone they listen to a lot and perhaps try to emulate in the beginning. Who would you cite as being your first inspiration?

FB: I guess the two main people that pop up in my mind are firstly Coltrane and secondly [Dave] Liebman. From the time when I first got my soprano, they were the two players that I really listened to a lot, and then I also listened to Steve Lacy a fair bit - early Steve Lacy. I guess that the eternal searching of Coltrane's musical journey, his musical evolution and the way in which he developed his style very publicly, is something that so many musicians are drawn to. Those two people have been very influential on my style and I guess fundamentally Coltrane is the main one, even though I don't like to think that I'm a clone - and I would never want to clone somebody because I want to express myself. But Coltrane expresses so much in terms of music and in terms of what anyone is trying to express through improvised music, which I guess is the essence of humanity. So he's a monumental figure in my influences.

GK: How did the quartet come into being?

FB: The quartet was something that I wanted to put together for some time. I probably really thought about it for at least 12 months before it happened. I wanted to have a musical situation in which I could stretch out as a soloist more and play in what I thought was a traditional way - a horn player and a rhythm section interacting in very much a modern jazz, hard-bop setting. I remember having a discussion with a really good friend of mine, Carola Grey [German drummer] in a hotel in Jakarta about putting my quartet together and she just said to me, "You just have to do this, you have to put your quartet together." She put it so clearly, so matter of fact, it just seemed like the obvious thing to do. That was at a time when I'd just been working with Belinda Moody, in a multi-national ensemble at some festivals in Asia. Meeting Carola was meeting a young woman who was out there in the world leading bands, playing gigs, organizing stuff across Europe and New York and was really out there doing it. And she really, really inspired and encouraged me to go for it myself. So it [the quartet] really came about towards the end of my Master's degree. That was a very intense experience in itself. At that time I needed to put ensembles together for my final recital. I had a chamber trio with cello and orchestral percussion and I did a performance with a classical pianist as well, playing a concerto for soprano saxophone... Then I needed an ensemble in an improvisational setting; that's when I put the musicians together for the quartet, which then went on to record for Jim McLeod's *Jazztrack*.

GK: Getting on to that soprano again, I know that you've called it a beast. It has a reputation as a notoriously difficult instrument to learn to play. Not too many musicians choose to specialize on it, but those that do, develop their own, individual sound.

FB: I think the soprano is quite unique; the soprano is the kind of instrument that just sounds *intense!* - the soprano more than maybe a lot of other instruments. A lot of people say that the saxophone is the instrument that emulates the



Fiona Burnett: It was just something about the range of the soprano saxophone, and something about its timbre that got her...

human voice most closely. I have to say that I probably agree with that, and it is different to the other saxophones, and I think that it's not just because of the physical characteristics of the instrument. It's also the history of who's played the instrument and how long that they've played it, and how entrenched that is within the jazz tradition. I think that if you take a tenor to a gig you're taking a lot of history with you to that gig. You're taking so many great, great innovators in the jazz style... you've got all that 'jazz baggage' to take with you. I find the thought of that quite overwhelming, similarly with the alto. With soprano it seems like you do get a lot of individualistic players coming along, but there seem to be fewer players who focus on soprano, so there's a bit more space, there's a bit more room to move and a bit more room for your own personal interpretation of the instrument. It is incredibly challenging and if you do want to play it well, it takes up all your time. It's totally consuming. While I still play the tenor occasionally, I prefer to focus on the soprano, and sure, that means that I don't do so much 'work' type playing, but it forces me into a more creative head space; it forces me to really think about my voice. If I was dividing my time between the other horns, I don't personally feel like I'd be able to get that same kind of intensity of the relationship between myself and my instrument.

GK: In 1998 you travelled to Quebec, Canada where you took up an invitation to attend a young composers' symposium at Le Domaine Forget Music and Dance Academy.

FB: The Academy was located in the Canadian hinterland and I joined nine other musicians from across the USA and Canada, all of whom were composers. I was the only performer among them. What was amazing about that summer school was that it was in this incredibly serene environment, completely isolated, cut off from the world, on the top of a hill looking over this incredible lake that I couldn't see the other side of - and it was completely dedicated to furthering your art. I was glad to be there as a player, but to be there also as a composer, I was way out of my safety net, and I was with these nine other young people from across North America, who were composers. We talked about abstract concepts all week, pretty difficult things to grasp. So in terms of what I got from that I think it's just that immersion in discussing composition as something that is completely legitimate - but in very abstract ways - but actually starting to get a handle on that.

GK: Composition has played a fairly big role in your musical career. Your experience in Canada working with composers and also within a classical vein, has that steered you in the direction you're going now? Have you always had an interest in doing something with a string quartet?

FB: Well I always wanted to do something with a string quartet. I guess I had this notion in my mind that all 'serious' composers write for string quartet. So last year I decided that I would write my first string quartet (laughs). So I wrote this three movement piece called *Isle of the Dead*, actually after *Isle of the Dead* in Port Arthur, Tasmania. That was performed early last year. Through that, the ideas grew for the project that I've just completed. Something I've always

done was write - it seems such a natural thing to do, for me to express myself through composition and through performing my own music. I actually think that I wouldn't be being honest to myself if I wasn't doing that. So I'm really drawn to expressing myself in a context which I have created myself. The composer in me is becoming louder and louder and standing up more and forcing me to take notice of it. The composer in me is starting to hit me over the head and say 'hey! you've got to write this down', not letting me go. The last piece that I wrote, the composition had me by the scruff of the neck, it wouldn't even let me go and get a carton of milk, it was just full on. It wouldn't let me eat, I had to write it (laughs)!

GK: In December, 1999, you premiered your composition *Soaring at Dawn*, a suite of six movements for soprano saxophone, string quartet, double bass and percussion, at the Melbourne Women's Jazz Festival. You were the featured soloist on soprano sax, with the Silo String Quartet, bassist Ben Robertson and percussionist David Jones.

FB: The title comes from an image from a card my mother sent me, which was a gorgeous image of a flock of cockatoos taking off at dawn and it's called *Soaring at Dawn*. I was like 'wow! What a great image!' I just stared at it for ages and then when I went to write this piece, I thought, 'yeah that's what the title should be, *Soaring at Dawn*'. I've spent many mornings at about that time sitting at the beach watching the colours change. I really love that time of day, when it's really quiet and nobody's around. The way that the piece evolved - six movements - came to me as the awakening of the day. It's like the unravelling of dawn.

GK: I was present at the performance at Bennetts Lane, part of an audience that remained completely silent throughout, an unusual experi-

ence in most jazz venues. An Indian influence was evident in the movements called *Morning Raga*. Also I notice that you closed the concert with a trio performance which created a challenging platform for musical expression.

FB: In terms of going out into different ethnic music and exploring it, I am definitely interested in Indian music. It was deliberately Indian sounding, a lot of the suite had an Asian or a Middle Eastern flavour. That was quite deliberate in some aspects but it was more of an intuitive decision than a conscious one. They were sounds that I was finding intriguing and I've been practicing different modes and exploring different sounds. I knew that if we did a piece like that Indian influenced movement, David would have lots of sounds that would just sound gorgeous, the different cymbals and the way he plays the drums with his hands would sound like tablas. I wanted to bring that into it. I am really curious about the music of other cultures, because I haven't tapped into it so much in the past. But I'm tapping into it now.

GK: I understand that, in August, 2000 you will undertake further study in the USA with the soprano saxophone specialist David Liebman.

FB: I had a lesson with Liebman in 1998, which was the most intense four hours of my life. I was invited to attend a ten-day workshop that he will conduct this year for a small group of saxophonists. His approach to teaching is something that really resonated with me. The ways that he explains the ideas behind his teaching methods, his technique, his ways of practicing - whether it be changes, transcribing, or practicing rhythm - are things that I really related to. His practice systems are incredibly thorough. I was looking for someone to direct me in that way. I've always been quite dogmatic in my practice. He affirmed that approach to me and the energy which he brought to that was fantastic. He is an amazing person artistically, creatively, musically and, in terms of a thinker, someone who really thinks about his art and has discovered so much of himself through his art. All of those things were so inspiring for me and I thought, 'wow! I've come face to face with a master', and this is a scary thing. I was very humbled by that experience.

GK: What else for the future?

FB: I've got quite a few things I've got planned for myself prior to leaving for further study. I recently received a grant from the Contemporary Music Touring Program to tour my quartet nationally, so that's fantastic. I am happiest being in an environment in which I am able to further myself creatively as an improvising musician, as someone who's still learning from the history of the music and incorporating that, in order to express myself and create my own voice and further my own voice. So I'm hopefully, eventually, articulating and going for something through music that is central to who I am and that is also honest.

PONCH HAWKES



Fiona Burnett: "going for something through music that is central to who I am and that is also honest..."

FIONA BURNETT DISCOGRAPHY
 Morgana, *Talk Walk Whisper* (Newmarket Music NEW2008.2)
 Morgana, *Have You Heard The News Today?* (NEW3033.2)
 Fiona Burnett, *Venus Rising* (NEW3045.2)

European Sojourn

by Joe Chindamo



The Joe Chindamo Trio, L-R, Dave Beck, Ben Robertson, Joe Chindamo: the intuition between them is deeply rooted,,

[The Melbourne promoter Henk van Leeuwen writes: Pianist/composer Joe Chindamo recently spent a year based in Europe, living in Paris and studying in Italy. He was assisted by an Australia Council Development grant (for classical keyboard technique study), and an Australia Council Presentation & Promotion grant for a European tour by his trio. The tour, which I organised, was highly successful, and saw the trio both performing in its own right, and with European musicians.

The trio tour took place during three weeks in July, 1999, for 16 engagements to Italy, Denmark, Finland and Sweden. The itinerary included large jazz festivals in Italy (Rome, Fano, Baronissi), the Copenhagen and Aarhus international jazz festivals in Denmark, Pori Jazz in Finland and two smaller festivals in Sweden. In addition there were workshops and evening concerts in parks and piazzas in Italy.

