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The 2000 Melbourne International Jazz Festival: An Expanding Success by Martin Jackson

The "sure thing" is a very rare phenomenon in jazz. Therefore, despite the impressive success of the second Melbourne International Jazz Festival in 1999, I did not presume that it would necessarily be an automatic success in 2000. Jazz audiences are notoriously fickle, but in this case it was actually a major artist (Diana Krall) and a major sponsor (*The Age*) who were fickle. Add to this a number of other obstacles (such as rain in January on the day Renee Geyer was scheduled for an outdoor gig, and a cocky Costa Rican promoter with a unique approach to organising a tour here for a Cuban band), and some people were starting to wonder if the festival was cursed to have such bad luck!

So by the last night of the festival (when 1,000 people bought tickets to hear Vince Jones at the Botanic Gardens, a gig sponsored by *The Sunday Herald Sun*), the immense relief and satisfaction of the festival's management was palpable and understandable. After all the meticulous advance planning and calculated risks, the festival had proven to be an outstanding success in every aspect, with capacity houses at most presentations. The late cancellations by the international acts of Canadian Diana Krall and the Nuevos Maestros Cubanos (see the *Dischords* column on page 15) seemed to have had negligible impact as far as the audiences were concerned.

The expansion of the festival format and simultaneous refining of the festival formula saw some important changes from the 1999 event. Firstly, significant was the inclusion of the prestigious Melbourne Concert Hall for the first time (for both the Krall and Corea-Burton concerts), with its capacity of around 2,400. The latter had a respectable house, while the former had very promising sales at the time of her cancellation.

Secondly, while remaining in the city, the core physical base of the festival moved from the Town Hall block to the new second Bennetts Lane venue, the Jazz Lab. Thirdly, there was no all-day presentation as in previous years, putting the focus more firmly on evening events (but with two major outdoor early evening concerts, and some afternoon weekend performances, both outdoor and indoor).

The second and third developments were clearly linked, as an all-day presentation requires at least two large venues in close proximity. The two previous festivals utilised three or four venues in the Collins-Little Collins-Swanston Street

CARLA GOTTGENS



Ricky Ford: marathon meandering solos whose main virtue was stamina rather than focussed invention...

block (the upper and lower theatres at The Athenaeum, The Victoria Hotel, and Assembly Hall in 1998, and The Victoria Hotel, Assembly Hall, and the Town Hall in 1999). This had the distinct advantage of enabling patrons to walk around the block and catch an ongoing smorgasbord of contemporary and traditional artists.

The main disadvantages, however, were that none of the venues was specifically suited to the presentation of jazz, and the venue at The

Victoria had to be virtually constructed from scratch by the festival (at significant expense). Also, there were not a huge number of all-day passes sold compared to session tickets, and there was not necessarily a high proportion of these all-day patrons who took advantage of the opportunity to "genre jump" around venues.

The festival saw the premiere of two new larger city venues, The 9th Ward (downstairs, 298 Flinders Lane, near Elizabeth Street) and the new Jazz Lab room at the Bennetts Lane venue.

While The 9th Ward showed definite potential in its location, management, physical layout and atmosphere, it paled as a jazz forum in comparison to the unveiling of Michael Tortoni's new creation, the Jazz Lab. While his predictions for the comfortable capacity of the room fell somewhat short of 250, it is a large room and will still afford virtually every patron excellent sightlines and intimacy, combined with an excellent acoustic and a warm ambience. Throw a new Kawai grand into the equation (as well as one in the smaller Bennetts Lane room), and he has got it right again. With a landline for ABC recordings, people around Australia will definitely hear more from (as well as about) this room. As with the shows at The 9th Ward, most nights at the Jazz Lab saw "house-full" first shows, and punters returning for capacity late shows, with a total of well over 300 squeezed in on one night. Manchester Lane, which opened just after last year's festival, was the third city club venue, and it also enjoyed impressive attendances for its two festival shows.

Despite the sometimes cramped club conditions, the festival again hit the mark with artistic standards. The program again saw an equitable and healthy balance between international, interstate and Victorian artists. Having been spoilt by the consistent musical magic at Wangaratta, it almost seems surprising to report that not everything was of the very highest musical calibre. But the majority certainly was. While I attended gigs on every night except the Monday, I still did not get to see all that I wished to, and difficult choices had to be made. My main criticism of this year's festival would be that while the two main venues are both in the CBD, it was not really practical to go back and forth between them.

Some of the unqualified highlights for me were the Chick Corea-Gary Burton duo, Barney McAll Sextet, Swing That Music (with Danny Moss, Jim Cullum and Bob Barnard), and the Matt McMahon Trio. The level of interplay between Corea and Burton was a rare joy, and fortunately I could hear it all from my forward

What's Inside

INTERNATIONAL PATHWAYS.	4
JAZZ & MULTICULTURE.	5
SELLING THE ARTS.	7
MATT McMAHON INTERVIEW.	9
McGANN PHOTO EXHIBIT.	14
ADRIAN JACKSON COLUMN.	12
CARNIVALE CONCERTS.	18

seat (other sections of the Hall may not have been so lucky with the aural impact, as the duo and their touring soundman chose to play almost acoustically, with Corea opting for a Yamaha over the Steinway). They played a generous set with a palpable pleasure in their exchanges.

Despite having seen Jim Cullum at an early Montsalvat Festival, and been aware of his reputation amongst mainstream musicians, I was still not fully prepared for his masterful exchanges with Bob Barnard. Following a vibrant Danny Moss - Paul Williamson set (which literally did swing the music, propelled by Len "Sluggsy" Barnard), Cullum and Bob Barnard were a well-matched contrast in stylistic subtleties and personalities. In a program that included Armstrong transcriptions and Australian originals, Cullum proved to be a deeply-skilled and tasteful soloist with an impressive technique to keep up with the imaginative Barnard horn. But there were no gratuitous technical displays in their thoroughly charming performance between old friends.

While I declare my strong personal connection with Barney McAll, he again (as at Wangaratta in 1997 and 1999) almost stole the show for me with a set of beautiful and accessible tunes delivered in a virile and dynamic manner (aided by outstanding work from Jamie Oehlers).

Performances by the Australian Art Orchestra, Ricky Ford, the Yuri Honing Trio, the Theaktet, and Space Is The Place all produced mostly fertile work, but I felt some reservations about certain aspects. The AAO concert at the Iwaki Auditorium, *Two Ducks Swimming*, presented three contrasting commissioned works by Willy Zygiel, Elena Kats-Chernin and Paul Grabowsky. The Zygiel work, which contained no improvisation, was a tightly-structured and disciplined piece which worked well as an opening, and will provide contrast in future programs. The Kats-Chernin was far more adventurous, and climaxed with a technically challenging soprano sax passage which Sandy Evans delivered with aplomb. The Grabowsky piece, a set of variations, was typically ambitious, but somewhat uneven in both its content and in its realisation between electronic and acoustic elements.

Ricky Ford (whom I toured here in 1988) offered a classic example of how different a band (particularly a pick-up group) can sound on different nights. On the first night his approach reminded me (somewhat painfully) of some aspects of James Carter's tour here, with marathon meandering solos whose main virtue was stamina rather than focussed invention or musical peaks, and no real space for the rhythm section. I felt that his strengths and weaknesses were the same as in 1988. This gladiatorial approach, in which he coaxed a powerhouse performance from drummer David Beck, seemed to pay dividends the next night, when everyone's time settled better, there was a unified focus, and some exciting climaxes.

The members of the Yuri Honing Trio were a real unit, and the longevity of their experience showed in their flexibility in gigs at two different venues. However, while the playing was

first-rate and it was interesting to hear contemporary tunes explored, this was not quite on the level of Rollins' humour or transformation (despite Honing's obvious influence from the master), and this approach began to tire by the second set. I only heard the second set by the Sun Ra Tribute band, and it was a little rough in patches (although the original band could be too, as I heard for myself on different occasions). But they added much energy, and generated an infectious enthusiasm.

The Theaktet played a strong set, but I felt that this was possibly not one of Theak's better nights in their tour. Two contemporary interstate groups, the James Muller Quartet and Elliott Dalglish Quintet, were both new line-ups, but while the Muller unit was enhanced by the expansion to a quartet, the stellar Dalglish band was clearly unrehearsed, and did not really gell (despite some passionate playing from the leader, and the intense drummer Simon Barker). Perhaps the ambitiously eclectic nature of the repertoire did not help either for a first performance, but this was a somewhat disappointing gig (although it gave singer Anita Wardell an opportunity for an unexpected sit-in). It was offset by hearing two young local bands, the Cam McAllister Quintet and Tim Wilson Trio, both of which rose to the occasion, and played with verve and composure. I still missed numerous worthwhile acts such as Jamie Oehlers, Keith Hounslow, Ian Chaplin, Ted Vining Trio with Chaplin and Toby Mak (in a Nat Adderley Tribute), Kadoonka, Margaret Morrison, Shelley Scown, Barry Wratten, David Gardner, Margret RoadKnight, the Youth Jazz Showcase, and the new Winkelman-Murphy-Collings Trio (to name a few I would have particularly liked to hear), but such omissions only reflect the quality of a great festival.

But high quality music does not always bring the large audiences it deserves (as we know throughout the year). So why was the festival so successful? Why does the Theaktet get a large house when it drew a handful of patrons for its Melbourne debut only a few months earlier?

Last year, the festival had incredible support from *The Age*, in what seemed to be a mutually

beneficial arrangement. Then *The Age* (whose editorial coverage of jazz has been extremely disappointing in recent years, especially outside Victoria's two major jazz festivals) seemed to undervalue this association with the festival; other sponsorship opportunities (such as one with the MSO) were given higher priority. This might have been a major blow to the festival, but fortunately, *The Sunday Herald Sun* was willing to consider both the immediate and long-term benefits of a sponsorship for the festival.

Credit must go to the entertainment editor Kenny Weir (a real jazz devotee), who has built up the weekly jazz content in *The Sunday Herald Sun* over the last few years, to the point where it has replaced *The Age* as the first choice newspaper for jazz fans. In addition to a colourful festival guide printed in *The Sunday Herald Sun*, Weir delivered a fantastic sequence of enthusiastic and stimulating editorial coverage, by himself and other guest writers. In addition, the festival secured radio support from both 3PBS-FM and ABC Classic FM (with several performances recorded, and Jim McLeod in attendance).

An innovation (and valuable marketing and promotional tool) was the specially-priced double festival compilation CD put together by the JazzHead label, which will be a continual reminder in stores. And all of this success managed to occur without an advance website (although a basic one was posted at www.jazzvic.org/mijf, and can still be accessed!)

But most of the credit lies with artistic director Adrian Jackson, whose well-thought out strategy provided the best current combination of venues and acts in an appealing package. There is no room for complacency or staleness in his campaign, and he is willing to learn from any mistakes. You can bet now that the 2001 event will be unpredictably different still.

This festival (like Wangaratta) is here to stay, and getting considerably better each year. Its ultimate financial position will depend on the level of the legal settlement eventually reached with Diana Krall's management. So again, the festival has an unwarranted obstacle to overcome in its planning for 2001.

With fair compensation from Krall and some overdue support from Arts Victoria (whose unwillingness to even match the low level of the Australia Council's support for the festival is a mystery), 2001 will see the festival's growth and expansion continue. With budget airfare packages available in January, I suggest interstate jazz followers should start planning ahead, and come and experience a great event which celebrates a major national artform.

CARLA GOTTGENS



US trumpeter Jim Cullum (left) & Australia's Bob Barnard: no gratuitous technical displays in their thoroughly charming performance...

Letters to the Editor

Candidate for Vice-President objects to remarks made in JazzChord

Sir,

I write in regard to some remarks you made in the Oct/Nov 1999 issue of *JazzChord*, and although a few months have elapsed I feel that with the 2000 AGM approaching it is timely that these comments be discussed publicly.

Many readers would probably know that I stood for Vice President of the Association at the 1999 AGM and that I formed a co-ordinated team with two other members of the Association, Paula Langlands who stood for Secretary, and Michael Tortoni who stood for ordinary committee membership. All three of our candidatures were unsuccessful.

I would like to stress up front that I am not suffering from any kind of "sour grapes" syndrome and in many ways I am (with the benefit of hindsight) relieved that the membership did not endorse me, as I would have taken such office very seriously indeed and I now find myself very stretched for time and energy in what is shaping up to be a very active year for me career-wise. Had I been elected I would have certainly ensured that I discharged my responsibilities to the best of my abilities but it would have been an even bigger stretch!