The performance collaborations with Italian altoist Alfonso Deidda (a passionate player, who learned Joe's tunes in no time at all), at the Walking with Jazz Festival in Baronissi, and guitarist Nicola Puglieli in Ferentino, were satisfying and rewarding encounters. Equally, playing as a five piece with high calibre Finnish musicians, alto-saxman Jukka Perko and vibist Severi Pyysalo in Sweden (they toured Australia in 1995 with their group Poppoo), was a delight in closing off the tour in southern Sweden. One of the special highlights was the Copenhagen Jazz Festival encounter with the great Danish tenorist Hans Ulrik at an inner-city outdoor concert. Their second concert in Aarhus was superbly recorded by Danish radio. The publicity received for the Trio, especially in Denmark, was serious, well informed and warming.

Joe Chindamo returns to Australia in early February, 2000, and his trio will perform a special 'return home' concert in Melbourne at the new Jazz Lab room at Bennetts Lane on Saturday, February 19. Following that, Chindamo will be touring nationally with long-time associates, the Americans Billy Cobham and Ernie Watts.]

I think that the most rewarding gigs I have done [in Europe] have been with my own trio: Ben Robertson (bass) and Dave Beck (drums). When I played with others it made me realize how much my trio had evolved and how deeply rooted the intuition between the players is. We were so well received throughout this tour. The best thing that was said about us - and this was the recurring theme - was that we had our own sound which did not allude to any other group, and that our interplay was exceptional. One guy described us as having the interplay and the melodic aesthetic of ECM coupled with the rhythm and groove intensity of Blue Note. I like this.

As far as France is concerned I have played with some of the top guys here including Christian Escoude, who is very famous here and records for Polygram, and Sarah Lazarus who won the Monk Vocal Competition (around 5 years ago I think). I played with the best improvising violinist I have ever heard at a concert at Cite de

la Musique. I usually find this sort of statement dangerous but I feel comfortable saying it about this guy. His name is Florin Niculescu, and you want to hear him rip through tunes like *Cherokee*, improvising at a million miles. When he is not flying around like Fangio-on-speed, he produces the most passionate and romantic phrases you've ever heard, and plays them with total abandon. But he smokes four packets of cigarettes per day, weighs about 16 or 17 stone and has heart disease. He's 32. I'm torn between wanting to laugh and cry when I hear him play. I'd love Australia to get to hear him. Florin offered me the piano chair on his next album, while his record company thinks it would be good business sense to use the ubiquitous Kenny Barron. So I feel very complimented by his offer. Even if I can't find a way of doing any of this I feel very satisfied for the acceptance I've received. This particular concert was recorded by France Radio. I am going to try and get back to work on Florin's album as well as Christian Escoude's.

I have only recently begun to meet some of the other better musicians such as France's busiest bassist Remi Vignolo, who plays with everybody, and Pierre Bousaguet. You may have heard of the latter as he is in James Morrison's European quartet. Pierre is truly Europe's Ray Brown: a beautiful bassist. He really likes my music and is going to set up a meeting with the director of Universal (with whom he is signed) in order to introduce my work to him, and in particular to find a home for my string record. As yet I have not been successful. Most record companies want it for nothing. I wouldn't mind giving it to Blue Note or ECM for nothing because they can really put one on the world map, but the others are no improvement over releasing myself and selling it via the internet and at gigs. I am probably going to do this with my latest record as I am sick of spending a fortune (grants notwithstanding) and expending time and energy for negligible return and for the added privilege of having to buy a copy of my own record should I require one. Record companies don't play fair and it's not a two way street. Their deals are only interesting to me if I record an album in one day and don't spend any time preparing it, but I put in an enormous amount of work before I go anywhere near a studio. Also record companies don't put out music, they put out a product created by a saleable personality and before they become interested in you, you have to become a saleable personality like Diana Krall or Brad Mehldau, etc. A painful truth for all musicians other than these celebrated few. It's the "supermodel" concept applied to jazz. If the fashion industry tries to convince us that there are only six beautiful women in the world, the major jazz record companies try to convince everybody that there are only six jazz musicians as well.

I have played in other regions of France such as Marseille and Bordeaux. I did a couple of gigs with John Stubblefield. I like him. I like his playing and he has to be the funniest man I have ever met. He has me in tears everytime he so much as looks at me. We got on really well. Other than

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Contact Eric Myers (02) 9241 1349 or Peter Lothian (02) 9241 1528 for details, or email emyers@ausjazz.com.

this there were offers to play in Rome which came as a direct result of my trio's tour in July. Of course I would have to stay around longer in order for me to be able to fulfil these gigs. If Bennetts Lane is booked six months ahead, the clubs here are more impossible to get into, because they cater for groups travelling from all over Europe and the USA. I am just starting to get my name around, so things are on offer at a time when I will have left. I do want to come back but I don't envisage Europe becoming my home. I love Australia and miss the smell of the trees and the grass there. I miss the space as well. Besides, I really believe our general standard (and by that I mean the concentration of talent in one area) is higher than in Paris. Sure, I have heard some great horn players and some outstanding individuals here, but our rhythm sections are better by far. I also believe that Australian musicians have an edge in their playing which comes from having been (and still being, in my opinion) the underdog.

I would like to go to New York next. This is what the best players here do as well. I have discovered that in every major city there are two jazz scenes which mean anything. Wherever you are, the jazz mecca is New York and coming in at second place is the respective local scene. Nowhere else matters. For example, in Melbourne what matters is New York and Melbourne. In Paris what matters is New York and Paris. In Copenhagen, what matters is New York and Copenhagen, etc. A disappointing fact which I didn't want to believe.

Other than that I have heard lots of music: Chick Corea, Gary Burton, Paul Bley, Ahmad Jamal, Michael Brecker, Charlie Haden, Maurizio Pollini (who is probably the greatest living classical pianist) and lots of European musicians. I feel very inspired. I know what I want to add to my playing and I also know what I don't want to bother with.

My lessons in Naples are amazing. Massimo, my teacher, will be giving master classes on the Vitale technique in Japan next year. The Japanese have become interested in it, and once they steal it and make it famous I'll be amused by how everybody is going to celebrate the technique's Eastern philosophy!

DEADLINE FOR NEXT JAZZCHORD

The deadline for the Apr/May, 2000 edition of *JazzChord* is **Friday, March 10, 2000**. Contributions and letters may be sent to *JazzChord* preferably by email to: emyers@ausjazz.com, or on disk (IBM or Macintosh). The editor cannot guarantee that information which arrives in hard copy form, ie by fax or snail mail, will be published. Enquiries to the editor Eric Myers, telephone (02) 9241 1349.

Lars Thorborg to visit Australia

The National Jazz Development Office has arranged for the music director of the Copenhagen Jazzhouse, Lars Thorborg, to visit Australia, with assistance from Audience Development, Australia Council. Mr Thorborg will be in Australia from February 26 to March 10, 2000, and his itinerary is as follows:

Fri Feb 25 Depart Copenhagen
Sat Feb 26 Arrive Adelaide
Sun Feb 27 Adelaide
Mon Feb 28 Adelaide, Performing Arts Market
Tue Feb 29 Adelaide, Performing Arts Market
Wed Mar 1 Adelaide, Performing Arts Market
Thu Mar 2 Adelaide, Performing Arts Market

Fri Mar 3 Adelaide, fly to Sydney
Sat Mar 4 Sydney
Sun Mar 5 Fly to Melbourne
Sat Mar 6 Melbourne
Tue Mar 7 Melbourne
Wed Mar 8 Fly to Sydney
Thu Mar 9 Sydney
Fri Mar 10 Depart Sydney for Copenhagen
The Copenhagen Jazzhouse, like Huub van Riel's Bimhuis in Amsterdam, is a superb full-time jazz venue, run by a non-profit organisation. Many people consider it the finest jazz venue in Europe. Those wishing to discuss the possibility of meeting Mr Thorborg in Adelaide, Melbourne or Sydney should telephone Eric Myers on (02) 9241 1349, or email him at this address <emyers@ausjazz.com>.



Tom Pickering's Good Time Music, L-R: Geoff Sweeney (gt), Ced Pearce (dms), Ron Roberts (bs), Kay Staveley (voc), Keith Stackhouse (pn), Tom Pickering (clt), Colin Wells (tp), and Benny Cuebas (tb).

From the Archive

by John Sharpe

The band in this photograph is Tom Pickering's Good Time Music. It was taken in the ABC Studios, Elizabeth Street Hobart in 1950.

While Tom Pickering's individual efforts started prior to this period, this particular band, with varying personnel, was at the centre of the Tasmanian traditional jazz movement from the 1940s. It made a significant number of recordings for the Ampersand label in 1949 and 1950. Tom Pickering later led and recorded with other groups and in 1982 was made a Member of the Order of Australia for his services to jazz and parliamentary librarianship.

Tom Pickering was the source of this photograph, which is now part of the national jazz collection, held by the Australian Jazz Archive, located at ScreenSound Australia (formerly the National Film and Sound Archive). The Australian Jazz Archive is interested in receiving other historically significant jazz material ie. photographs, tapes, acetate and later recordings etc. Material can be lodged with the Archive by way of donation (when the physical ownership is given to the Archive), by deposit (when the depositor retains physical ownership of the item while the Archive stores it) or by bequest. If you have material which you feel should be considered for inclusion in the national collection you should contact Jane van Balen, Collection Development Section, ScreenSound Australia, Canberra (02) 6248 2123.

A Fifth Trip to the USA

by Jonathan Dimond

I have just returned from a five-week trip to the USA, and Eric Myers has asked me to share some of my experiences with readers of *JazzChord*. This I am happy to do, as I am sure there are readers who would like to make such a trip but haven't yet had the opportunity, and may be curious about what can be gained from such a trip, artistically speaking.

Of the five trips I've made there so far, this was the loosest in terms of organization and planning. I left a lot open, as my objectives were in part to have a much-needed vacation, and to allow myself to sound out the feeling of the music scene in the places I visited: Los Angeles, Boston and New York. While in these places I kept at the back of my mind the question "How would I feel if I were living in this town? How would I fit in?"

Before I share my answers to these personal questions I'd like to list a few of the finer artists in the jazz field whose creativity I experienced:

In Los Angeles:

* Tom Harrell performed an exquisite concert of his big band compositions & arrangements with an excellent group featuring Marvin "Smitty" Smith on drums. Tom's schizophrenia seems to have worsened since the last concert of his I've attended and, though he soloed brilliantly, at times when he picked up the trumpet, lip dryness and a misplaced embouchure on the horn meant starts of phrases suffered. Notable also was the venue - the Jazz Bakery in Culver City. It was a gorgeous space which allowed jazz to be presented in a concert environment without the over-formality and impersonality of a concert hall. A "chamber jazz" setting that I for one want to have around!

* I saw the drummer Billy Higgins doing his bit to encourage young disadvantaged black youth who want to bang those drums! Higgins runs a venue for this purpose called The World Stage.

* The Vermeer String Quartet really "kicked ass"! If you don't think Berg liked jazz then go listen to his *Lytic Suite*.

* Having missed Alan Holdsworth on his visit to Brisbane, I was excited to catch the guitar god in Hollywood at the Baked Potato. I think I got my money's worth per note played! That is to say, I love Holdsworth, and *Secrets* remains one of my most-listened-to albums, but it was a bit too much of a "chops fest!" I made a good discovery though. I met the bassist with him, Los Angeles-based Dave Carpentar on six-string.

* Though I lived in Boston for two years in the past I never saw Gary Burton, so I drove to Pasadena to see him with his sideman Makoto Ozone doing duets in an elegant Japanese church. Straight-ahead, creative and interactive, and again I got to meet the stars of the show.

* Dave Carpentar showed up again, this time accompanying the guitarist Joe Diorio and drummer Peter Erskine. Dave was playing double bass this time, and is an amazing equal to John Patitucci on both instruments. This club gig was one of

the finest I've seen, with the most spontaneous treatments of standard jazz imaginable. I left feeling like I'd had an ear massage - not drained or affronted by loud volume and cigarette smoke. (LA seems to have a non-smoking policy for indoor clubs and bars!)

In Boston:

* The pianist Ran Blake performed in Jordan Hall. A concert of improvisatory compositions in his film-noir style, based on Hitchcock movies. I enjoyed surprising my old teacher backstage afterwards! Blake's ear and touch are sensual and lyrical, and his improvisations full of hu-

Recently *JazzChord* inadvertently published the wrong telephone number for Jonathan Dimond. His contact details in full are as follows:
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mour, quirkiness and surprise.

In New York:

* Ironically the finest performance I saw in NYC was by the Boston band The Fringe, at the Knitting Factory. Free improvisations with true structure and played with a passion that makes you just want to shout! Garzone, Gullotti and Lockwood are an awesome threesome.

The Bottom Line: Australia is one of the richest countries in the world. That is to say, we can all afford a superior lifestyle here. Musicians and educators like myself are afforded a respect not commonly found in America. The amount of competition in New York City forces wages down (\$50 US from a club gig doesn't buy much there), and there are plenty of top musicians to take the job if you don't want to play for that! If you are thinking of moving there, allow a good two years to settle into the scene and create a demand for your unique skills. Many of my old classmates from New England Conservatory and Berklee are now living off day jobs (many in computer-related fields, but others painting, cleaning, in the retail sector, etc) and only being musicians after hours. However, it is the country to do a graduate degree, in my opinion, and with such a huge population and geography, there are plenty of opportunities to discover if you have the time. It is my personal dream to have a base in Australia and to be able to travel regularly to the US to exploit the performing and recording opportunities that exist there. It's also the place to take casual lessons from masters, and to buy CDs and musical equipment. So save some dough and go try it!

Return of Anita Wardell

The ex-Adelaide (via Sydney) singer Anita Wardell completed a performance degree in jazz and improvised music at the Adelaide University, and appeared regularly on the Australian circuit, performing with local and visiting international artists, before leaving for overseas.

While in the UK she completed a one year Jazz and Studio Music course at the Guildhall School of Music and Drama, and worked extensively throughout the UK, Europe and the US. Anita has been applauded by some of Britain's foremost critics. "Wardell has a most artful way with words yet she is also a superbly musical scat singer", says Ian Carr (*BBC Music Magazine*). "A jazz singer who can improvise on a song without destroying it in the process, is a great rarity these days", says Dave Gelly (*The Observer*). "Wardell provides a model of the jazz singer's art", says Phil Johnson (*The Independent*).

Anita recently did her first gig at Ronnie Scott's club, Soho, supporting the US saxophonist Joe Lovano. She now has two CDs under her own name: *Why Do You Cry?* (released 1997) and *Straight Ahead* (released 1999). Early in 1999 Anita appeared on a documentary for British TV station Channel 4 called *Jazz Heroes: A Tribute to Ella Fitzgerald*. She

recently teamed up with two other British jazz vocalists, Tina May and Barbara Jay, and recorded a track for Robin Williams' new film *Jacob The Liar*.

Anita has now returned from London, and can be contacted at telephone (08) 8264 7088 or (08) 8289 9449 (after hours), email: <anitawardell@hotmail.com>.



Anita Wardell: Now back in Australia after a number of years overseas, primarily in England...

News from the National Jazz Development Officer

Eric Myers writes: Now that the National Jazz Development Committee has full responsibility for the National Jazz Development Program, the committee has taken some decisions which now should be recorded in *JazzChord*. I won't bore readers with all the decisions taken, but the following are in my view some of the most important:

* Ted Nettelbeck was endorsed as independent chairperson of the committee for the two-year period 2000-2001.

* The maximum number of committee members would be nine, eight from the States and Territories and one independent Chair. The committee would have the ability to co-opt up to two additional members for specific expertise, but co-opted members would not have voting rights.

* Six members would be selected by the existing State jazz co-ordination committees; two additional members would be sought from the ACT and Northern Territory.

* A person elected by a State Committee need not be a member of that committee, but it was the responsibility of the committee to ensure that its representative would not have an unworkable conflict of interest.

* Committee members would be appointed on an annual basis and be replaced or re-elected annually by 31 December of each year.

* In relation to two objectives suggested at the Wangaratta meeting by Music Fund deputy chair Michael Fortescue, it was agreed that they be incorporated into the National Program at the earliest opportunity. They were: to assist in developing opportunities for young and emerging artists to engage in the breadth of jazz activity, and; to recognise and nurture new developments in Australian jazz practice.

* The NSW Management Committee should meet two weeks after each National Committee meeting in order to endorse all decisions taken by the National Committee regarding the national program.

* Decisions made by the National Committee were collective ones and it was therefore desirable that all Committee members supported such collective decisions in public forums, regardless of their own personal views.

* In relation to the matter of conflict of interest, standard provisions, both direct and perceived, would apply.

* Any criticisms of the National Jazz Development Program by National Committee members, jazz co-ordinators or development officers, or others on the committees of the various state jazz co-ordination programs, should not be canvassed in public forums, but be directed through the chair of the National Committee, or the National Office, for discussion by all Committee members.

* It was agreed the new model (basically the obligation of the NSW management committee to take the advice of the National Committee on all matters relating to the National Program) be given a trial period of 18 months, having in mind a deadline of June, 2001, because that would be the deadline for an application to the Australia

Council for funding for the next triennium. The review would be kicked off in November, 2000 and be completed by April, 2001.

In relation to separating out the National & NSW programs, it was agreed that:

* National projects would be costed and accounted for separately from the NSW program;

* The Music Fund would be provided with an analysis of how its total grant of \$50,000 to the Jazz Co-ordination Association of NSW should be split over the National and NSW programs, taking into account the historical context, but recognising that both programs had changed and developed over time, and that it was appropriate to consider a new context for the future. It was noted that the Music Fund would make the final decision concerning the breakdown of its grant devolved to the National and NSW programs.

The following changes to *JazzChord* were endorsed:

* A new design.

* The pursuit of increased advertising revenue (as a result of the new design).

* The contributions by the state jazz co-ordinators to be reduced to a maximum of 750-800 words.

* A different guest columnist would be asked to do the *DisChords* column from time to time.

* The www.ausjazz.com website would have, as soon as possible, a facility whereby subscribers could read *JazzChord* on the internet.

* Commencement of a CD review section, and the appointment of an independent CD Reviews editor for each edition.

* It was agreed that Eric Myers keep a register of successful applications to the Australia Council and assist the State organisations to develop a better quality of "grantsmanship".

* It was agreed that, as soon as possible, the National Program's website would carry examples of successful grant applications.

Eric Myers

News from the WA Jazz Co-ordinator

Rachel Mozayani writes: I submitted an application in November 1999 to the City of Perth for funding for a project entitled West Australian 21st Century Music for 2001 Centenary of Federation Celebration. The submission contained two proposals. Project One contained a proposal for a new work for orchestra to be composed and performed for the City of Perth to celebrate the federation of the former colonies. Project Two contained a proposal for the presentation of an existing work, *Indian Ocean Trilogy*, as well as a short new work to be written to celebrate Australia's achievements since federation which contribute to an enhanced sense of nationhood.

Indian Ocean Trilogy was commissioned by the Perth Jazz Society, funded by the Australia Council and premiered in May 1998. Featuring

the nations of India, South Africa and Indonesia, *Indian Ocean Trilogy* was composed and performed by Perth pianists Russell Holmes, Mike Nelson and Graham Wood.