My reason for standing was that I believed that, as someone who is not without experience and knowledge of the art form and the circumstances within which it finds itself in Australia, I could make a contribution to furthering the objectives of the Association. I believe this to be true of my colleagues who stood with me.

Though we were not permitted to address the AGM itself as to our platform, we were allowed a short written statement to outline our reasons for standing. These statements were uniformly of a positive nature and refrained from voicing criticisms of the incumbents. We simply offered ourselves for consideration, did our legitimate campaigning and awaited the members' decision.

In this context I find the remarks you made hurtful and insulting. In addition they reveal a mindset that I feel should be of a more far-reaching concern than the small matter of the sleight they constitute to my own integrity.

In introduction you speak of the "ill-advised attempt by disaffected Association members to dislodge a number of the management committee's most important and active members". So much trouble in one sentence Eric! Why "ill-advised"? How is exercising a democratic right to stand ill-advised? On what basis can you claim we were disaffected? And what if we were? Why use a loaded word like "dislodge" to describe what might have been an entirely legitimate choice for change by the members? Isn't it for the members of the Association to decide if incumbent committee members really are "important" or perhaps disposable? Even if absolutely everyone were to agree that they are "important and active" does that mean that there should be no new contenders presenting themselves as alternatives? And more to the point, aren't you, as an executive officer employed by the committee, expected to be publicly neutral as to the

committee's composition regardless of any personal views you may hold?

There was more. You went on to say that "as a result of these energy-and-time consuming diversions [the only other you cite being the National/NSW committee issue] a number of important 1999 initiatives have had to be shelved". As a member of the Association (as well as of a Government-appointed committee that contributes substantially to the funding of the jazz development program) it is of enough concern for me to read that "important initiatives" have been shelved. However to be told that it is a direct result of my own and others efforts to further contribute to the Association is a serious affront.

It is, though, extremely hard to imagine how you can possibly sustain such an allegation. Why indeed was the fact that three people stood for office so "energy-and-time consuming". The additional work that you would have needed to do as Secretary of the Association would have been minimal; really no more than the mailout of the campaign statements and perhaps some extra logistics for the day itself.

I cannot think of any other reason why you would have had your hands so full over the 1999

AGM. Of course you yourself were challenged for the committee position you then held as Secretary of the Association (which not all readers may be aware was an additional and relatively minor role for you compared to your professional engagement as Jazz Development Officer) but your own campaigning (if any) for Secretary would naturally have been done entirely on private time using private resources and thus not have interfered with the Jazz Development Program.

There were constant allegations during the election campaign that your office had for a number of weeks quite improperly been turned into "campaign headquarters" for the incumbents, fielding and collating sympathetic proxy votes from around the country etc. Were this to be the case it would indeed explain the kind of disruption to the 1999 program that you are blaming myself and the others for. However, I was relieved to hear your denial of these very serious allegations of impropriety at the AGM.

You end by saying "I hope those responsible... will let the Sydney office get on with it". Apart from reiterating that it is we who are responsible for very serious damage to the 1999 program your supplication to be allowed to "get on with it" sends a misleading signal. As Jazz Development Officer and executive officer of the Association you really should be able to "get

Roger Frampton's daughter Emily wishes to thank the Australian jazz community

Sir,

I am writing to express to the Australian jazz community my most heartfelt gratitude for its overwhelming support and generosity in the months preceding the death of my father, Dr Roger Frampton.

I thank those who made the journey to Wollongong to attend his funeral and particularly those who not only visited Dad in his final days, but consistently stood by him during his lifetime - specifically, John and Shirley Pochée, Steve Elphick, Ron Philpott, John Bartram, Sandy Evans & Tony Gorman, Chuck Yates, and Paul McNamara.

A special thankyou to Phil Treloar, whose altruism, like-mindedness, friendship and practical assistance were unending sources of inspiration to Dad and all in his household during his last weeks, and to Kevin Hunt, for his constant readiness to assist in whatever capacity required.

To all who played at and attended the Sydney and/or Wollongong benefit concerts; the repeated generosity of Don Burrows, Mike Nock, Dennis Koks, the organisers of both the Wangaratta and Kiama jazz festivals; Steve Holland and Ailsa Boyd; Billie Jarrett; Guy and Elaine Strazzullo; James Greening; Jim McLeod; Lynden Barber; Dale Barlow; Eric Myers and the members of the management committee of the Jazz Co-ordination Association of NSW; Tony Gould, Stephen Ingham, Houston Dunleavy and all at the University of Wollongong responsible for the supervision of Dad's doctoral thesis.

All those whom I have failed to mention, please know how much your selflessness is appreciated.

Lastly, I thank Gordon Rytmeister, without whose love and support I could not have emerged from this experience with my sanity, dignity and the knowledge that my future is bright. Even without the man who so profoundly influenced my life - as he did the lives of so many others - and whom I will always miss so desperately.

To all of you who knew, worked with, learnt from, were inspired by and loved my father, my heart goes out to you. Your kindness and magnanimity will not be forgotten.

Emily Lys
Wagga Wagga, NSW



Emily Lys: kindness and magnanimity of the Australian jazz community will not be forgotten...

on" with your job regardless of whom is exercising their democratic right to stand for the committee that employs you. Your remarks seem to be designed to intimidate future possible candidates for office by pointing to damage that you attribute directly to past candidates who have stood, even though it is terribly hard to see why under the proper and constitutional operation of the Association such damage should have occurred in any event.

To put it in a nutshell: on what basis do you advocate the level of non-participation from the constituency appealed for in your remarks?

I urge anyone who wishes to stand for office (including executive office) at the 2000 AGM to do so without fear or favour. Any other way of looking at things is grossly anti-democratic.

Mark Isaacs
Bonnet Bay, NSW

International Pathways: New Oz Council Program

The International Pathways program, announced recently by the Australia Council, is designed to support international Australian musical activity overseas strategically and flexibly, and provide long-term benefits to the artists, the artform, and international market development. Established by the Music Fund and the Audience and Market Development Division, International Pathways meets a key Australia Council priority for 1999-2001: 'building a greater international focus'. Its focus is on *arts development* as well as *market development*.

International Pathways recognises that there are issues concerning international market development and touring that make the task of applying in the normal grants time-frame limiting for some musical genres. Difficulties include: the need for long-term planning, often 2-3 years in advance, and where some overseas presenters require confirmation of the artists' participation far in advance; where some presenters cannot and/or will not confirm performances too far in advance; short-term response, where some presenters will only organise performances at very short notice. International Pathways replaces support previously provided under the Music Fund's Presentation and Promotion category.

The aim of International Pathways is to enable strategic and long-term international artistic and market development for Australian music and musicians. Individuals, groups and organisations are eligible to apply. In all cases, discussions with the nominated Music Fund staff member must take place before submitting a proposal.

Applicants must be Australian citizens or have permanent resident status in Australia. Applications from youth groups/ensembles will only be considered under exceptional circumstances. Only costs associated with professional artists will be considered.

Proposals will be considered outside the grant categories for a range of international activity, and can include requests for activities to be undertaken between 2000 and 2002. Examples of the kinds of activities that will be considered include: international touring - quick response and long-term planning for up to three years in advance; expansion of overseas networks and

markets by attendance by the artistic director, manager or leader of a group/ensemble at key conferences or performing arts markets; distribution and promotion of recordings internationally; development of publishing and distribution networks for the work of Australian composers.

Proposals will be assessed by a sub-committee of Music Fund members and Audience and Market Development Division representatives. Comments may be sought from industry advisers. There are no closing dates for submitting proposals. It is estimated that decisions will be made *within eight weeks*.

Proposals will be assessed in competition with other proposals against the following selection criteria: calibre of the artist(s) and a record of successful professional performance within

Australia; strong and clear artistic vision; export readiness; extent of groundwork in, and commitment to, the target territory or market; high quality marketing strategy and promotional materials; evidence that the activity is well planned and achievable, including clear goals and objectives and appropriate and achievable administrative, marketing and financial goals.

There is no application form for International Pathways, and the following support material should be submitted with the proposal: recordings (3 copies); marketing strategy; relevant promotional materials; and written confirmation of engagements for relevant international activities.

For further information, or to discuss a proposal, contact Kurt Olofsson on (02) 9215 9118 or toll free 1800 226 912, or ring your local state jazz development officer.

theatre review

Zeke, by Alwyn Lewis; *Retreat Theatre*, Tamworth. 24th February, 2000. World Premiere with Alwyn Lewis as Lorraine; Laurie Lewis as Zeke and Geoff Butler as Jerry. Directed by Joie Eriksen.

Alwyn and Laurie Lewis are the most remarkable, creative and generous husband and wife team I have met. Jazz music seems central to their lives. Laurie is a fine musician, and we hope to record him again soon with music associated with this play. They run a regular Tamworth Friends of Jazz group which listens to, and discusses, jazz; they also put on concerts in Tamworth. It turns out Laurie and Alwyn are fair actors as well. Alwyn has written about jazz musicians in her collections of verse which, as Paul Grabowsky said, "...evoke a spontaneity and melancholy joy of jazz music ..."; also, with Laurie, she is the Australian correspondent for the New York based music magazine, *Cadence*.

Now they have produced this new play, *Zeke*, a clever, humorous and romantic one-acter with music, about the life and life-style of a jazz musician and his long suffering wife (well, she is really more tolerating than suffering). Set in an apartment in Manhattan, as the play opens Lorraine is waiting, with a candle-lit dinner prepared, for Zeke to come home from a ten week tour. First comes the phone call. He's late. She also finds out that he has arranged a recording session for the very next morning. So, the welcome home is a little strained. But, as in real life, these two are comfortable with their life together and so resolve any differences - mostly with humor.

I couldn't help feeling that one purpose of this play is to support jazz, too; to let others see that musicians aren't necessarily so different from anyone else. They can be Jewish, as Zeke is (many jazz greats were), they have families and inherent difficulties (Zeke's Jewish mother's Friday dinners). You know that the saying is that everyone in New York is Jewish - Irish Jewish, African Jewish, Mexican Jewish..... What makes a jazz musician different is the drive to create their music.

Alwyn and Laurie Lewis are convincing in their roles. It's related to their own experiences. They are good storytellers - Zeke has some good jazz jokes, especially about *Over The Rainbow* - though there was a little nervousness on opening night. Lorraine was too quick when talking on the phone, responding to imagined conversations she had had no time to hear. Zeke was uncomfortable, occasionally fiddling with the leather cap he wears the whole night. I can't believe he wouldn't take it off at home. Maybe some scenes could be tightened up a little, too, if it ever

comes to a professional stage.

But these were small distractions from what was a very entertaining night at the theatre.

Jim McLeod



Laurie & Alwyn Lewis: Alwyn's play *Zeke* is a clever, humorous and romantic one-acter with music...

Jazz and Multicultural Music

by John Clare

It is a weird, harsh and contrary climate in which economic globalism is deemed not only inevitable but a good thing all round, while multiculturalism is seen as a pollution that should be stamped out. In fact there is no contradiction. Globalism is monoculture and an unstoppable juggernaut. So what does this writer think of multiculturalism? It depends what you mean by it. My example would be Malaysia. Not the Moslem fundamentalist regions down the East Coast, but the major cities - particularly Penang, which is a very nice place.

Here, everyone is subject to the same civil laws but widely diverse cultural and religious expression is open and conspicuous. Everyone speaks at least two languages, usually more. It is exciting, visually, sonically and gastronomically. The only snag is that I am not keen on some of Malaysia's laws.

I enjoy multiculturalure, but monocultures have their fascinations too, and that carries into the arts. Most of the modern arts in the West have alternated a dominant monoculturalism with periods of multiculturalure. Sometimes both are conspicuous at the same time. Jazz is no exception. In fact, jazz was perhaps the first 20th Century form to dramatically exemplify these polarities, and it has continued to display them. A characteristic of the 20th century has been the mutual curiosity of East and West (beginning in the late 19th Century). They have studied each other's philosophies and arts, and this has been counterpointed by a study of the Primitive. Limiting ourselves here to music, we can point to Debussy, Ravel, Bartok and Stravinsky, who all drew elements of the Oriental and the Primitive into the ambit of Western art music. An influence on all of them was jazz, in which so many elements were already curiously combined.