Along with this proposal I have been negotiating with the City of Perth for Taking Jazz to the Streets 2000 which will be held on Easter Saturday as in 1999. At this stage we have submitted the first application for support to Healthway which has been presented on a City of Perth letterhead. This is part of our strategy to assist local government to assume ownership of these events which reduces my workload and also minimises my areas of responsibility. This "at arms length" approach has been implemented with all local government authorities with whom I work. This strategy has also become necessary as Healthway has introduced a new policy of one application a year, and we wish to pursue our own specific projects for funding through Healthway as in the case of Jazz Across Australia.

Leading WA pianist, composer and arranger Mike Nelson has accepted the position of Lecturer in Jazz Studies at the Australian National University, Canberra School of Music. Mike has a highly regarded reputation on the national level and will be missed on the Perth scene. His list of credits is extensive. Mike is one of a relatively small number of jazz composers represented by the Australian Music Centre since 1995. His *Sonata for String Quartet* was chosen for performance and workshop by the Australian String Quartet at the University of Adelaide and broadcast by the ABC in 1993. Mike was the first jazz musician to be awarded a Creative Development Fellowship in 1990 through the Ministry for Culture, Arts WA, allowing him to concentrate on orchestral composition producing *Concerto for Percussion and Orchestra* which was recorded by the WA Symphony Orchestra in July 1996.

He was also commissioned by the West Australian Youth Orchestra (WAYO) to compose an orchestral suite for jazz quartet and symphony orchestra in 1990. The 45-minute work was performed by WAYO and the Mike Nelson Quartet at the Perth Concert Hall. His numerous CD recordings of original works and standards include *Release/Annie Neill* (1999), James Flynn and the Mike Nelson Trio, *Celebration* (1997), *Concerto for Percussion and Orchestra* with the WA Symphony Orchestra (1996), *Perth City Jazz Orchestra* (1995), *Sonata for String Quartet* (1993), *Reflections of Western Australia* commissioned for the Bicentennial / Celebrations (1987), *Mike Nelson's Quartet* (various ABC recordings for broadcast 1987-97), *Mike Nelson's Little Big Band* (1980). He has accompanied international and national artists including Milt Jackson, James Morrison, Don Burrows, Bernie McGann, Lee Konitz, and many others. His quartet Four on the Floor represented Australia at the 1988 Jazz Yatra festival in Bombay, India. Mike also recently published the educational series *The Craft of Jazz Piano*.

Mike was part of the original steering committee for the Jazz Co-ordination Association of WA which was established in 1994. Most

recently he generously designed and produced our organisation's website. On behalf of the Perth jazz community I wish him every success in his new endeavour.

With Mike's departure, Perth also loses well-known vocalist (and Mike's wife) Jenny Wrenn. Jenny has been an integral part of the highly successful Jazz Divas and Birdland as well as the Journey Singers Gospel Choir who are regularly sought after. Jenny was the vocalist with Four on the Floor and has performed and recorded with the Mike Nelson Quartet for national broadcast on *Jim McLeod's JazzTrack*. Jenny has also performed with the WA Symphony Orchestra on numerous occasions, enjoys great demand as a studio session singer, and teaches vocal technique privately.

The Michael Pignéguy Sextet (MPS) has been invited to perform at the 27th Annual International Association of Jazz Educators (IAJE) conference in New Orleans from January 12-15, 2000. Their trip was supported by Arts WA. The four day marathon features leading jazz artists from the US, Europe and around the world. MPS will follow their New Orleans performances with concerts in Los Angeles and in New Zealand as they head back to Australia. MPS comprises Carl Mackey (saxophones), Matthew Jodrell (trumpet), Jordan Murray (trombone), Peter Jeavons (acoustic bass), Tom O'Halloran (piano) and Michael Pignéguy (drums).

The Management Committee of the Jazz Co-ordination Association of WA met on December 15, 1999, to formulate our priorities for 2000. We are currently exploring new avenues for the marketing of jazz within the corporate sector. I was pleased to be able to advise the committee that Mildara Blass has renewed our sponsorship for Yellow Glen product which will assist all the jazz clubs as well as our organisation.

The Jazz Club of WA hosted the 54th Australian Jazz Convention which took place from December 26-31, 1999. Over 2,000 musicians attended at their own expense from all states of Australia, the US, Canada and New Zealand. There was continuous music from 10am through to 12 midnight in four venues regardless of the

heat. A more detailed report will be featured in the next edition of *JazzChord*.

Rachel Mozayani

News from the SA Jazz Co-ordinator

Margaret Reines writes: The *SA Real Book* launch took place on Monday December 6, 1999 at the Governor Hindmarsh Hotel, where the Hon Angus Redford (Member for the Legislative Council) performed the honours. The wines were donated by Haselgrove Winery, McLaren Vale (courtesy of Linda Kemp) with the musicians (my "pourers") and Peter Pryor (my photographer) all giving their time gratis. Many thanks to Bruce Hancock (editor) for many hours spent in the production of the *SA Real Book*, which retails at \$45 + \$5 postage. (The book is available at \$40 to jazz musicians.) Enquiries, tel (08)8303 4339.

The Governor Hindmarsh Hotel, I believe, is unique in Australia, for the support it gives to musicians, and the music industry at large. Having won the SAMIA (South Australian Music Industry) Venue Award six years in a row, the Governor Hindmarsh Hotel continues to pursue a "no pokies" policy, and pledges to support all live alternative music: jazz, rock, country, blues, and folk. In addition, Brian and the Tonkins support and run (arguably) the only organisation for disabled people of its kind in Australia: Club Contagious, once a month.

Brian's daughter Joanne Tonkin (who is incidentally a fifth generation publican) is the present manager of the Governor Hindmarsh, and has been extremely supportive of jazz. In the latter part of 1999, I received sponsorship to present three concerts (through Health Promotion Through The Arts). The final concert in that series, featuring the group Theak-tet, had performance fees funded by the Gov, through Joanne Tonkin. Thus I have been able to build industry partnerships with Joanne, who is also funding performance fees for the Fiona Burnett Quartet in my next series.

Joanne Tonkin and The Gov are also filling a

gap which existed in Adelaide, when performances tended to bypass this town. Joanne has presented many interstate and international performances in 1999, and in January, 2000 presented The Necks, Theak-tet, and the US musician Ricky Ford as a series. (Theak-tet was also presented as part of my series).

Our next Jazz Series 2000 will include:

Apr 2, The Fiona Burnett Quartet; Apr 16, Samba Suave; May 7, Big Band Showcase; May 21, Bass On Top; Jun 4, Peter Raidel Quartet (with support band Serenity Now); Jun 18, Real Book Renditions.

Subscriptions to the series may be purchased at \$50 / \$30 concession, and as in the past, single entry is available to each concert. Bookings & enquiries to (08) 8303 4339.

In November, 1999, I assisted Jeff Usher (pianist) and Martin Kaye (saxophonist) from Queensland, with the presentation of a workshop Duets In Jazz Improvisation. In addition, Jeff and Martin presented a concert at the Stamford Plaza, which was extremely well received (and thanks to Rick Woodroffe for his support.)

Margaret Reines

News from Vic Jazz Development Officer

Martin Jackson writes: The new year period is traditionally a time for working on funding acquittals and annual reports. However, with Bennetts Lane reopening on January 5, 2000 after only closing on December 26, 1999, there seems to be little break from gigs and the scene. And the third Melbourne International Jazz Festival promises to test the endurance with ten straight nights of enticing presentations from January 21-30.

My stamina was a little stretched with the nine nights of the Melbourne Women's Jazz Festival in December. There were only eight consecutive nights, and a break of one night, before the fitting conclusion with the triumphant premiere of Fiona Burnett's new work for Trio and String Quartet, *Soaring At Dawn*. The festival was an overall success again, with strong attendances and performances. After three successful years, it will hopefully grow into a permanent fixture on the Melbourne scene (especially with the City of Melbourne's \$5,000 grant for the 2000 Melbourne Women's Jazz Festival providing some solid financial foundation). It was great to see the debut of some very promising young female players in guitarist Fran Swinn and sit-in trumpeter Ingrid (two VCA students) with new group Madam.

Through networking I was able to implement a rare example of practical co-ordination via my initial contact with the highly-respected promoter Richard Moffatt (of the Corner Hotel music venue). He had organised a concert performance of The Necks which was clashing with a concert presentation by the Australian Art Orchestra. After making him aware of this situation, and the fact that co-ordination of a large ensemble with interstate players could not be changed at that stage, he graciously organised alternative dates for The Necks. If only more



Mike Nelson: now Lecturer in Jazz Studies at the Australian National University, Canberra School of Music...



Well-known vocalist and wife of Mike Nelson, Jenny Wrenn: Perth also loses her to Canberra...

promoters in the music business could co-operate like this.

I was recently in contact with Bill Smith, editor of Canada's long-running *Coda Magazine* (website <<http://mars.ark.com/~codawest/>>), regarding a review of the album by the Jamie Fielding group in their latest edition. I took the opportunity to suggest that possibly there could be some form of reciprocal features of Australian and Canadian albums between *Coda* and *JazzChord*, and he has subsequently contacted the National Officer Eric Myers about this.

Speaking of *JazzChord*, along with other State jazz development officers, and others approached by Eric Myers, I submitted some suggestions for improvements to the magazine. I would like to see more diverse input and opinion in *JazzChord*, and more healthy controversy regarding some of the big problems of our scene. I understand that the National Jazz Development Committee has now instituted some changes to *JazzChord*, and no doubt Eric will outline these in his column.

My 'spare' holiday time has again been spent on the JazzVic website (<www.jazzvic.org>), collating material for the next stage, which is a relatively comprehensive list of CD albums by modern and contemporary Victorian jazz artists. The controversial element is trying to briefly describe the style of each artist: this is, of course, essential for international visitors or newcomers to the local scene. But it is always a challenging task to keep contemporary improvising musicians fully satisfied when describing their style. I would be quite pleased to introduce some "diversity of opinion" to this task, if there are any volunteers available! By the way, Our website at www.jazzvic.org/mijf is now hosting a Festival site.

Martin Jackson

News from the Tas Jazz Co-ordinator

Geoff Woods writes: Most Australians are aware of the Sydney to Hobart yacht race which culminates in a great gathering of classic ocean going craft at the Hobart wharves just prior to New Year's Eve. It brings Tasmanians and many interstate visitors to Constitution Dock, Hobart to take in the spectacle, and for about the eight busiest days Tastes of Tasmania takes place. The top restaurants, food buffs and wine and beer makers bring their wares to nearby Princess Wharf buildings to turn it on for the visitors to sample. In addition to the wonderful meals, there are four stages suitably well spaced apart and quite a few of our jazz artists are invited to perform throughout the Tastes of Tasmania programs. New Year's Eve can be well imagined on the waterfront with the fireworks display, yachts, music, ferries etc.

Jazz in the Cherry Orchard

Up the East Coast of Tassie, at St Helens, the Suncoast Jazz Club chips in with Jazz in the Cherry Orchard on 29th January. It is an afternoon of excellent music, with plenty of East Coast refreshments and fun.

Clarence Jazz Festival

Southern Tasmania follows this starting Tuesday, February 15 with the Clarence by the Water Jazz Festival which runs for a week with a variety of venues and jazz bands. It is sponsored by the Clarence Council and is mostly free admission except for the Saturday night - refreshingly unusual! Its finale is along the Bellerive Boardwalk during the Sunday morning and afternoon.

Natural Gas Jazz Band

Throughout these first six weeks of 2000 there are the usual club nights other gigs around Tasmania, and this year a couple of guests will be drawn in to their programs, which will be announced soon. The Natural Gas Jazz Band of San Francisco, will be including Tasmania in their "Invasion of the South Pacific" tour. This famous 7 piece band will fly in to Launceston from New Zealand, on 20th February for 3 nights bringing their own audience of 30 - 40 with them, and then on to Hobart for another 3 nights. As Co-ordinator, I am working on their fairly flexible itinerary with them.

Moorilla Winery

James Morrison and his band will be coming to Hobart to play at Moorilla Winery on Sunday 27th February for the afternoon. Moorilla is one of our oldest wineries with a fabulous view over the Derwent River and an amazing Museum of antiquities and fine arts.

Geoff Woods

News from the NSW Jazz Development Officer

Eric Myers writes: It's with some regret that I report the departure of my admin assistant Sam Millar at the end of 1999 to a job at the classical music organisation Symphony Australia. He had worked the best part of a year in my office.

Sam was well qualified to work in a support organisation for the jazz community: he is personable, has formidable computer skills, is articulate and literate both orally and in writing, has good attention to detail, is a jazz guitarist so has a good working knowledge of the music and the jazz scene, etc. He is very much the prototype of the sort of person we need to work in the jazz world, if we are develop the music and the scene successfully. But we were unable to keep him, not least because of the paltry money we could afford to pay him. We simply do not have enough income from the funding bodies, and earned income, to keep a worker of his calibre. So, jazz loses, and a classical music organisation gains the services of a young man who has had a year's training in arts management.

Why is this so? I'd suggest that the answer to this question can be found in Bruce Johnson's brilliant new book *The Inaudible Music: Jazz, Gender & Australian Modernity*, which is reviewed on page 15. Everyone in the jazz community who thinks intelligently about the plight of Australian jazz as we move into the 21st century, should read it.

Eric Myers

Grants awarded by NSW Ministry for the Arts for 2000

In October, 1999, the New South Wales Ministry for the Arts announced the successful applicants for financial assistance for projects in 2000. The following applicants whose activities relate to the jazz community received grants:

Bellingen Jazz Festival, \$5,000 for musicians' fees.

Jazz Action Society of NSW, \$2,000 for Jazz Composition Award performances.

Jazz Co-ordination Association of NSW, \$32,000 for the NSW Jazz Development Officer's salary and administration costs.

Jazz Co-ordination Association of NSW, \$5,000 to host a grant for the activities of the JazzGroove Association.

Jazz Co-ordination Association of NSW, \$600 to host a grant to subsidise two solo performances by the pianist Jann Rutherford.

Jazz Co-ordination Association of NSW, \$7,000 to host a grant for the group Ten Part Invention for the composition and performance of *The Kenneth Slessor Suite* by Miroslav Bukovsky.

Sydney Improvised Music Association, \$35,000 for its annual program.

Sydney Youth Jazz Ensemble Inc, \$2,500 for tutors' fees.

NOTES ON JAZZCHORD CONTRIBUTORS

Joe Chindamo is a Melbourne pianist and composer who performed and studied in Europe in 1999 courtesy of two grants from the Music Fund of the Australia Council (Development and Presentation & Promotion).

John Clare writes for the *Sydney Morning Herald*, the *Australian Financial Review* and *The Australian's Review of Books*, and is the author of the books *Bodgie Dada & the Cult of Cool*, *Low Rent*, and *Why Wangaratta?*

Jonathan Dimond is a trombonist and bassist who is best known for his work with the groups Artisans Workshop and Loops Contemporary Ensemble. He is Jazz Department Convenor at Queensland Conservatorium - Griffith University in Brisbane, Qld.

John Sharpe is the ACT Representative on the Australian Jazz Archive National Council.

Helen Smethurst is Roger Frampton's little sister, seven years younger than Roger.

Guy Strazzullo is a Sydney guitarist, who performed for some years with Roger Frampton's Intersection, including their tour of the Indian sub-continent in 1984.

Sean Wayland is a Sydney jazz pianist who recently went to New York to study, courtesy of a Development grant from the Music Fund of the Australia Council.

Nat Adderley Tribute: A Personal Reminiscence

by Martin Jackson

One of the rare benefits from my work in presenting international musicians here has been the experience of getting to know some great jazz characters. Indisputably at the top of that list is the late cornetist/composer Nat Adderley, who died on January 2, 2000 from complications with diabetes (which had caused him to lose a leg in 1997, and retire from performing).

Nat was one of the warmest human beings I have ever met, the seeming embodiment of *joie de vivre*, and an indomitable spirit. He was a large personality, in inverse proportion to his physical stature, and he usually held attention in any room. Audiences warmed to his humour, and loved his open stage manner. In his case, it was not a typically American manufactured stage persona: what they saw on stage was what you got off-stage. Even talking to him briefly long distance was enough to make a manic depressive feel good for a day or two! As a musician, he was a pure jazz player, full of spirit and always bravely taking risks in his soloing. His contribution to the enormous success and influence of the Cannonball Adderley Quintet will no doubt be reassessed by history to show him as an equal partner, and the one who wrote much of their accessible repertoire (such as *Work Song* and *Jive Samba*).

Nat, who was 68, toured Australia five times in all, and I toured him in 1989 and 1990. I first saw him play when he was here in 1980 as part of the unfortunate New York Jazz Giants tour, in which performances were cancelled and artists were not properly paid. I had attended the weekend music workshop given by the New York Jazz Giants, but did not meet Nat. After touring Nat's young American protégé Vincent Herring in January 1989, I found Nat to be fairly suspicious about Australian tours when I initially approached him. However, Vincent had highly recommended me, and as Nat got to know me, he put his trust in me. He mainly toured with the Ted Vining Trio and young alto saxophonists Ian Chaplin and Andrew Speight on the 1989 tour (with bassist Craig Scott in Sydney in 1990, and Bob Bertles and Bernie McGann playing in Kiama and Canberra respectively). He was delighted with the

feel and swing of "my Australian band" (as he proprietorially referred to them), as well as the camaraderie of the older rhythm section.

He was most encouraging with all the musicians from the outset, but particularly so with the young horn players. He was impressed that they both already knew their harmony parts, and obviously had studied Cannonball's alto style closely. He loved being a mentor to both, occasionally mildly admonishing them if necessary, or offering advice on how to improve certain aspects. But he also felt he deserved some musical respect, and could be a hard taskmaster if necessary: he introduced one musician as having a feature on a tune which he had not yet properly learnt. The musician knew it by the next gig!

In a local interview in 1990 Nat stated that, "I had no way to even suspect there would be players that good in Australia. Bob Sedergreen is not Oscar Peterson, but he knows most of my music and plays it with vim, vigour and imagination. You can't ask for more... And they all played well together. The group was more than the sum of the parts. I wanted to get a band feel happening where everyone is contributing equally, rather than "a star with people backing him up".

Nat also playfully took me to task once. I had made a complimentary statement about the late 1960s avant garde tenor saxophonist Albert Ayler. Obviously not a fan of the avant garde, Nat said that he now was doubtful of what he thought had been my excellent musical taste to date, and set me the task of compiling my list of one hundred of the most important musicians in jazz history by the gig that night. I did not keep the list, but I doubt that I had Ayler on it. However, I know that I could not quite fit Cannonball on to it either (although he was close to selection). The other musicians queried this, but Nat felt this was justifiable. Although he was incredibly proud of his late brother's stature and achievements, he could be objective enough to acknowledge that perhaps Cannonball might not make such a list with so many other great innovators in the alto sax department. I later played him a

recording of Ayler performing *Summertime* to convince him that Ayler could at least "deal" with basic chord changes, but Nat was unconvinced.

Their upbringing was clearly a key factor in the unique Adderley approach, with extremely moral parents, who were school teachers (as was Nat's wife Anne). Nat was extremely proud, and there was never a racial issue anytime here: like Ellington, he seemed to be beyond even seeing such petty thought (although there were some enlightening anecdotes about past experiences). His parents had come from the West Indies, and both brothers seemed to have had a different mind-set: they worked within the system to try to keep as much control as possible over their own business destiny. They ran the band as both a family and a business, and they were also concerned with supporting the black community. They managed to have hit recordings, but they never compromised or "sold out". In terms of determination, Nat overcame both open-heart surgery and an attack of Bell's Palsy after the death of his brother. He was recovering from the palsy (which affected his facial muscles and embouchure) on his 1989 tour, and had to practise rudiments to compensate.