Before we go on, I should point out that many of the major 'classical' composers have not seen jazz simply as a folk-like element that can be tapped for useful additions to art music but as an important part of art music itself. Ravel, a jazz pianist, said that jazz was the most important strand of modern music, and he was amazed to find that in America very few agreed with him.

Among the most striking elements of jazz were its use of polyrhythms, its alternations of smooth and clashing textures, its easy integration of improvised and predetermined elements - going far beyond the improvised cadenza that itself was disappearing from art music - and the blues tonality that stood somewhat aside from the harmonic advances of the art composers and allowed jazz players to slip notes drawn from early 'natural' scales into a Western 'tempered' language. The most important influence here almost certainly came from the descendants of African slaves, but in New Orleans - the quintessential jazz city - musicians from African, Irish, Italian, Jewish and French backgrounds all heard each other and sometimes played together. Furthermore, the professional 'jazz musician', then as now, played in many contexts, from funerals to hep cat dances to functions in

the homes of the rich. Many Europeans heard their first jazz musicians as members of travelling minstrel shows and cabaret.

Also, Mexico and Latin America were not so far away. As Jelly Roll Morton insisted, jazz was not authentic without the 'Spanish tinge'.

From all these influences various fully integrated jazz styles had evolved by the 1920s, the main ones being identified with New Orleans and Chicago. While popular artists like Louis Armstrong performed a range of material, including *The Peanut Vendor* from south of the border and *La Vie En Rose* from the popular French repertoire (he also recorded *Blue Yodel Number Nine* with the great country singer Jimmy Rodgers and of course incorporated blues guitarist Lonnie Johnson on some of his Hot Seven tracks), many jazz musicians and composers sought to find their own voice within very specialised jazz idioms. They sought to develop those idioms from within, as it were, and to sublimate outside influences. This is the monocultural side of jazz.

The next movement, Swing, could also be seen in this light, despite the intermittent Latin influence and such novelties as trumpeter Ziggy Elman's occasional bursts of exciting Jewish dance music. Nevertheless, it is interesting that Duke Ellington, the greatest master of the jazz idiom, was also happy to display exotic influences conspicuously in such compositions as *Caravan*, *Conga Brava* and *Pyramid* (all collaborations with his Puerto Rican trombonist Juan Tizol).

With the advent of so-called modern jazz the languages of the three main forms - Bop, New York Cool and West Coast Cool - seemed at a cursory hearing to be as specialised and exclusive as the geometrical abstraction of the painter Mondrian. Further, although some of my favourite modern jazz was played by the big bands of Dizzy Gillespie, Stan Kenton and Gil Evans, the predominant instrumentation was the quintet of trumpet, saxophone, piano, bass and drums. Some highly interesting contrapuntal

music was played, but in the main, unison theme statements were followed by solo improvisations and a reprise of the theme. Like Mondrian, they had set themselves the challenge of limited means. In the great modern jazz era from the 1940s to the mid 1960s, this challenge produced, paradoxically, a fantastic expansion of rhythmic possibilities and - in the increasingly polyrhythmic accompaniment to the solos - a new level of free improvised exchange.

At the same time, of course, multicultural curiosity burgeoned. Sometimes the very people who were the leading masters of pure modernism created a parallel repertoire in which they mixed modern jazz with exotic elements. Obviously I am referring above all to Dizzy Gillespie and his Afro Cuban masterpieces, in which he collaborated or was inspired by Cuban drummer Chano Pozo, trumpeter Mario Bauza and bandleaders such as Machito. Gillespie was very quickly followed in this direction by Stan Kenton and others.

But all through the modern period jazz musicians travelled in various geographical as well as musical directions. Drummer Art Blakey spoke of a trip he made to Africa in the very late 1940s or early 1950s to study drumming. Some friends and colleagues have cast doubt on this mysterious sojourn, but the fact is that Blakey is one of the most African-sounding of all jazz drummers. I have a 1956 Columbia album, now also issued on CD, called *Drum Suite*. On one side Blakey's Jazz Messengers - one of my favourite editions with Jackie McLean and Bill Hardman - play quintessential hard bop. On the other, Blakey is joined by drummers Jo Jones, Candido, Sabu and Charles Wright in a remarkably authentic drum suite, which includes a Swahili chant.

During this period the clarinetist Tony Scott made the album *Music For Zen Meditation* with Japanese musicians, Paul Horn recorded in the Taj Mahal among other exotic projects, Chico Hamilton led what must have been the first World Music ensemble (in the late 1950s), Jimmy Guiffre made the folk/jazz masterpiece *The Train And The River*, ex-West Indian British saxophonist Joe Harriot collaborated with John Mayer in the Indo Jazz Fusions and Dizzy Gillespie and then Stan Getz took the Bossa

JANE MARCH



Dizzy Gillespie: examples of multicultural music are his Afro Cuban masterpieces, in which he collaborated or was inspired by Cuban drummer Chano Pozo, trumpeter Mario Bauza and bandleaders such as Machito...

Australian Music Centre 2000 Awards

Nova to North America. John Coltrane embarked on his great study of the world's scales, drawing from Indian and African music among others as well as jazz and classical music. Sometimes he sublimated this vast knowledge in a language of his own, which sounded like jazz and nothing else; sometimes the multicultural elements were conspicuous, as in Africa Brass, Om, Ole and Kule Se Mama. These are all remarkable recordings, of huge vividness and energy.

By the time the modern era had probably run its course in terms of possible new developments of major significance, Lester Bowie and members of the association from which the Art Ensemble of Chicago sprang had actually begun to use the term World Music - more than a decade before it appeared in general music articles. Don Cherry had also begun his extraordinary musical globetrotting.

In Australia, in the modern period, John Sangster, Bruce Clarke and Don Burrows all showed themselves open to exotic influences. The most immediately striking and powerful manifestation was Charles Munro's 1967 album *Eastern Horizons*, with which I have startled more than one international guest. Steve Lacy was deeply intrigued and impressed when Adrian Jackson played it to him.

Recently we have heard international representatives of the two poles of current jazz, in Joshua Redman and multiculturalist Jan Garbarek. Most listeners were terrifically impressed by both. Here in Australia the multicultural side of jazz is one of several strands, but it is a powerful one. After hearing James Greening's recording *No Job Too Small* (Rufus), the Canadian magazine *Coda* recently asked me to write a piece on Australian contemporary jazz. Here, the playing experience of the musicians - from Latin bands to bop to Bulgarian music to funk - gives rise to a relaxed, natural fusion.

The multicultural approach is central to a good deal of the most exciting, colourful Australian jazz today. The mainstays I would point to immediately are the bands Wanderlust, Mara, and The Catholics, plus the various projects organized by drummer Niko Schauble; but the Australian Art Orchestra, Ten Part Invention, the Chris Cody Coalition and a number of others can move effectively in exotic directions. I like it both ways.

DEADLINE FOR NEXT JAZZCHORD

The deadline for the Jun/Jul, 2000 edition of *JazzChord* is **Wednesday, May 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 ordinary mail, will be published. Enquiries to the editor Eric Myers, telephone (02) 9241 1349.

The Australian Music Centre Awards are the only awards specifically for the contemporary classical, or new, music scene in Australia. They recognise the achievements of people whose primary motivation is to explore musical ideas, and to express a personal vision, people who believe passionately in music and write and perform it brilliantly.

Nominations come from the community of composers, performers, teachers, students and music lovers who make up the membership of the Centre. In 2000 awards will be given for:

* Best Composition by an Australian Composer

* Best Performance of an Australian Composition

* Most Distinguished Contribution to the Presentation of Australian Composition (by an organisation)

* Most Distinguished Contribution to the Presentation of Australian Composition (by an Individual)

* Most Distinguished Contribution to the

Advancement of Australian Music In Education

The above awards are made for compositions, performances or other activities which took place in 1999. One additional award is made for achievements over several years:

* Long-term Contribution to the Advancement of Australian Music

The NSW Premier & Minister for the Arts, the Hon Bob Carr MP, has said: "There can be no greater honour for members of the classical music community - composers, performers, administrators or organisations - than to be nominated, or win, one of these awards".

But there is no reason why jazz musicians and/or composers should not be eligible for such awards. Those in the jazz community interested in facilitating the nomination of jazz musicians and/or composers, should contact Eric Myers, tel (02) 9241 1349 or by email. "Instant" nominations close on **April 15, 2000**. "Full" nominations close on **May 30**. More info on the AMC's website <www.amcoz.com.au>.

OAMs awarded to jazz personalities

JazzChord warmly congratulates ABC Classic FM jazz broadcaster **Jim McLeod** on his receipt of the OAM in the recent January 26, 2000 Australia Day Honours List. His award is "For service to the promotion of jazz music, through media broadcasts and encouraging Australian music composition and performance".

Joining with his colleagues in congratulating Jim, ABC Classic FM Network Manager Peter James said, "We are delighted that Jim's enormous contribution to Australian jazz... has been recognised."

Jim, who has spent more than 35 years in the business, has been described by one journalist as "Australia's high priest of jazz broadcasting". His long-running jazz program *Jim McLeod's Jazztrack* began on ABC Classic FM in 1976, so 25 years of *Jazztrack* will be celebrated in 2001.

JazzChord also congratulates Sydney's **John Speight**, director of the Manly International Jazz Festival and the Thredbo Lite-White Legends of Jazz Festival, on his receipt of the OAM in September 1999. John's award was "For service to music, in particular through the organisation and promotion of jazz festivals, and as a bandleader."

The late **Don Harper** (see his obituary in *JazzChord*, 47, Jun/Jul, 1999), also received the OAM posthumously, in recognition of his "outstanding contribution over many years to music, particularly his service to jazz, as a jazz violinist, composer and teacher."



Jim McLeod: an OAM for "service to the promotion of jazz music through media broadcasts and encouraging Australian music composition and performance..."



John Speight: an OAM for "service to music, in particular through the organisation and promotion of jazz festivals..."

Don't Shoot the Messenger: The Australia Council Report on Selling the Performing Arts

by Bruce Johnson*

The Australia Council has just published a Research Report 'identifying and expanding audiences for music, dance and theatre', the subtitle of its *Selling the Performing Arts (SPA)*. Early feedback has tended to castigate the report for reporting a typical jazz audience as made up of 'fat unattractive people' (Hey, what's this 'fat'?). In fact, I suspect that the grievance is based not on any reading of the Report itself, but on a sketchy report of the Report in which that quote was used, in the *Sydney Morning Herald* if I recall correctly. The comment about 'fat unattractive people' is one phrase in a report of 120 pages which include a great deal more that may very profitably be studied by anyone who is wondering why jazz opportunities appear to be declining. And the Report is not constructing the description: it is literally reporting that this is one perception among its sample of the public. Why they might have that perception, is the question worth asking.

It is not going to be answered by skimming one page and then harrumphing the report out of sight. And it is certainly not even going to be answered in this article. The Report requires careful attention, cross-referencing with itself, and although jazz is a bit-player in its scenario, anyone interested in jazz - performers, administrators, venue operators, educators - should take some time to absorb the information here, preferably in conjunction with the report on major arts organisations, *Securing the Future*, issued by the Department of Communications Information Technology & the Arts, known generally as the Nugent Report.

It is essential to read the 'instruction manual' to any book: the introduction that sets out the parameters, objectives and methods framing the information. *SPA* is the outcome of interviews with 1,000 people, most of whom have been to at least one 'performance' in the last two years. The Overview and Introduction provide detail which gives us some idea of the range of consultation, and its analytical methods. It will place the jazz data in perspective if we note the 'performing arts categories' used. In providing a survey of arts attendance 'by artform', the categories are: Dance, Theatre, Opera, Musicals, Music, Pop Concerts, Cinema. For some purposes these are broken down into sub-categories in which jazz is given explicit (if shared) categorisation. Thus: Dance is modern/contemporary, multicultural, popular, classical ballet. Theatre is divided into humorous, drama, mime/circus, experimental. Opera and Musicals are not subdivided.