Also Nat was "thrifty", as he termed it (rather than "frugal"), and did not like to pay inflated hotel charges for international telephone service or meals in pretentious restaurants. He would rather eat lunch where he saw blue-collar workers going: that would be no-frills and good value food. Balancing this was his financial generosity (as well as of spirit and time).

In January 1992, Nat returned here after being invited by Bob Sedergreen to appear at the Montsalvat Jazz Festival. Ever loyal and honourable, Nat had immediately asked if this was being done with my consent, and was told I would be involved. I was only too happy to see Nat again. To compensate, Sedergreen organised for Nat to sit in with my group Jump Monk during the festival. I insisted that I did not deserve to have Nat play with me at my level, and he should sit-in with some other bands instead. However, Nat came along towards the end of our set, and I felt the trepidation which many local musicians must feel playing with internationals for the first time. I took the coward's way out and called *Jeanine* (from the Adderley's classic Riverside album, *Them Dirty Blues*), and began my solo with the opening phrase of Cannonball's solo. This at least drew a look of surprise followed by a broad smile from Nat before my fingers and brain dissolved into nervous fumbles for the rest of the solo.

In 1995, the Montsalvat Jazz Festival brought out the full Nat Adderley Quintet, with Herring on alto sax, pianist Bob Bargad, bassist Walter Booker, and drummer Jimmy Cobb. For their first performance I could not secure a seat, so I sat near the rear of the stage, virtually just behind Cobb's kit. It was almost like being in the rhythm section, and I was in "jazz heaven" as I experienced one of the most grooving and joyful approaches and repertoire in all of jazz. The band was supposed to tour around Australia, but it did not happen. This was a real tragedy for those outside Melbourne, because a unique band tradition and spirit have largely disappeared with Nat's passing. No-one can ever replace Nat's special musical and personal vibe...

COURTESY MONTSALVAT



The late US cornetist Nat Adderley: No-one can ever replace his special musical and personal vibe...

Recent Australian Jazz Releases

STEVE CLISBY

Live .. Temple of Love (CGP99001)

Steve Clisby is accompanied by Dale Barlow (tenor sax), Jonathan Pease (guitar), Jivan Dewano, (keyboards), Sandy Klose (bass), Pete Kardolus (alto sax), Sigrid Langford (guest vocals), Stuart Hunter (organ), and Cameron Gregory (drums). Ten tunes featuring jazz and R&B standards. Produced by Steve Clisby for CG Productions. Recorded live at Chinta Ria, Sydney, known as the Temple of Love, in April and May 1999. Mixed by Steve and Phil at Electric Avenue Studios, Sydney. For more information, contact Louise Cummins at CG Productions Pty Ltd, 50b Yarranabbe Rd, Darling Point NSW 2027. Phone (02) 9362 0913, or email to the following: <louise_cummins@hotmail.com> Websites: www.cg-productions.com, or alternative site www.discvault.com and www.mp3.com.



GLENN HENRICH

Vibes (GV001)

Personnel include Glenn Henrich (vibes, flutes, baritone sax); Jim Pennell (guitar); Craig Scott, Natalie Morrison and Steve Elphick (basses); Fabian Hevia (percussion) and John Morrison (drums). 13 tunes (standards and originals) engineered by John Morrison. Glenn can be contacted by phoning 0413 762 186 or by emailing glennvibes@hotmail.com.

glenn henrich vibes



VARIOUS ARTISTS

3rd Melbourne International Jazz Festival (2000 CD)

The 24 tracks on this double CD release give listeners a chance to sample music that international and national performing artists of the 3rd Melbourne International Jazz Festival (January, 2000) have committed to disc. The artists include Chick Corea & Gary Burton, El Indio, Ramces Baralt, Barney McAll, Renee Geyer, The James Sherlock Trio, Browne Haywood Stevens, Moody's Brood, Chaplin Tinkler Rex Lambie, The Ted Vining Trio, Tony Perez, Shelley Scown, The Yuri Honing Trio, Vince Jones, James Muller, Ricky Ford, Danny Moss, Keith Hounslow, Bob Barnard, The Hoodangers, Theak-tet, Sam Keevers Trio, Jamie Oehlers, The Australian Art Orchestra. The CD is available by calling

Jazzhead on 1800 802 061, at festival venues, Discurio and other CD stores in Melbourne. Good value at \$25.00.



TIM WILSON TRIO

An Element of Logic (Newmarket NEW3056.2)

Trio includes Tim Wilson (alto and tenor saxes); Matt Clohesy (double bass) and Jamie Jones (drums). Eight tunes, mainly originals, recorded at ABC Studios, Southbank, Melbourne in April 1999. Recorded and produced by Mal Stanley. Distributed in Australia by Newmarket Music ph (03) 9372 2722 or email dexaudio@rucc.net.au.



MOOVIN & GROOVIN ORCHESTRA

I've Never Been to Cuba (Newmarket NEW 3055.2)

Personnel include Shelley Scown, Rebecca Barnard, Nichaud Fitzgibbon, Tanya Lee Davies, David Williamson, Matt Kirsch (vocals); Vinnie Bourke, Toby Mak, Paul Dooley, and Norm Harris (trumpets and flugelhorn); Ken Schroder (alto sax, clarinet, flute); Emily Tarrant (alto sax, clarinet); Kelly Santin (alto and baritone saxes); Cheryl Clark (tenor sax, clarinet, flute and oboe); Mark Spencer (tenor sax, clarinet); Rob Glaesemann (clarinet); Ian Whitehurst (tenor sax); Paul Williamson (baritone and soprano saxes); Ian Bell and Marc Matthews (trombones); Joe O'Callaghan and Simon Scerri (bass trombones); David Allardice and Richard Montgomery (piano); Sam Lemann and James Sherlock (guitars); Andy Price (bass); Denis Close, James Richmond, Javier Fredes and Cristian Silva (percussion); Andrew Swann (drums). All arrangements by Ken Schroder except for track #2 by Gavin Cornish. Conducted by Gavin Cornish. Recorded at ABC Southbank Studio, Melbourne on July 8, 1997 and at Adelpia Studios, Fitzroy on September 21 and 22, 1998. Engineered by Mal Stanley and James Clark.

New Members of the Jazz Co-ordination Association

The management committee of the Jazz Co-ordination Association of NSW warmly welcomes the following new members who have joined the Association since the publication of the Summer, 1999/00 edition of *JazzChord*: Daryl Aberhart (NSW); Roland Bannister (NSW); Raymond Volpatti (NSW); and Barney Wakeford (NSW).

book review

THE INAUDIBLE MUSIC: Jazz, Gender and Australian Modernity, by Bruce Johnson. Foreword by Simon Frith. Published by Currency Press, New South Wales, 2000. ISBN 0 86819 601 0, 244 pp.

This is a fascinating, ground-breaking book, and I don't say this because Bruce Johnson is a friend and colleague. It is simply that his argument, the way I read it, is a convincing explanation of why jazz has been marginalised in Australian cultural politics for most of the Twentieth Century. He has uncovered an agenda that has remained, if not entirely hidden, then unsatisfactorily explained hitherto: those forces in Australian cultural discourse which enable proponents of 'high culture' to maintain control over what is considered of value in the arts. Needless to say, jazz has had a long history of being ignored and undervalued by our cultural custodians, the minimal advances made in the last 20 years notwithstanding.

In this review I wish to summarise the book's argument, although I concede that I know very little about Cultural Studies, which the author teaches at the University of NSW (he is Associate Professor of English there). I have an average layman's appreciation of modernism and post-modernism (which I have found incomprehensible for a long time, although my understanding of those intellectual movements is increasing, courtesy of the book's explanations); and I have a limited knowledge of the history of classical music and painting, which figure prominently in the book. On the other hand, I have a good knowledge of the history of jazz generally, and of the history of Australian jazz in particular, which also inform the book. Also, I have been a professional musician, waiting for the phone to ring. Of course, Bruce can approach many aspects of his subject through the eyes of the working jazz musician; he has been doing gigs for over 30 years, and some of the most endearing sections of the book are those that he reproduces from the notes he has made on his experiences as a jazz player - "snapshots of gigs or people who have given their lives to gigs".

So, Bruce Johnson has a unique combination of academic and musical experience which gives him unusual authority to tackle what is in effect an exposure of the structures that underlie conservative control of traditional musical discourse. That discourse, which is predicated on the assumption that art music is of much higher value than other musics - for example, vernacular musics, such as jazz - is "profoundly out of touch with contemporary music practices and the enfolding social dynamics", he writes. "Nevertheless, it provides the authoritative models for education, public policy, support and promotion, with exclusionary consequences that are socially divisive, intimidating and futile as a definitive standard for musical practice in Australia."

Following the end of the First World War, modernity appeared in Australia, as in most western countries. Modernity expressed itself in technological changes (such as the wireless, sound recording and amplification); emancipation (particularly of women); the rise of mass culture; and a new sense of identity. This was the Jazz Age or, if you like, the Roaring Twenties. Bruce argues



THE INAUDIBLE MUSIC Jazz, Gender and Australian Modernity



that, in Australia, of all musical forms, it was jazz that especially welcomed the essential aspects of modernity. He provides a host of evidence, not only that jazz mattered between the wars, but that "it played a pivotal role in the transition to modernity of Australian society - both as the latter reflected upon itself and as it projected itself internationally."

Some of that evidence includes jazz's use of "previously inadmissible sounds", "new age instruments" (such as the shovelene; the "jazz stick", or brushes; banjo, drum kits, the saxophone). Jazz also brought into the music "timbral extensions outside the range of traditional notation"; the use of glissandi, smears, muted 'wa-wa' effects, growls; and extension of the expressive range of the human voice (owing to the arrival of electric amplification). All in all, jazz - brush, syncopated, sometimes cacophonous - was the music of the New Age of skyscrapers, speed

and loud noise.

While jazz embraced modernity, it is interesting to contrast the reaction of art music to the phenomenon of modernity. Johnson says that by the 1950s and 1960s, depending on which expressive form is being discussed, the ideology of modernism had become institutionalised as "the authorised perspective on our cultural modernisation". Since then modernism has come under increasing critical scrutiny, and has led to revisionism in a number of cultural practices - but not yet in the historiography of music. The author notes that classical music scholars point to a number of innovations in western art music that signify modernism: "... the emergence of micro-tonality, dissonance and the weakening of tonality; the expansion of instrumentation and musical coloration; the questioning of goal-oriented narratives; a new interest in music composition as process and in its performance conditions." He demonstrates that jazz has exemplified all, or most of, these innovations, but this has not registered with classical music scholars. They refer to jazz as merely an *influence* on modern composers, such as Stockhausen, Carter Babbit, Martino. "At precisely those moments where one could expect jazz to surface, it remains conspicuously silent... The closest which that seminal development in modern music, jazz, can get to the discourse of modern music is as an influence on it, but not an example of it." In this way he illustrates the mechanism through which modernism operates: it "purges modernity of one of its most significant characteristics."

This sort of selective vision is exemplified in Australian music historiography, he argues. In Roger Covell's pioneering 1967 work *Australia's Music: Themes for a New Society*, Covell cites John Antill's 1946 symphonic work *Corroboree* as the first example of "music truly belonging to the twentieth century... being written in Australia". Therefore, "by this account no Australian music had signalled the arrival of the twentieth century until it was half gone." Covell goes on to argue that modernism does not arrive in Australian music until the 1960s with the music of Richard Meale and Peter Sculthorpe. This odd conclusion, Bruce notes, comes about because Covell conceives the arrival of modernism in "Eurocentric formalist terms".

Consider also how classical music scholars have regarded Don Banks, one of our most distinguished composers, and an influential figure in the modernist wing of Australian music. His significant career is usually dated from his departure for the UK in 1950, where he arrived in order to experience the up-to-the-minute enlightenment which had been denied him in Australia - where, it is incidentally noted, he "dabbled" in jazz. The truth is that Banks was a key figure in modern jazz experimentation in Melbourne in the 1940s, particularly in relation to bop, and appeared on a number of records that are milestones in both traditional and modern jazz. Banks himself recalled that "the practice of jazz improvisation opened up exploratory opportunities no longer available to him in the Western art music tradition, and asserted with unequivocal vigour that by the time he left Melbourne, Australia had already left an 'indelible impression'

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on him.”

Johnson also argues that the first significant projection of a distinctive Australian presence internationally occurred with the tour of Graeme Bell's Australian Jazz Band in 1947-48, which had a profound influence, particularly in Czechoslovakia and the UK. In 1993 when Graeme Bell returned to Prague as a guest of the government, he was welcomed rapturously as the father of the Czech jazz movement. And of course, the Bell band's sojourn in the UK in 1948 revolutionised British popular music. This tour “decisively altered the subsequent history of popular music and its relationship with the larger cultural field in Europe and the United Kingdom... This achievement on its own confers on them a unique status among our cultural exports.” In other expressive forms, such achievements would be regarded as central to confirming their importance. However, in studies of the impact of Australian arts overseas, the Bell band is rarely mentioned, while the impact of Australian painters in England in the 1950s is often regarded by Australian cultural theorists as the first significant projection of Australian modernity. Ironically those artists included a number who moved in the same bohemian circles in Melbourne as the Bell band.

The discussion convincingly ties the Bell band to the Australian ethos: the fact that their music was embedded in local culture, rather than an imitation of an overseas model; their playing of original compositions; their development of an “Australian jazz style” which was “robust enough to prevail in [the Bell band's] international negotiations; their “amateurism” (Graeme Bell was the only member of the band who didn't have a “day job”); the mateship evident in the band; their obvious affinity with the ‘She'll be right’ spirit that improvises workable solutions from whatever is lying around (they left for overseas with one-way tickets only, all they could afford); their “aggressive egalitarianism”.

I was very interested to read that the Bell band's time in England in 1948 coincided with some legendary exploits by Australian sportsmen. With Don Bradman's great cricket team in England in that year, and the success of the Australian tennis players Frank Sedgman and John Bromwich at Wimbledon in 1948, British newspapers spoke of “an Australian invasion”, which assisted the Bell band to make an impact in the media.

There is a parallel theme in the book which also needs to be summarised: that modernity in Australia was linked with the emancipation of women, who helped to undermine a conservative, masculinist culture by welcoming American influences. It is argued that, following the First World War, “jazz became the pre-eminent musical expression of women's emancipation.” Dance halls proliferated, and were suddenly a new phenomenon in the 20s, quickly becoming “a site of emancipated femininity”. Those dance halls also came to be the most common venues for jazz bands. Moral guardians were threatened by the explosion of the popularity of jazz dancing, which was perceived as a preliminary to “destruction”. In terms of the music, Bruce argues that women vocalists assimilated American styles more quickly than their male counterparts, and were more creative in the use of new devices such as the microphone, leading to the articulation of

lyrics which was more like everyday speech, replacing the declamatory vocal styles which existed before amplification. He gives an interesting analysis of the vocal approach of the seminal Australian singer Barbara James who, through her skilful microphone technique, extended the possibilities of vocalisation. “...Her recordings in the 1930s are landmarks in the transition of Australian music to the twentieth century,” he writes. James is a case study of the role of female jazz/Swing singers in “opening Australian culture to the vocal innovations that originated in the alliance between technology and African-American music... Because of their gendered position in the cultural politics of Australia in the 1930s and 1940s, women were primary channels for the infiltration of an Anglo-centric musical culture by American influences.”

The proponents of “high culture”, the writer maintains, have failed to realise that “a new model of cultural dynamics based on factors such as class, relations of production and consumption and mass media” has emerged. They “overestimated the pliancy of mass culture to their standards of taste, civilisation, excellence, and the redemptive power of their own idealism in steering the young away from vulgarity to the sites of higher culture.”

Jazz is “the inaudible music” in two ways, says Johnson. First, because music in general is everywhere, washing over all our social activities, we do not notice it, or hear it. Second, more particularly, jazz is “inaudible” in studies of Australian music. But jazz needs to be taken more seriously by the conservative power blocs – patriarchal, inward-looking, anglo-centric – that are still able to exert considerable influence in arts discourse in this country. Jazz is arguably the most important form of popular music in the twentieth century. Personally, I have no doubt that it is. And this brilliant book has powerfully underlined that view.

Eric Myers

Competitions & Awards

* If you're a jazz musician between the ages of 18 and 28, don't forget that a promising source of funds is the **Queen's Trust for Young Australians**, which recently awarded \$15,000 to the Sydney singer Nadia Ackerman in the Arts and Entertainment category, to assist her to study in New York. The next closing date is April 30, 2000 and the Trust has branches in every capital

city. The Queen's Trust also awards grants of up to \$15,000 to assist organisations to mount projects to assist young Australians. For further information see the *Australian Jazz Directory*, or contact your state jazz co-ordinator or jazz development officer.

* The winner of the 2000 **Jazzpar Prize** (a Danish award worth 200,000 Danish Kroner, approximately US\$27,000) is the young American saxophonist and composer Chris Potter. Potter performed at the Melbourne International Jazz Festival in early 1999 (as a late replacement for David ‘Fathead’ Newman). Not yet 30, Chris Potter is the eleventh winner, and the youngest recipient ever. The other nominees were Dave Douglas (trumpet/composer, USA, born 1963); James Moody (saxophones/flute/vocals, USA, born 1925); Nicholas Payton (trumpet/flugelhorn, USA, born 1973); and Jacky Terrasson (piano/composer, France/USA).

INTERSTATE PHOTOGRAPHS BADLY NEEDED

JazzChord is always interested to publish more photographs of musicians who live outside of NSW. Those interested are urged to send good B & W shots for possible publication, identifying clearly on the back of each photo who is on the front. Also write the photographer's name on the back. Please send them to *JazzChord*, Pier 5, Hickson Rd, Millers Point NSW 2000.



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Australasian Music Industry Directory

If you wish to be listed in the July, 2000 edition of the *Australasian Music Industry Directory*, free listing is available within most categories provided your listing submission is sent and received prior to the deadline of April 15, 2000. It needs to be sent by mail and not fax or email. "We do invite and welcome any areas of the jazz side of our industry to be included in the *Directory*," says Phil Tripp. Otherwise, there's the late fee of \$50 from April 16 to May 10. Further enquiries to Immedia!, 20 Hordern St. Newtown NSW 2042. Phone (02) 9557 7766, Fax (02) 9557 7788 or Email to this address: tripp@immedia.com.au, Website: http://www.immedia.com.au.

Tours and Movement

* A successful applicant to the Commonwealth Government's Contemporary Music Touring Program, Sydney jazz ensemble **Theak-tet** embarks on an Australian tour from January 20 - February 12, 2000. The group includes Dave Theak (tenor saxophone), Matt McMahon (piano), James Muller (guitar), Dave Goodman (drums) and Phil Stack (bass). The tour dates are Jan 20, Side On Café (SIMA), Sydney; Jan 21, Gypsy Bar and Grill, Canberra; Jan 23, Governor Hindmarsh Hotel, Adelaide; Jan 25,

Around the Jazz Festivals

In the last edition of *JazzChord*, we failed to register information on the third annual Australia Day jazz event at Coogee, Sydney, on January 26, 2000. This year's event was called the **Coogee Jazz & Street Theatre Festival**. Groups appearing included Tigramuna, Baecastuff, Bridie & The Boogie Kings, and the Trevor Griffin Sextet. The event was compered by the comedienne Jackie Loeb. Enquiries re the 2001 event to Margaret Sullivan, on tel 0411 508 343.