Here I think we are entitled to a more carefully considered critical question, especially given that when we come to 'Music', it is subdivided into jazz/blues, classical, multicultural, contemporary/experimental. These categories are presented as self-evidently valid as a basis for a cultural analysis. Why? Is 'Opera' not music? Is it not 'classical'? Is 'opera' not



The controversial Australia Council publication *Selling the Performing Arts*: Bruce Johnson says that the artistic categorisations which appear to be taken for granted in this study are, on a preliminary reading, its Achilles heel...

multicultural? *Don Giovanni*, with an Italian plot, written by a Teutonic tunesmith, and performed in Australia ... this is not multicultural? Is Larry Sitsky not contemporary? The artistic categorisations which appear to be taken for granted in this study are, on a preliminary reading, its Achilles heel. If this Report is meant to help us get some purchase on the negotiations between the general public and the performing arts in the late twentieth century, then the installation of formal categories which have been profoundly destabilised by the technological mass mediation of 'performance', potentially compromises the results.

www.ausjazz.com

We are now hosting jazz musicians' home pages at our new website address: **www.ausjazz.com** for \$100 a year (or \$1.92 a week).

We can host your home page, and can even design the site for you. This method is cheaper than maintaining an independent site and incurs no server - related setup fees.

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

The case of Opera, standing alone, indivisible, is a clear example. Is the study implying that opera somehow stands outside of the cultural dynamics summarised in such terms as 'popular', 'multicultural', 'classical', 'contemporary'? That it doesn't shade off into these things, into 'Theatre', 'Musical'? That, unlike other performing arts it has an unviolated generic purity that has enabled it to withstand the onset of the twentieth century's so-called 'culture industry', whereby music and image have become promiscuously available, miscegenating with other forms, genres, dynamics? If someone goes to a performance by the hit-making Three Tenors, is that in no way at all a 'popular music' experience? Where will those 'attenders' be categorised? Surely, it is exactly the assumption that Opera is an unproblematic genre, able to survive uncontaminated in contemporary society that has put it into the massive financial hole that requires it to soak up the lion's share of public money, for miniscule audiences. Hence the belated 'outreach' programmes that seek to relocate it within the domain of 'relevance'.

Let us turn to jazz, to sample what is less provocative news than the typification of its audiences as fat and unattractive. This is the first major publicly funded study of performing arts and music since Guldberg in 1987 to differentiate jazz attendance data. These data play a minor role in the story - attendances of a subcategory of a subcategory. It is unlikely that they will be much noticed by the 'high-status' music administrators. But they tell a story similar to Guldberg's - that jazz attendances appear to outstrip those of many other categories whose followers regard jazz as a negligible minority music.¹ 23% of the sample had attended a jazz performance in the last 2 years, compared with 20% for classical, 13% for multicultural, 12% for opera. The perceptions of what a jazz performance provides its audiences should be given the most serious consideration: 'relaxing' rather than 'intellectual'; 'aural' rather than 'visual'. Jazz audiences are more likely to be male, likely to be in the 25-39 year old age group, in employment, and less likely to be conservative than classical music attenders. There are stereotyped expectations of jazz venues which discourage attendance - anyone trying to get a venue up and going will profit by addressing these issues. And if the *Herald* picked out a bit of a provocative grab in the words 'fat and unattractive', think positively and see the pluses which jazz attenders listed (and you should see what some of them say about other forms of music!).

As a response, this overview is very sketchy, very preliminary, and perhaps it is worth revisiting after a careful assimilation of the material in relation to other data. But don't shoot the messenger. Listen with critical attention to the message.

1. See further "The Production and Consumption of Jazz in Live Performance in Australia", *JazzChord* 25 (Jun/Jul 1995), 6-7.

* Bruce Johnson is Associate Professor of English at the University of NSW, and author of *The Oxford Companion to Australian Jazz*, and *The Inaudible Music: Jazz, Gender and Australian Modernity*.

Contemporary Music Events Company calling for proposals

The Contemporary Music Events Company Inc (CMEC) is calling for proposals for curated events for 2001. CMEC was founded in 1991 in order to develop and facilitate new forms of contemporary music presentation. It aims to increase the public's awareness and understanding of the context and diversity of contemporary music and to attract new audiences to contemporary music art forms.

CMEC is a non-profit, Australian government subsidised organisation funded by Arts Victoria. The organisation also receives project funding from the Australia Council, the City of Melbourne as well as other government and philanthropic organisations.

The activities of CMEC are focussed around a program of events. These events aim to provide new levels of opportunity for the creativity of Australian composers and performers and in some cases with international groups and individuals. The events focus on specific areas of aesthetic or musical interest, allowing the public to develop a detailed perception of the multiplicity of forms, styles, and approaches in contemporary music. It is this flexibility and diversity which distinguishes the Contemporary Music Events Company as a valuable complement to the activities of existing specialised Australian contemporary music ensembles and projects.

Events are based on the curatorial concept of musical performances and concerts. Curators are employed on a contract basis. This curatorial model ensures a diversity of both content and presentation. Such a curated event is a series of compact contemporary music events akin to an exhibition of new works and performances, where themes, issues, artistic premises and innovative approaches to presentation are explored. CMEC events aim to support both Australian and international arts and music practitioners and to provide a context for their aesthetic, social and philosophical concerns.

To date CMEC has staged 15 events and has one event in pre-production for 2000. On some occasions CMEC has been involved in jazz-based events, eg in 1998 it co-produced performances of *Ring the Bell Backwards* by the Australian Art Orchestra and, in 1994, it funded the The Composing Women's Festival.

CMEC's objectives are: to contextualise contemporary music by mounting curated events; to recognise the diversity of Australian composition; to demand excellence in presentation of that diversity, and; to develop and extend audiences for contemporary music.

CMEC aims: to produce events that embrace a selection of ideas or themes; to give preference to Australian composition and work written in the last ten years; to give music the focus when exploring different performance styles and media such as: cross-art forms, music theatre; multimedia, site-specific work, sound sculpture, installations, radio, television, film, seminars and forums; and; to produce events that display innovation and a unique approach to programming that will have audience appeal.

Written proposals are sought in two stages: Stage One is open to anyone, while Stage Two is a development of the (stage one) proposal once selected by CMEC.

Stage One:

A concise two page description of the project and basic support material which outlines:

- * the artistic idea or premise of the event (this premise should reflect the artistic intent and methodology of the curator within the context of CMEC's artistic policy);

- * summary of the components which make up the project eg, sound sculpture, radio, theatre, etc;

- * how the event will be realised (this may include the names of ideal key artists, preferred venue, income and expenditure requirements);

- * any other information and materials which

are key to appreciating the scale, scope and intent of the proposal and which may assist CMEC in its assessment such as essential audio tapes, diagrams or curator(s) resume.

Stage Two:

After consideration of the Stage One (sketch) proposal, CMEC will invite a limited number of potential curators to submit a more fully realised outline of the intended event. It is envisaged that this stage two proposal will require consultation with the General Manager to ensure that adequate information and planning is provided.

Although there are no specific dates for submitting Stage One proposals, the CMEC Board encourages applicants to have their Stage One ideas in by **March 17, 2000**. The Contemporary Music Events Company Inc is at: 3rd Level, 31 Victoria Street, Fitzroy Vic 3065. Tel (03) 9417 7702, Fax: (03) 9417 7624, or email: cmevents@ozemail.com.au, Website: <http://www.ozemail.com.au/~cmevents/>.



Theo Walters and the Knickerbockers at the Luxor Street Theatre (formerly the Tivoli), Perth in 1930. Knickerbockers and bow-ties were the uniform. L-R: Reg Benjamin (tp); Merv Rowston (dms); Abe Walters (pn); Theo Walters (all sx, leader); David Samuels (tn sx). The members doubled on the other instruments present (trombone, violins, clarinets and bass saxophone). Note also the megaphone for vocals. The photograph came from the Merv Rowston collection.

From the Archive

by John Sharpe

The Knickerbockers was formed by Theo Walters following his arrival in Perth in 1930. The Knickerbockers have been described as "a jazz/novelty band and Theo Walters as a "consummate showman". They were to play at the Kit Kat Tea Rooms in Cottesloe as well as the Luxor. A few years later Theo was leading a ten piece band which he called His Personality Boys at the Croydon Palais in Sydney. Following a period at the Ginger Jar in 1938 this band toured New Zealand. On its return Walters played a big part in the formation of the band led by the American Jay Whidden at the St Kilda Palais de Danse in Melbourne.

The photograph is part of the national jazz collection held by the Australian Jazz Archive, located within ScreenSound Australia (formerly the National Film & Sound Archive). The Australian Jazz Archive is interested in 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 tel (02) 6248 2123.

Matt McMahon's tune is everybody's groove

by Rita Williams*

Never bet on a game of Scrabble when you're playing against Matt McMahon. During their Australian tour after the release of *Blue Phoenix*, his fellow members of the Guy Strazzullo Quartet (Strazzullo, guitar, Steve Hunter, bass, Andrew Gander, drums) soon crowned McMahon Scrabble champion.

No surprise, then, to learn that before he embarked on a career as a jazz pianist, McMahon graduated from Sydney University with a B.A. honours in English literature.

By that time (1992), he was playing jazz at home, transcribing records of Herbie Hancock, Keith Jarrett, Wynton Kelly, Red Garland et al, and had been on a Pan-Pacific jazz music camp.

When playing for his own enjoyment was no longer enough, and he was unsure of a career to pursue, McMahon auditioned for the Sydney Conservatorium's Associate Diploma in Jazz Studies to see where it would lead. At the end of 1994, he had studied with Mike Nock and Roger Frampton for a year each, as well as Graeme Lyall, and trumpet with Dick Montz, the head of jazz studies at the Con who now considers McMahon's 'demeanour, presentation and professionalism as exactly the sort of role model we want to put out there'.

The Sydney Improvised Music Association (SIMA) were booking him four years ago, and work steadily increased. Along the way, he developed the Matt McMahon trio with drummer Simon Barker and bassist Johnathon Brown, playing standards and McMahon originals, and last year he released an album of his own compositions with the Band of Five Names (McMahon, piano, Phil Slater, trumpet, Adam Armstrong, bass and Simon Barker, drums).

The trio is one of the tightest going around, according to Luke Rodwall, who manages music at Sydney's Rocks Square. When I heard them one summer afternoon, they were mixing it up a bit, from a ruminative *Corvocado* to a hot, sinewy *Out of Nowhere* and a McMahon original which started evocatively and stepped up into a funky, driving groove – I'm sure it will be a highlight when the tourists, from New York to Hong Kong, replay their Aussie holiday home videos.

McMahon has the reputation of a versatile musician and all the hallmarks of one. Music consumes him – biographies, recordings, gigs. His peers talk about him as not only an expert on his instrument but a team player who is easy to work with and appreciative of what they are doing. He takes onto the stage enthusiasm, responsiveness to the moment, and a humble professionalism.

His experimental impetus with like-minded groovers goes beyond the traditional parameters of jazz without dissolving the obvious ties nor the key ingredient, improvisation. In *Baecastuff*, with Phil Slater, Simon Barker, Rick Robertson



The Sydney pianist Matt McMahon, now working with the Vince Jones band: so much freelance work that he could have been working every night if he'd wanted to...

(ten/sop saxes), Alex Hewitson (bass) and Nick McBride/Aykho (percussion), McMahon played a unique blend of funk, African and Latino jazz.

For all that, he impressed Tony Gould, one of the judges who awarded him last year's National Jazz Award at the Wangaratta Festival of Jazz and Blues, as having 'a terrific grasp of the jazz language and a force, an energy and a spirit in his playing' that set him firmly in the jazz tradition.

McMahon co-presents, with Slater and Barker, Radio Eastside's "Blow" program, where the word 'chestnut' is applied to Herbie Hancock originals. And he's a management committee member of the Jazz Coordination Association of NSW and a member of the JazzGroove Association, organisations both aimed at improving opportunities for jazz performance and development.

In January 2000, he was recruited into Vince Jones's band and his timetable has never been so full. He's even starting to envy a quieter life. I joined him at the bar of Sydney's Regent Hotel, where he has been playing solo piano semi-regularly for the last six months.

RW: This year has been a big one in Sydney so far, with Wynton Marsalis, Jan Garbarek, Chick Corea and Gary Burton.

MM: It's an amazing time. I saw Joshua Redman play on Thursday night, too, as well as all the people you mentioned, and I think we're in an interesting situation here in Australia. I didn't see the actual Marsalis gig, I saw him at Wine Banc, and most of the band came down and played there in a more informal jam setting with a lot of Australian musicians. His music was so strong, and so powerful, and, I think, quite dogmatic in the way it has to be played. If

you get up there and play with them the music's going to be a certain way. And then hearing Jan Garbarek, that's such a completely different way to approach improvisation. Something I'd like to do is to combine the elements of both of those in my playing. There's something about the groove and the sense of history that came from Wynton's music, but sometimes it lacked a little bit of openness. Jan Garbarek's music's got a beautiful sense of space and openness, but sometimes I was craving a bit of that energy that Wynton's band had. So that would be a goal of mine, to try and combine both of those. My favourite musicians have all been able to do that. People like Wayne Shorter, Herbie Hancock and Keith Jarrett have all been able to dig really deep into the earth and the groove and at the same time have a great sense of space.

RW: Irish Celtic music and Miles Davis were early influences on you. What are your earliest musical memories?

MM: Actually my Dad was saying the other day he remembers me getting a record of Peter and the Wolf, by Prokofiev, and he remembers me wearing it out. I loved it and I could recite the whole thing. I have strong memories of sitting down by myself, listening to lots and lots of Beatles records, Joni Mitchell, Stevie Wonder, along with Frank Sinatra and Carlos Santana – just things that were in the collections around the house.

RW: You said some of your influences were Wayne Shorter and Herbie Hancock. What have you gained from them?

MM: Well, from Herbie Hancock in particular, in the most simplistic way, I've transcribed a lot of his playing and taken ideas that I like from it. A lot of people comment on the similarity of my playing to Herbie Hancock's. Most of it's just from loving it and listening to it a lot. You can learn phrases and you can learn, kind of by analysis, some conceptual things, such as the way Herbie's pretty loose, harmonically very free and he'll try different things out. But I think it's the spirit of it more than anything. I love his tone more than anything, and his concept of rhythm is fantastic. And from Wayne Shorter I always get the feeling it's almost like he's singing in the shower or something, his melodies are so natural and come off so easily but at the same time it's a casualness that's very deep and it's extremely harmonically grounded, so it comes across very immediately, but at the same time it has a lot of profundity to it.

RW: People have commented on how easily you find a common ground. Do you think it's because of your training?

MM: I think it's more to do with a personal thing. I would feel uncomfortable to play something that didn't feel appropriate in a situation. There are different kinds of musicians. Some can only play one way and it's beautiful, and people respect them, and get them for that thing that they do. I probably tend to be a bit more of a versatile musician. Although when I sit at home and play I do have things that are, kind of, my own area of interest. I often find I rarely get a chance to really explore them.

RW: Where are you most likely to explore them?

MM: I play in a band called The Band of Five

* Rita Williams is editor of *Stereo FM Radio* magazine, the monthly guide to programs on Sydney's fine music station, 2MBS-FM.

Names, with Phil Slater, Simon Barker and Johnno Brown on bass (Adam Armstrong's overseas at the moment). We've been playing with Johnno for a long time, too, the four of us, and that's the situation often where I feel like I have the freedom to play things, and that there's a level of understanding there, that we've worked on things together over a while.

RW: What sort of things?

MM: Hard to articulate in some ways. I guess it comes from, well, Phil Slater in particular, he's not very easily thrown as a musician. He doesn't particularly care if I'm playing a chord and it's not the right chord, and I think vice versa, he feels that I'm willing to respond to some things that he will do. He's always the sort of person who will throw up the challenge to go somewhere different with the music. And perhaps we're willing to explore certain things. Something I really love doing is playing over a song form, especially in that group, and keeping the form but not feeling a need to have to spell it out. In some other situations I'm in, I feel that in order to keep things in line I have to fulfil the role of being a harmonic instrument in some ways.

RW: So what do you become in The Band of Five Names?

MM: I feel like it's sometimes more impressionistic, and more textural, and there's more freedom to develop, to be in the moment and to experiment with different harmonies and different colours and sounds. And almost depart from the harmonic structure of the song and go somewhere else, but at the same time knowing where we are in the form so that it's grounded.

RW: You studied for a BA and then decided to enrol in the jazz course at the Conservatorium to see where it would lead. Did you have any fears?

MM: There were times where I thought, oh I want to be a musician and it's all too hard and so on. I still think that (laughs). At the moment for me it's coming up again. It's a lifestyle that's demanding and I wonder for how long I want to keep leading this hectic lifestyle. I'm going through a bit of a change at the moment because I've started with Vince Jones's band, and I'm actually giving myself a little bit of a break, giving myself some time to get settled into that gig. For the last year, I was working a lot of nights, and I was away a lot too. I was travelling around with David Theak's band, Guy Strazzullo's band, Baecastuff, and also with the Band of Five Names, so I was out of town a lot and travelling, which is tiring. Then of course when I was back in town, I was doing a lot of gigs. I could have pretty much been working every night if I'd wanted to, there was enough freelance work going. I just wanted to fit in as much of it as I could.

RW: What's it like working in a popular, almost commercial band like Vince Jones's?

MM: I find it's extremely challenging because Vince doesn't want a formula that works, he wants you to play, and he's extremely responsive in the moment. He challenges you and he hears and responds to everything you play. The genre of the song is almost not as important, it's how people respond to it in the moment. In some ways, there's a lot of freedom in his gig.

Vince puts himself out on a limb too, he's not a safe kind of singer, he goes for things, and sometimes they don't always come off, and I think that's very much a jazz way of doing things, rather than play things safe all the time. I find it very challenging. At the same time, of course, as you mention, there are certain songs and arrangements and parameters within that gig, within which you have to play. That's part of the challenge - to take care of the stuff that has to be taken care of, and at the same time be extremely responsive, because if you just go through the motions it's not going to work.

RW: You've been to New York; what did you do there and what excited you the most?

MM: I was only there for just over a month. I ran around from club to club. I saw as many people as I could that I'd heard on record. I really enjoyed seeing Joe Zawinul's band. I grew up on Weather Report, so it was amazing to see that. And another thing that impressed me was the bass player Richard Bona. I think he's from Africa. I didn't notice at the time, but he had played with Joe Zawinul's band not that long ago. I walked in off the street into a small bar and there was this amazing guy playing the bass, and there was singing and dancing, and it was incredible. For really touching me that was the gig that got me.

RW: And did New York change your perspective on your playing, or how jazz is going here?

MM: It did. What impressed me so much about New York and the attitudes of the musicians there was that they were extremely serious about the music, and had a lot of belief in their own ability, and really studied hard, and immersed themselves in it. Whereas here we probably don't have as deep an understanding of the music and we're not as technically proficient. On the other hand, in some way I didn't really like the aesthetic there. I found it a little bit flashy and a little bit conservative. I think jazz is big business over there now. In some of the situations, I could see politics at work almost in why someone got a gig, and why someone's becoming a star. Another thing that struck me was the difference between the audiences. In New York the audience could be loud and noisy but somehow in keeping with the music, it would be almost like the music was part of a party that was going on. I've played venues here sometimes where it's not that you're providing the atmosphere for a party it's almost like you are oblivious to a different party that's going on.

RW: Finally, I wondered if there has been one or several concepts that you have wanted to communicate with listeners in your original music?

MM: I feel like I'm not there yet. I feel like my best music is quite a way down the track. I think the time will come, and I'm not really focussing that much on my own stuff, but I do it in my bedroom at home. I feel like it's not refined enough, and the sort of concepts I have, one day hopefully, I will be able to get them out into sound in a band, you know, but for now I'm extremely happy to keep doing the stuff I'm doing and learning and playing with different people. I'm not in a hurry to rush into it in a sense. I want to take my time. I find the way the

music scene is in the world at the moment quite confusing and confronting. There's so much music now and the genres are meaning less and less. There's so much influence of everything on everything else, and I sometimes think that playing jazz is such a clichéd and dated kind of form. But it doesn't have to be like that. Sometimes that's how it comes across. But I feel like there's a time now where a few years down the track some really interesting things will start to happen.

MATT McMAHON DISCOGRAPHY

Baecastuff - *Big Swell, One Hand Clapping*
Theak-tet - *Yellow Glasses*
Guy Strazzullo Quartet - *Blue Phoenix*
Band of Five Names - *Band of Five Names*
Michael and Matthew McMahon - *The Well Travelled Melody*
Matt McMahon Trio - *From the Corner*
Lynda Bacon - *New Directions*
Pamela Knowles - *Thirteen Kinds of Desire*
Steve Hunter's Nine Lives - Tape recorded November 1999, to be released

Short Takes

* A complete chronological series devoted to the mid-career years of **Louis Armstrong**, the 1930s-1940s, is now available on CD in Australia. Produced by the Swedish independent label, Ambassador, the series includes all of Armstrong's known commercial recordings, multiple takes, live concerts and air checks from that period, many not previously available in Australia. Eight CDs have been released so far covering the period from 1935-1942, with more to come. These can be obtained from Birdland and Folkways in Sydney, and Mainly Jazz in Melbourne. Distributed by Bixieland, 0417 965 962 and Jazzology Records, (02) 4994 5048.

* An **alto saxophone** has been stolen in Sydney: a Selmer Mark VI, Serial number M96141 with the encription 'Bob Chalker' on the side of the horn. If you have any information, phone Alfredo Lopes on (02) 9564 2839.

MULTICULTURAL COMPETITION

To complement *JazzChord's* support for two jazz and multicultural music concerts in April, 2000, members of the Association are given the opportunity to win the following ticket giveaways:

* One double-pass to Koto Revolution, Sunday April 16, 2000, 5pm at The Studio, Sydney Opera House.

* Two double-passes to the Ashok Roy/Guy Strazzullo concert for the Festival of Asian Music and Dance, 11am, April 29, 2000, at The Studio, Sydney Opera House.

To be eligible to win, a financial member of the Jazz Co-Ordination Association of NSW must introduce a new subscriber to *JazzChord*. (See form inserted in *JazzChord*). It must be completed and sent with accompanying payment. Those who send the first three completed forms along with payment to the Association will win the three double-passes.

News from the National & NSW Jazz Development Officer

Eric Myers writes: One of the latest initiatives of the National Jazz Development Program has been the visit of Lars Thorborg, music director of the famous Copenhagen JazzHouse. Our thanks go to the Audience Development division of the Australia Council, which assisted with the costs of bringing him to this country, and enabling him to travel around. Lars's visit has been judged a success by all, reminiscent of the visit of Amsterdam's Huub van Riel in 1998. Lars Thorborg was here from February 26-March 10, 2000, first visiting Adelaide for the Performing Arts Market (PAM) before going on to Melbourne and Sydney. All reports are that he had a wonderful time, and was very impressed with the Australian jazz artists he heard. At the PAM he very much liked the Sydney group Wanderlust, and was drawn to many of the innovative non-jazz artists and groups which dominated the PAM.

(In future, as suggested by Margaret Reines below, the jazz community in all states needs to mobilise to ensure that jazz plays a bigger role in the Performing Arts Market. The component of jazz performers in Adelaide was very small, and out of some 120 international entrepreneurs and arts officials, only Lars and one or two others were interested in the art form of jazz. Perhaps a couple of good European commercial jazz agents need to be brought out. One suggestion is that the influential Austrian agent Thomas Stowsand should come, to see if he can identify groups which might qualify for his prestigious European circuits. Why not bring the owner of Paris's New Morning jazz club, where Australian jazz artists very rarely play?)

Elsewhere in *JazzChord*, Martin Jackson reports on Lars Thorborg's visit to Melbourne. The visit was timed so that Lars could attend two performances (Sunday & Tuesday) at Bennetts Lane, presented by the Melbourne Jazz Co-operative. Lars told me that he particularly admired the pianist Mark Fitzgibbon, who performed with the new Jamie Oehlers Septet. In Sydney, Lars heard three groups presented by SIMA at the Side On Café: Mike Nock Trio, Bernie McGann Trio, and the Willow Neilson Quartet. I believe that Lars was very impressed with all three groups. Like most internationally knowledgeable jazz insiders who hear Bernie McGann for the first time, he was fascinated by Bernie's totally original sound and concepts.

The Willow Neilson Quartet included Willow (tenor saxophone), Gerard Masters (piano), Brendan Clarke (bass), and Craig Simon (drums). Remember those names. These young musicians are some of the best of the new wave of brilliant young jazz musicians coming up in Sydney, and I was delighted that Lars Thorborg was there to hear them. Interestingly, the Side On Café on this evening was full of young people who obviously follow this quartet, comprised of four young men in their early 20s. This augurs well for the future.