The **Australian Jazz Festival** will be held in Canberra on February 4-6, 2000. Featured artists include the US harmonica player William Galison, Don Burrows, Julie Anthony, Blaine Whittaker, Kevin Hunt, Bob Barnard, Tom Baker, Café Society Orchestra, Janet Seidel, Lily Dior, George Washingmachine, Dale Barlow and many others. Tickets are through Ticketek and other details from Catherine Gardner (02) 6295 9409, fax (02) 6295 6752, or email her at marketys@ys.com.au.

The 13th **Grampians Jazz Festival** takes place at Halls Gap (Western Victoria) from February 12-14, 2000. Events include a street parade, jam sessions, workshops and a church service. Details of festival program from Peter Milburn ph (03) 5572 2116 or (03) 5572 3443.

The **Clarence by the Water Jazz Festival** will be held from February 15-20, 2000. It will include live performances and workshops by Geoff Power (trumpet), Michelle Whelan (double bass) and local artists. Details from Robin Pulford at City of Clarence Council, Bellerive, Tasmania. Phone: (03) 6245 8600 or send an email to <rpulford@ccc.tas.gov.au>.

The **Kiama Jazz Festival** is held from February 16-20, 2000. Artists include Graeme Bell, Keith Hounslow Quartet, Lily Dior Big Band, Badema (West Africa), Jive Bombers, Trevor Griffin Sextet and more. Spacious Couch (Canada) has replaced Giacomo Gates (USA) who will not be appearing as planned. For tickets and accommodation details phone (02) 4232 3322 or 1300 654 262.

Bennett's Lane, Melbourne (Melbourne International Jazz Festival); Jan 26, Foundry Arms Hotel, Bendigo (Centre Vic Jazz Club); Jan 27, Newmarket Hotel, Albury (Border Jazz Club); Jan 28, Metro Hotel, Orange; Feb 1, Lansdowne Hotel, Sydney (Jazzgroove Association); Feb 3, Tamworth Jazz Club, Tamworth; Feb 4, Cattleman's Motel, Armidale (Armidale Jazz Club); Feb 5, Bellingen Jazz Club, Bellingen; Feb 11, Dubbo Jazz Club, Dubbo; Feb 12, Panorama Hotel, Bathurst. For further enquiries, phone (02) 9566 4004 or email elslyn@ozemail.com.au.

* *The Best of British Jazz* features both the **Chris Barber Jazz & Blues Band** and **Kenny Ball and His Jazzmen** on the same program. The concert dates are March 21, 2000 at the Melbourne Concert Hall and March 30, 2000 at the Sydney Town Hall. Chris Barber's band in-

The 2nd **Outback and All That Jazz** festival will take place during March, 2000. The main featured artist will be James Morrison. The organising committee is hoping that attendance totals 1,500 which will enable the event to break even. Further enquiries to Glenn Welby on tel (0417) 81665 or 8080 1518.

The 7th **Inverloch Jazz Festival** will be held from March 10-13, 2000. Events include a street parade, open jam sessions, picnic in the park and a jazz church service. Tickets from \$5 to \$35 and free to under 16s and musicians taking part. Details from George Warren phone/fax (03) 5674 8085 or contact him by email at <georgew@tpgi.com.au>.

The **Apollo Bay Music Festival** takes place from March 24-26, 2000. Programming is currently being finalised, with an estimated 250 artists of all styles expected. Information from Rob Wilmot (03) 5237 0216 or Lee James (03) 5327 6162. Email <bayfest@vicnet.net.au>.

The next **Newport Jazz Festival** will be held in Sydney on March 31-April 3, 2000. More details are available from Dave MacRae & Joy Yates on (02) 9997 7787 or Fax (02) 9999 1839.

Vintage Jazz at Wyndham Estate is on Sunday, April 16, 2000. Artists appearing include the Ian Cooper-Ian Date Quartet with Carol Ralph, Fish Fry and John Morrison's Swing City. Details from Judith or Bob Truscott on (02) 4982 1264 or Maggie Dunne on (02) 4952 6899.

The **Gold Coast Jazz Jamboree** runs from May 27-31, 2000 at the Search and Rescue (SAR) Club Surfers Paradise. Will feature Australian traditional and mainstream jazz groups Andy Cowan and Big Mama's Door, John Gill, Beverley Sheehan, Steve Waddell's Creole Bells, Johnny Adams, The Storyville Jazztet, Lesley Rose's Rags and Riches and more - plus other special features. To obtain further information, write with an enclosed stamped addressed envelope to 1/14 Imperial Parade, Labrador Qld 4215 or Phone/fax Allan Leake on (07) 5591 4223. Program details will be available late April.

cludes Chris Barber (trombone), Pat Halcox (trumpet), John Slaughter (guitar), John Crocker (clarinet, saxophone, flute), Paul Sealey (banjo, guitar), John Defferay (clarinet, saxophone), Vic Pitt (bass) and Colin Miller (drums). Kenny Ball and His Jazzmen include Kenny Ball (trumpet, vocals), John Bennett (trombone), Andy Cooper (clarinet, vocals), John Benson (bass, vocals), Hugh Ledigo (piano) and Nick Millward (drums). Further enquiries to Lionel Midford Publicity on (02) 9328 6702 or email lionelmidford@bigpond.com.

NATIONAL JAZZ ON INTERNET

The National & NSW Jazz Development Programs are on the web at www.ausjazz.com. Take a look.

JAZZCHORD

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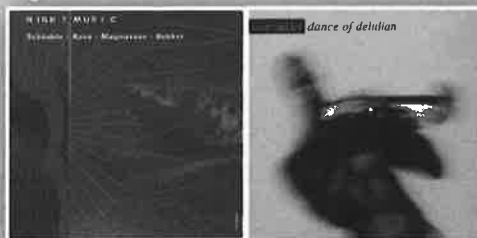


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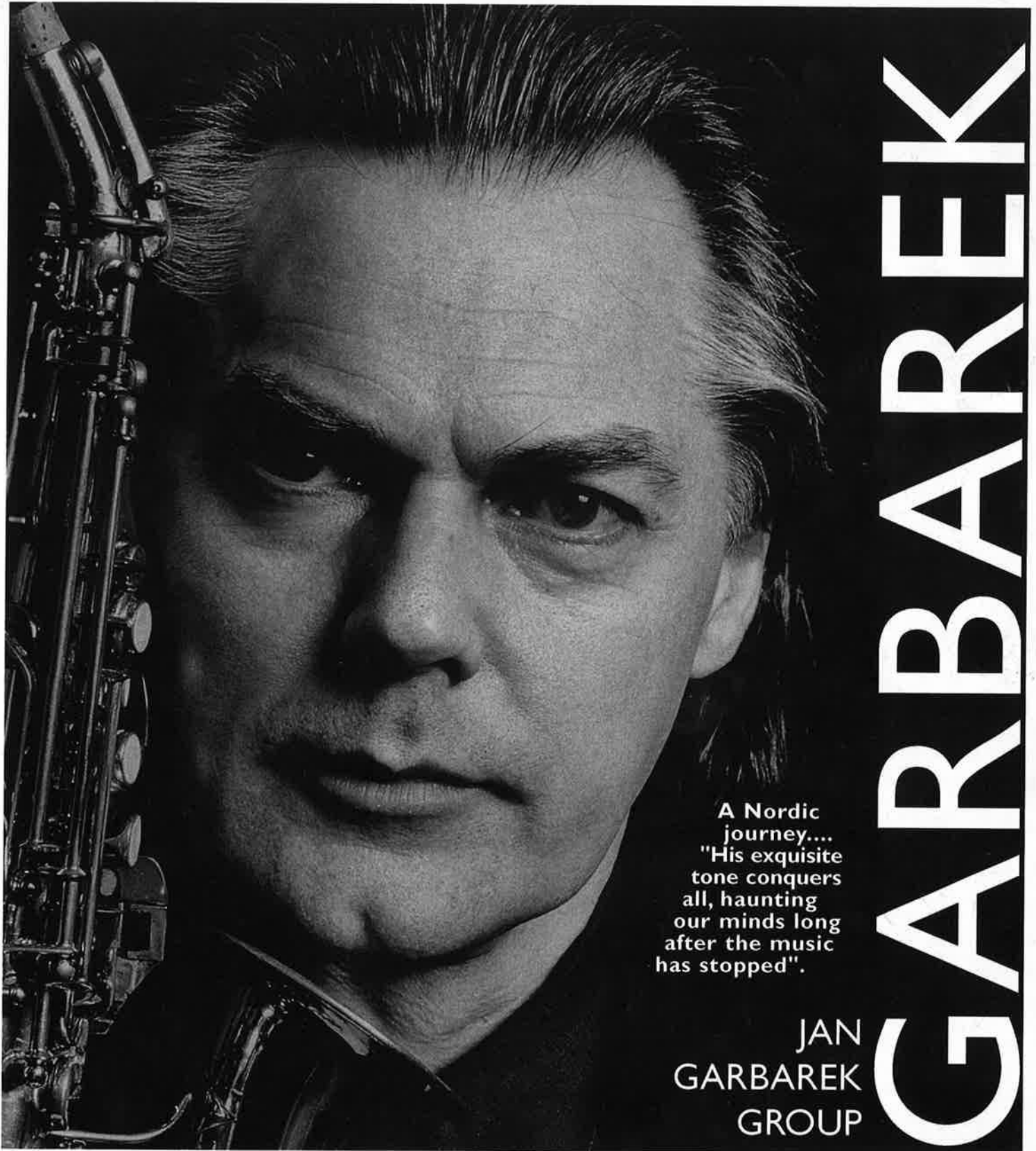
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