In Sydney Lars had individual meetings with musicians such as David Theak and Lloyd Swanton, and I was able to take him to hear



JANE MARCH

Denmark's Lars Thorborg: a successful visit from the music director of the famous Copenhagen JazzHouse...

some of the city's leading mainstreamers at the launch of Glenn Henrich's new CD *Vibes*, at a function co-produced by the Jazz Action Society of NSW and the Musicians' Club. (This took place at an impressive new venue, the APIA Hotel in Camperdown - another jazz venue in the inner west, and not located in the CBD). As well as Glenn, the musicians included Tom Baker, Jason Morphet, George Washingmachine, Andrew Dickeson, Jim Pennell, and Craig Scott. On March 9 Jim McLeod recorded an interview with Lars at the ABC, for the *JazzTrack* program, after which Lars and I had lunch with Jim and the saxophonist Bob Bertles.

Lars and I inspected the Quaynote, a two-storey venue, now constructed into two identical film theatres, which has been suggested as a suitable location of the new dedicated jazz venue we are proposing. It's in an excellent position in The Rocks (on the corner of George Street and Hickson Road). It may well serve as the space we are looking for. Certainly Lars Thorborg was confident that it could be transformed into an excellent music venue, with two separate performing spaces.

Another highlight was a meeting with Greg Maddock, General Manager of the Sydney City Council, to discuss the likelihood of Sydney achieving a first-class jazz venue run by a non-profit organisation (on the model of the Copenhagen JazzHouse). Later Lars attended a meeting with the Secretary of the NSW Ministry for the Arts, Evan Williams, along with Peter Rechniewski, myself, Victoria Owens of the Ministry, and Peter Lothian (from my office). Lars emphasised the level of government funding which sustains the Copenhagen JazzHouse and, indeed, the whole jazz scene in Denmark. The JazzHouse receives a level of funding which is astronomical by Australian standards: the equivalent of AUS\$400,000 a year from two sources: the Danish Music Council (not unlike

the Music Fund of the Australia Council) and the Copenhagen City Government.

In Europe, those seriously presenting modern jazz performances have largely given up the myth that jazz can survive on a commercial basis. But that myth is still alive in Australia. The sooner we realise that jazz, at least in its most modern forms, requires the levels of ongoing subsidy that are needed for dance, theatre, classical music, etc, the better. Many people in the arts here still assume that jazz, of all art forms, can be self-sufficient. But do we expect the Belvoir Street Theatre to be self-sufficient? Or the Sydney Symphony Orchestra? Or the Sydney Dance Company? I think the answer is 'no'.

Eric Myers

News from the WA Jazz Co-ordinator

Rachel Mozayani writes: I submitted an application to Arts WA in February, 2000, for support for a project celebrating the Centenary of Federation. The proposal included four concerts featuring original compositions by WA and Australian composers to take place in late November/December, 2000. The application confirmed support from the City of Perth for \$10,000 towards marketing and an additional \$10,000 for staging these events in Forrest Place, Perth on Friday evenings, commencing at 7.30pm. The performances will include a narration by the Perth television identity Peter Holland, who will give an overview of the federation of the former colonies as well as the development of jazz in Australia and WA. Electronic imagery will be projected during the performance, featuring material from the *West Australian* newspaper and Batty Library. This will be linked to a new work written especially for opening night by WA composer Michael Pignéguy.

The application was developed in consultation with the WA Centenary of Federation State Committee, City of Perth and Arts WA. The management committee of the Jazz Co-ordination Association was asked to supply the co-ordinator with recommendations as to appropriate WA composers to be approached who were then invited to submit in writing an outline of their recommendations for content and style that reflected the tone of the project.

As an indication to the response I received Michael Pignéguy submitted an interesting outline for a new work (composed with Trilby Temperley) which combined the "use of well known and important musical themes... relevant to the shaping of Western Australia socially and culturally...using contemporary acoustic and electronic compositional and arranging devices to develop and layer themes." Michael's proposal contained a biography of Trilby Temperley outlining his experience working with samples and beats for ten years. Trilby has collaborated with many notable jazz/funk musicians.

Glenn Rogers and Paul Tanner submitted on behalf of their ensemble Scope featuring Matt Styles (saxes and flute), Paul Tanner (marimba and vibes), Glenn Rogers (guitars), Matt Willis (basses) and Ric Eastman (drums). The works of Glenn Rogers have been released on his CD

Antsfeet. Glenn Rogers has a Bachelor of Music degree (classical) and Associate Diploma in Jazz from the WA Conservatorium of Music. He has performed with the WA Symphony Orchestra, has supported Cassandra Wilson, and has composed multimedia operas for the Australian Film Commission, one of which has been released on CD ROM. Currently he performs with his Latin guitar group Del Fuego.

Paul Tanner has Bachelor and Master of Music degrees from the University of WA and was the recipient of an Australian Post Graduate Research Award studying in San Diego with the virtuoso percussion soloist Steve Schick. He has also spent time in West Africa and Latin America studying local percussion styles. Paul is presently a member of Nova new music ensemble, plays marimba/percussion with Continental Drift (world music), mallet percussion with Scope and has worked full time with the WA Symphony Orchestra. He teaches percussion at the University of WA and Conservatorium of Music.

The Centenary of Federation application quoted from a recently released report from the Australia Council entitled *Selling the Performing Arts* which explores the questions of identifying and expanding audiences for music, dance and theatre. The research recommends taking the arts to the people. According to the report the outcomes of *Selling the Performing Arts* complement the Australia Council's *Promoting the Value of the Arts* research study due for release in April, 2000. Over the last year this study has examined how Australians define, categorize and experience the arts across the spectrum of creative activity. The report found that accessibility (cost, distance, time etc) was the key issue affecting attendance. "We need to help arts organizations give people more incentives to sample the performing arts, through lower costs,

family friendly venues and more choice of times and locations. The research shows that there is potential, with creative strategies, to make the arts more accessible The parallels between the findings strengthen our resolve to work with the arts sector and improve our collective ability to build bridges between the arts and the Australian community", says Ms Jennifer Bott, General Manager, Australia Council.

The Jazz Co-ordination Association of WA has long believed in "taking the arts to the people". Our Sunset Jazz Free Concert Series, produced in conjunction with local government in shire parks and elsewhere and funded through Healthway and the Gordon Reid Foundation and other corporate sponsors commenced in 1995 with audiences numbering only several hundred. In 1999 our two leading clients of Perth and Bassendean alone presented concerts with a total audience of 11,500. Additional concerts through local government and other organizations on behalf of Stirling, Rockingham and Araluen brought this total to over 16,000. Our total sponsorship for Sunset Jazz in 1999 exceeded \$75,000. We are aware that, for the most part, "taking jazz to the people" has largely consisted of presenting mainstream artists, selected by the individual Community Arts Officers as accessible to their constituents. Whilst we acknowledge the value of this strategy in developing the artform and building audiences, we seek also to present more modern styles of jazz to the available audience.

Rachel Mozayani

News from the SA Jazz Co-ordinator

Margaret Reines writes: The first Jazz Series 2000 began with the Fiona Burnett

Quartet on Sun April 2, and will be followed by Samba Suave on April 16. The remaining concerts in the series will be May 7, Big Band Showcase; May 21, Bass On Top; June 4, The Peter Raidel Quartet (with support band Serenity Now); and June 18, Real Book Renditions. Subscriptions are available for the 'series' at \$50/\$30 concession. Alternatively, single entry to the concerts is available at \$12 / \$8 concession. For enquiries / bookings phone (08)83034339, (which is also the number for SA Real Book enquiries.)

I found the experience of being a delegate at the fourth Performing Arts Market (held in Adelaide from Mon Feb 28 to Fri March 3, to coincide with the Festival and the Fringe) highly therapeutic respite from the drudge of the office. Prior to the market, I had invited musicians to contribute 'packages' which were marketed from the ARTSA booth. Overall, I found that my most promising contacts were made socially (rather than formally) and would like to lobby to increase the jazz representation (both in the spotlight performances and the delegates) for the next market. Some valuable networking was achieved with Lars Thorborg (from the Copenhagen JazzHouse) but it would be great to meet additional colleagues (both from within and outside Australia.) I can assure prospective attendees that five days of seminars, spotlight performances and socializing is not hard to take.

A positive spinoff from the market has been a request from Sylvia Yin (from the Australian Commerce and Industry Office in Taipei) for a South Australian group to perform at an Australian Food and Beverage Promotion, and an Olympic-related outdoor event (all in all for about 2 weeks) in Taipei in June, 2000. Negotiations are now in train to expedite this.

The SAMIA (South Australian Music Industry Association) Awards will take place this year on May 12, 2000, as part of Music Business Adelaide, in Heaven 11 Nightclub. Once again a sub-committee will be formed from Jazz Co-ordination and the Jazz Action Society in order to vote on submitted nominations for "the most outstanding contribution to jazz". Nominations may be phoned through to (08) 8303 4339 or faxed to (08)8303 4349. Previous winners have been: 1994, Hal Hall; 1995, Maurie le Doeuff; 1996, Billy Ross; 1997, Tony Bretherick; and 1998, Kym Bonython.

Margaret Reines

News from the Vic Jazz Development Officer

Martin Jackson writes: The new millennium began here in a triumphant manner with the overwhelming success of the third Melbourne International Jazz Festival over ten straight nights from January 21-30. Capacity crowds were seen at most events from the opening to closing nights, with many gigs being sell-outs. The festival also saw the impressive debuts of two new city venues, The Jazz Lab at Bennetts Lane, and The 9th Ward (downstairs, 298 Flinders Lane, near Elizabeth Street). See



The Perth ensemble Scope, L-R: Ric Eastman, Paul Tanner, Glenn Rogers, Matthews Styles, Matt Willis: part of the Centenary of Federation concerts featuring original compositions by WA and Australian composers, late November/December, 2000.



Melbourne pianist Mark Fitzgibbon: he impressed the Copenhagen JazzHouse's music director Lars Thorborg...

full report commencing on page 1.

It is interesting to note that the scene here continues to be strengthened by the influx of vital, young and experienced artists from every State (and overseas). The latest additions are the outstanding Perth pair, trumpeter Damien Maughan and saxophonist Jamie Oehlers; London-based expatriate vocalist Anita Wardell; the American pianist/composer Erik Griswold, and the New Zealand vibraphonist John Bell. Maughan was particularly impressive in the recent MJC premiere performance by the Jamie Oehlers Septet, and will no doubt soon become an in-demand player on the scene (which has lacked a fluent and fiery trumpeter)

It was pleasing to see the Victorian College of the Arts advertising for a Head of Improvisation for a two-year tenure, as the course needs commitment and a firm sense of direction. Alex Pertout has done a fine job as acting Head, but there is now an impressive field of applicants, with several from interstate.

Arts Victoria has released a booklet of its new funding programs, which now include Arts and Professional Development (Performance Works, Arts Development and Professional Development); Arts Development (New Work, New Ideas and Best Settings); International (Export and Touring Fund); Touring Victoria; and Regional Arts Development. Closing dates are mostly on March 31. For a copy of the guide, call (03) 9684 8888 or free call 1800 134 894 (regional Victoria only), or email to <artsvic@dpc.vic.gov.au>. A copy of the guide is also available on the internet at www.arts.vic.gov.au.

On the subject of venues, The Planet Cafe in Brunswick Street, Fitzroy was once the home of The Troubadour venue, a room blessed with magical acoustics. Unfortunately, after several reincarnations and alterations, the room lost some of its sound and much of its charm, and has been somewhat run down during all of the two-year tenure of the IAA's "Improvised Tuesdays" series (organised by Ren Walters, Tim O'Dwyer, and Will Guthrie). Fortunately, new management has not only refurbished the upstairs room and kept on the more "cutting-edge"

series, but they have also booked music (mainly contemporary jazz) on other nights. In a scene with an excellent range of venues, Carlos Ferreras has expanded his OzCat Club to a second venue (Moyleans Bistro, 384 Flinders Lane, city) for a monthly performance, while retaining weekly gigs at The Parkview Hotel, Fitzroy (check his extensive website at <www.ozemail.com.au/~melsamba/ozcat.htm>). Speaking of websites, the VJDO site hosted one for the Melbourne International Jazz Festival, with an address of <www.jazzvic.org/mijf>.

The visit to Melbourne by the musical director of the Copenhagen JazzHouse, Lars Thorborg, was mutually beneficial for all involved. He impressed many people with his personable and easy-going character, and was an excellent ambassador at every turn for Danish jazz. He heard music on all three nights here, being particularly impressed with the stellar Jamie Oehlers Septet, which featured the talents of David Rex, Mark Fitzgibbon, Ben Robertson and Scott Lambie, as well as the ex-Perth trio of Oehlers, Maughan and Jordan Murray. After several meetings, Lars was given even more CDs than the Danish ones he had distributed!

Finally, in the last issue of *JazzChord* I mentioned a promising young female sit-in trumpeter (from the VCA) with the new group Madam: her name is Nadjie Noorhuis-Fairfax, and I am sure we will see the name more often in the future.

Martin Jackson

News from the Qld Jazz Development Officer

Lynette Irwin writes: As part of the *Passion to Play* concert series which received funding from the Music Fund of the Australia Council, our association presented the Michelle Nicolle Quartet at the Brisbane Jazz Club on Sunday February 27, 2000. To keep costs down I organised another gig for Michelle's Quartet on the Saturday (cheaper airfares if you take in a Saturday night), at the beautiful Rocks River Restau-

rant, Yandina. Both gigs were well patronised and all enjoyed Michelle's magnificent vocals. Thanks Michelle, Ronny, Howard, Geoff, and the Jeff Usher Trio with Andrew Shaw and Grant Collins for your superb music.

Pinnacles Music Festival begins on April 12, 2000 and runs through to April 25, featuring Australian composers and musicians. Included in this year's program are the pianists Mark Isaacs, Matt McMahon and Mark Fitzgibbon, the saxophonist Fiona Burnett's Quartet, trumpeter Scott Tinkler with violinist John Rodgers and drummer Ken Edie, alternate and inspiring young ensembles George, Von Gherkin and Phat Professor Funk, and contemporary ensemble Topology. (For more information on Pinnacles, see the 'Around The Jazz Festivals' section on page 18).

This, our eighth festival, received funding from the Australia Council for concerts of emerging artists which feature three Sydney musicians – pianist Matt McMahon, double bassist Phil Stack and drummer Dave Goodman. These guys will team up with six young local artists, saxophonists Nick Aggs and Phil Noy, trumpeter Carl Harvoe, guitarist Toby Wren, bassist Owen Newcomb and drummer Joe Marchisella.

Arts Queensland has developed a number of supportive programs for young musicians – a mentorship program and a series of workshops happening now that I believe will be ongoing. These are wonderful opportunities for our youth of which I will keep you informed.

Recently my gorgeous husband and I attended a fund raiser at the Pot Music Bar featuring lots of local jazz talent. I was knocked out by the standard of artists and audience support. We wish this venue, which has been supporting musicians and their original work, a long musical life.

A month or so back I visited Linda Jedynak from the Noosa Jazz Festival. A very inspiring and productive mum and business woman, Linda consulted with me on various aspects of the festival including a Big Band competition featuring South East Qld schools. While I was there I was invited to a meeting regarding a new Jazz Scholarship for young Queensland performers titled the Rick Farbach Scholarship. For information and application forms contact Linda on (07) 5447 3077.

The Brisbane Jazz Club presents the Brisbane Jazz Carnival @ the Riverside Ballroom New Farm from May 5-7, 2000. Guests over the weekend include Don Burrows, Eric Holroyd, Pippa Wilson and Phil Mason's All-Stars. The Glenn Miller Big Band will perform at the Dinner Dance on the Saturday night. Musicians Jack Wiard and Les Crosby will conduct a workshop on Saturday morning from 10.30am to 12noon. The Carnival kicks off with Youth in Jazz features on Friday night from 7pm.

The renowned Queensland ensemble Hot Gossip journeys overseas shortly to perform at the Dresden Dixieland Festival in Germany which attracts a reported 800,000 patrons. They are the only band from outside Europe performing at the festival. We wish them a joyous musical experience and safe travels.

Lynette Irwin

Bruce Hart Photographic Exhibition: Mr Bernie McGann... A Life

This photographic exhibition, which will open in Sydney on May 3, 2000 and run for a month, is the result of a ten-year collaboration between the Sydney photographer Bruce Hart and one of Australia's best known jazz musicians, Bernie McGann.

Bruce Hart has been a photographer for 30 years and has exhibited in London, France and Sydney. His photographs are represented in international collections such as the Victoria and Albert Museum in London, and the Bibliotheque Nationale in Paris.

Hart's passion for jazz dates back to his youth. His previous work, documenting the cabaret singer and comedienne Su Cruickshank, was shown at the Australian Centre for Photography in 1985. It was this exhibition that persuaded Bernie McGann to allow Bruce ongoing access to his life and work, to create an intimate and engaging portrait.

There is a strong synergy between Hart's photography and McGann's music. The black and white tones and documentary style of Hart's work echo the tones and improvisation of jazz. Produced under very difficult lighting conditions, Hart's images highlight McGann's extraordinary creative achievement, etched against the stress of economic survival as a jazz musician.

Bruce Hart's skills as a photographer and teacher are well known. Committed to the documentary mode in photography, he has taught for 25 years and in 1995, along with his colleague Geoff McGeachin, started a school, Sydney Photographic Workshops, which inspired hundreds of students over its three years' existence.

One of Bruce Hart's influences has been Roy DeCarava, an African American photographer in New York. DeCarava also photographed jazz musicians from Ben Webster to John Coltrane,



BRUCE HART

and recently had a large retrospective of his work touring the US. Bruce Hart's photographic essay on Bernie McGann is dedicated to the influence of Roy DeCarava, and to the memory of Eric Dolphy and Roger Frampton, both of whom played alto and other reed instruments.

The exhibition opens at Stills Gallery, 36 Gosbell Street, Paddington on May 3, 2000 at 6pm and continues until June 3. The gallery is open Wednesday-Saturday, 11am-6pm. For more information please contact Bronwyn Rennex on (02) 9331 7775.

BRUCE HART



The alto saxophonist Bernie McGann: the images in this exhibition highlight his extraordinary creative achievement, etched against the stress of economic survival as a jazz musician...

The Australia Council's Exporting Marketing Advances

You've just got off the phone with that international contact you've worked so hard at maintaining. You've been offered the opportunity to release a CD overseas, or to tour the USA, Europe, Asia - anywhere but Australia. You think, "Ahhhhh, if only we had the money to accept."

If this is the case, contact the Australia Council's Audience and Market Development Division, and see what its *Exporting Marketing Advances* can offer you. It is a simple process. Grab a copy of the advance guidelines and criteria, slip on your writing hat and pitch your proposal to the Division. You will have an answer *within six weeks*. If cashflow is the problem, why not check all avenues available and see what can happen?

For more information, contact the Australia Council, Audience & Market Development, Contemporary Music Development Program. Ask for Sue Spence, tel (02) 9215 9010; or Petra Meyer (02) 9215 9071. Toll Free 1800 223 912.

This program is part of the Contemporary Music Development Initiative, supported by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

Why You Should Send Your CD to JazzChord

The National Jazz Development Office in Sydney is commissioned every year by the Australasian Performing Right Association (APRA) to provide information on all compositions by Australian jazz composers that are included on CDs released during the previous year. From this raw material, APRA inspects broadcasting and performance records and determines which compositions go on the short list for the APRA Award for Jazz Composition of the Year.

The data we provide to APRA is derived from the CDs which are sent to *JazzChord* for listing in the Recent Jazz Album Releases section.

If Australian jazz artists do not send their CDs to *JazzChord* then their compositions cannot be eligible for the APRA Award, because APRA at present does not have any other way of knowing that the CD exists. That is, such compositions will fall through the net if they are not included in the information we are commissioned to provide to APRA.

So, I urge all Australian jazz artists and ensembles to send a copy of their CDs to *JazzChord* immediately on release. This is not the only reason for doing so. Also, inclusion of a CD release in *JazzChord* notifies thousands of people around Australia, including many jazz broadcasters, that the new CD exists and is available.

Eric Myers

People often tell me how lucky I am to have a job (actually, two part-time jobs) programming jazz festivals, where I get to hear a lot of great music, and hire all the musicians who I think deserve to be featured at those festivals. And I do indeed count myself lucky to be working to promote a form of music that has always given me a great deal of pleasure, and with musicians for whom I have a lot of respect.

But the job does have its drawbacks. One is that you cannot possibly hire every band who wants to be featured at a festival; not even every band that you think deserves to be included. No matter how fair you try to be, you are always bound to disappoint, even offend, a few people. The disappointment is compounded for those you have had to turn down repeatedly, for one reason or another.

A related difficulty is trying to listen to all those bands who want to be considered. Often, people will invite me to come and hear their band at a gig, and there are times when you just can't fit it in. It may seem easier to send a tape or CD; but there have been times when I've had 30 or more tapes or CDs sitting on my desk, waiting for me to give them a listen (hopefully, not just a cursory hearing of one or two tracks). Yes, it's great to receive a lot of free CDs; but sometimes you want nothing more than the time to enjoy listening to an LP you bought ten years ago.

This year's Melbourne International Jazz Festival provided more than a few headaches, with the late cancellation of tours by two major international acts. I won't go into too much detail about Canadian singer Diana Krall's cancellation (other than to say it involved a breach of contract by her management, with whom the festival is currently negotiating a claim for compensation).

But imagine the implications when a festival program has been built, financially, around a concert at the Melbourne Concert Hall; the venue has been booked (along with production, accommodation, ground transport, a support act, etc); a good deal has already been spent on marketing and advertising; press, radio and TV interviews have been lined up; almost half the seats in the Hall have already been booked; a post-concert reception has been organised with guests including Festival sponsors and media; and two interstate shows arranged via the Festival are already sold out. Barely two weeks before the event, you get a phone call telling you that the tour is off. Let's just say it was a learning experience, but one that I wouldn't like to repeat.

The same goes for the cancellation, at even shorter notice, of the Nuevos Maestros Cubanos. This band seemed sure to be a real sensation, and even though they were unknown here, publicity organised via the Festival had generated a great deal of interest. Their tour had been organised via the band's agent, one Claude Ajavon, who represented their Costa Rica-based record company.

Barely a week before their first advertised show, the agent advised me that there had been delays with travel arrangements from Cuba (which our contract stated would be his responsibility); as a result, the tour was cancelled.

The festival is still waiting for Mr Ajavon to return the deposit that had been paid for the

DisChords

A column by Jazz Festival director
Adrian Jackson



band's services.

Again, the festival had the problem of trying to explain the situation to the public who had been looking forward to hearing the band, dealing with the media, organising ticket refunds, and organising substitute acts.

One pleasing consolation was the outcome on the night of the Cuban band's first scheduled performance at the 9th Ward. We booked Sam Keevers' 13-piece Afro-Cuban band, Un Grupo Cabrones, as a replacement, offering ticket-holders the option of a full refund, or a part-refund plus entry to the Cabrones' show. The result? A full house, a packed dance floor, and plenty of great music.

CARLA GOTTGENS



The Dutch tenor saxophonist Yuri Honing, performing at the 2000 Melbourne International Jazz Festival: the festival this year provided more than a few headaches, with the late cancellation of tours by two major international acts...

* Newspaper sub-editors can be quite clever in assigning sub-headings to stories that summarise the content, while catching the reader's eye. Why, then, are so many of them so damned lazy when it comes to subbing stories involving jazz? I'd love a dollar for every story I've seen headed by a line containing that hoary old cliché, 'And All That Jazz'. Is it subs' code for 'I Haven't Even Read This Story, I Wish I Was Down The Pub'?

* Jazz festival work has meant that I do not write as much as I once did. (I still do the odd review for *The Age*, and regular CD reviews for *The Bulletin* and *Rhythms*). There was one period of a year or two where I tried to make a living as a jazz critic. It gave me a stronger understanding of the jazz musician's lot in life. There is no such thing as job security, you are expected to be grateful for being paid a pittance, and you often wonder whether anyone out there (editors, sub-editors, readers) was really paying much attention to what you were trying to say. Having a partner in full-time employment was pretty much a necessity. It's no wonder that most jazz critics in this country hold down a 'day job' of one form or another (in many cases, as a full-time journalist or sub-editor).

What qualifications does a jazz critic need? I don't buy the line that you have to be a musician yourself (not that it would hurt). A non-musician can see the performance from the point of view of the majority of the audience, who aren't musicians either. What a jazz critic should bring to their work is the ability to write well, to express their ideas clearly, along with an understanding of the history of the art form (and its various genres) that enables them to assess a performance in its proper context.

Above all, they should have a genuine love of the music, and a thirst to hear both new and familiar players. One thing I would certainly recommend to anyone who wants to write about jazz (and a few who already do!) is to go out and hear live music at every opportunity. Don't miss any significant visitors from interstate or overseas when they're in town: who knows when you'll get another chance to catch them? And

don't overlook local bands, either; hearing them on a regular basis is the best way to understand what they're trying to do, and to get an idea of when their playing is inspired, untogether, or somewhere in between.

Recent Australian Jazz Album Releases

SUSAN BLUCK

Hands On (no label, SBCD01)

Eleven original compositions and arrangements (with the exception of one) by Susan Bluck. Lyrics by Nigel Clemens. The musicians are Susan Bluck (keyboards, vocals, flugelhorn), Chris Tarr (drums), Gary Ridge (percussion), Anita Hustas (double bass), John Meyer (guitar), Andrew Oh (saxophones), Paul Pooley (electric bass), Nigel Clemens (electric bass), Kerry Byrom-Carter and Jenny Wren (backing vocals). Recorded at Bonsai Studios, July-September 1998, Perth, Western Australia. Engineered and mastered by Tom Thorpe. Produced by Susan Bluck and Tom Thorpe. For purchases, fax Susan Bluck on (08) 9389 8706 or email her at this address: <nclmens.student.cowan.edu.au>.



THE HOODANGERS

Astro-Naughtys (no label, no number)

'Dangaville' is twelve music tracks with interactive CD-Rom. CD-Rom system requirements are Pentium 90 (minimum), 16 Mb RAM, 8 x CDROM drive or Win 95 or greater. Instructions point out that the CD-Rom may not work in some older CD-Rom drives. The musicians are Mal Williams (banjo), Ollie Browne (drums), Ben Gillespie (trombone), Shannon Birchall (bass), Chris Tanner (clarinet) and Eugene Ball (trumpet). Recorded, mixed and mastered by Mal Stanley at ABC studios Southbank, Melbourne, July 1998. You can contact The Hoodangers by email at <hoodanger@mira.net>.

JIVE BOMBERS

Swing That Cat (no label, no number)

The Jive Bombers second release contains fourteen swing, latin and R & B tracks that include five originals. The band is Nikki Doll (vocals), Peter Morand (trumpet), David Glyde (tenor and soprano saxophones), Graeme Norris (alto saxophone), Peter Boyd (baritone saxophone), Daniel Barnett (trombone), Tony Georgeson (drums, percussion, vocals), Mike Gubb, Maree Steinway (piano, Hammond organ), Andrew Reid (guitar) and Chris Stafford (bass, vocals). Music arranged by Chris Stafford and Andrew Reid. Produced by Mike Gubb. Recorded and mixed by Guy Dickerson at Megaphon, St Peters, Sydney. Mastered by Rick O'Neil at Turtlerock, Kings Cross, Sydney. The CD is available at Jive Bombers gigs, <jivebombers@primus.com.au> or Birdland, tel (02) 9299 8527.

SANDY KLOSE

Simple Pleasures (Pigs Can Fly Records, 001)

Twelve songs written, composed and arranged by Sandy Klose (except track 5). The musicians are Hamish Stuart (drums), Fabian Hevia (percussion), Guy Strazzullo (guitar), Matt McMahon (rhodes on tracks 5 & 7), James Muller (guitar on track 3), Jane Williams (cello), David Theak (soprano saxophone on track 5), Gerry Malla (backing vocals on tracks 3 & 7), Sandy Klose (vocals, double bass, flute, keyboards, guitar on tracks 8, 10 & 12). Produced by Sandy Klose. Recorded and mixed by Tony Wall at Velvet Sound Studios, Sydney. For more information or purchases, contact Sandy on mobile telephone 0415 692 942 or email <sandyklose@one.net.au>.

PAMELA KNOWLES AND YUSEF KOMUNYAKAA

Thirteen Kinds of Desire (Cornucopia, PK 4291126)

Pamela Knowles (vocals), Yusef Komunyakaa (lyrics), Matt McMahon, Alister Spence, Jann Rutherford (piano), Adam Armstrong (bass), Simon Barker (drums), Fabian Hevia (percussion), Warwick Alder (trumpet/flugelhorn) and James Greening (tuba, trombone, pocket trumpet). Recorded and engineered by Phil Punch at Electric Ave Studios, Sydney. Mastered at Studio 301 by Don Bartley. Produced by Pamela Knowles. This CD is available from www.pamelaknowles.com> the email address <pamelaknowles@hotmail.com>, from Sydney jazz and blues CD retailer Birdland on tel (02) 9299 8527 or American Distributor North Country at <orders@cadencebuilding.com>.

GUY LE CLAIRE

On The One (3-logic-music, GLC 006)

Ten tracks that include nine compositions by guitarist Guy Le Claire, the other by Guy Le Claire and Red Hot Chili Peppers. The musicians on this release are Dale Barlow (saxophone), Jonathan Zwartz and Alex Hewetson (double bass), Matt McMahon and Tim Bruer (piano) and Andrew Gander, Hamish Stuart and Paul Joseph (drums). Arranged and produced by Guy Le Claire. Tracks 1, 5 & 9 recorded at Studio 27 ABC, Ultimo, Sydney. Mastered by Peter Scherr of Tone & Volume Pty Ltd, Hong Kong. Tracks 2, 7 & 8 recorded by John Prior at



Unity Gain Studios, Sydney. Tracks 3 & 6 recorded and mixed by group members and Mick Seage at Q Recording Studios, Sydney. Mastered at Prime CD Studios by Jason Edge, London, UK. Track 4 recorded by Skip Moy at Skip Moy Studios, Hong Kong. Mastered by Jason Edge at Prime CD, London, UK. All tracks remastered at Baron & Baron, NYC, USA, 1999. Available from the following email address: <glecmus@netvigator.com>, <yugmusic@hotmail.com> or Guy Le Claire's website: <http://home.netvigator.com/~glecmus>.

DAVID MCLEOD

Blue Lounge Sessions (La Brava LB9901)

This release features thirteen jazz & blues tunes plus the 'odd' contemporary hit. Personnel include David McLeod (vocals) and Col Nolan (Hammond organ) plus Maree Steinway (piano), Ron Lemke (drums), David Seidel (guitar and double bass), Hamish Stuart (drums) and Toni Mott (backing vocals). Recorded at Paradise Studios, Sydney with Jason Lea (engineer) and mastered by Rick O'Neil at Turtle Rock Studios, Kings Cross, Sydney. Distributed in Australia by La Brava Music tel (02) 9360 5928. Further enquiries to Lionel Midford Publicity on tel (02) 9328 6702 or the following email address <lionelmidford@bigpond.com>.

JAMES SHERLOCK

James Sherlock Trio Volume 2 (no label, jst02)

The trio comprises James Sherlock (guitar), Howard Cairns (double bass) and Tony Floyd (drums) performing ten tracks, eight of them original compositions. Recorded April 24, 1999 at ABC Southbank. Recorded and mastered by Mal Stanley. The CD can be purchased through Niche Records on 1300 655 966 or at http://yp.net.au/niche_records/.

SONIC FICTION

Changing with the times (NAXOS Jazz 86034-2)

This Australian contemporary fusion jazz quintet is led by vibes player Daryl Pratt with James Muller (guitar), Adam Armstrong (acoustic and electric bass), Andrew Gander (drums) and Phil South (marimba, acoustic and electric percussion). Eleven original compositions recorded October 1997 at Sony Music studios, Sydney. Ross Ahern (engineer), Daryl Pratt (producer), Mike Nock (executive producer). Naxos Jazz is distributed by Sonart, PO Box 691, Brookvale NSW 2100, phone (02) 9948 1811. Email: <music@sonart.com.au>. More information about Naxos Jazz at <www.hnh.com>.

VARIOUS ARTISTS

Smoochin'... great jazz for a romantic evening (ABC Jazz, 5248672)

ABC Classic FM's jazz broadcaster Jim McLeod has put together a 16-track compilation featuring performances by the following Australian and American artists - Kurt Elling, Art Farmer, Andrew Speight, Billie Holiday, Ricky May, Browne Haywood Stevens, Sarah Vaughan, Ted Vining Trio, Lily Dior, Kenny Burrell, Don Burrows, Blossom Dearie, Guy Strazzullo, Kevin Hunt, Tree, and James Morrison. Released on February 7, 2000 and available through ABC shops and general CD retailers.

Tours & Movement

* **Phil Mason's New Orleans All-Stars** are said to be one of the most popular and busy jazz bands in England and Europe. The group grew out of another popular band: Max Collie's Rhythm Aces, where Phil Mason (cornet and leader) was for many years the main man. The other musicians are Martin Bennett (trombone and vocals), Roger Myerscough (clarinet and baritone sax), 'Gentleman' Jim McIntosh (banjo), Trefor 'Fingers' Williams (bass), Ron McKay (drums and vocals) and Mike Murtagh (road manager/sound engineer). Featured vocalist with the All-Stars is Christine Tyrrell. The itinerary for the tour is March 31, Tweed Valley Jazz Club, Murwillumbah; Apr 1, The South Pacific Resort, Noosa; Apr 2, Brisbane Jazz Club, Brisbane; Apr 3, Gold Coast Jazz Action Society, Southport Yacht Club, Southport; Apr 4, The Railway Hotel, Byron Bay; Apr 5, Bellingen (to be confirmed); Apr 6, Newcastle and Hunter Jazz Club, Hamilton North Bowling Club, Newcastle; Apr 7, Kirribilli Ex-Services Club, Sydney; Apr 8, Avondale Golf Club, Sydney; Apr 9, Central Coast Jazz League, Central Coast Leagues Club, Gosford; Apr 10, Wagga Wagga Jazz Inc, The Commercial Club, Wagga Wagga; Apr 11, Dubbo Jazz Club, The Castlereagh Hotel, Dubbo; Apr 12, River City Jazz Club, Settlers, Mildura; Apr 13, The Southern Jazz Club, Tavern Bar, Flinders University, Adelaide; Apr 14, Peninsula Jazz Club, Patterson Lakes Community Centre, Patterson Lakes; Apr 15, Geelong Jazz Club, Greek Community Centre, Bell Park, Geelong; Apr 16, Victorian Jazz Club, RAAFA Club, South Yarra, Melbourne; Apr 17, Victorian Jazz Club, RAAFA Club, South Yarra, Melbourne. Further enquiries to Ashley Keating, tel/fax (03) 9330 1332, email <shaketr@netstra.com.au>.

* Melbourne's **Fiona Burnett Quartet**, courtesy of a \$10,000 grant from the Commonwealth Government's Contemporary Music Touring Program, has embarked on a tour which will take in performances in SA, WA, Vic, ACT, NSW and Qld. Other than Fiona on soprano saxophone, the quartet includes Mark Fitzgibbon (piano), Matt Clohesy (double bass), and Darryn Farrugia (drums). The itinerary is as follows: Apr 2, Adelaide, Governor Hindmarsh Hotel, 7.30pm; Apr 3, Perth, Hyde Park Hotel, 8.30pm; Apr 4, Melbourne, Bennetts Lane, 9pm; Apr 6, Wangaratta, Martini's Cafe, 8pm; Apr 7, Canberra, Gypsy Bar, 10pm; Apr 8, Sydney, Side on Cafe, 9pm; Apr 11, Byron Bay, Railway Friendly Bar, 6:30pm; Apr 12, Lismore, Maggie Moore's Tavern, 8pm; Apr 13, Brisbane, Pinnacles, A Festival of Improvised Music; Apr 15, Armidale, Armidale Jazz Club; Apr 17, Albury, Border Jazz Club 7:30pm. Further enquiries to Fiona Burnett, at telephone/fax (03) 9534 8555, or email <fionaburnett@yahoo.com>.

* Courtesy of a \$14,000 Guarantee Against Loss from Playing Australia, auspiced by the Jazz Co-ordination Association of NSW, **Janet Seidel and her quintet** embark on a tour through northern NSW and Qld from the middle of April 2000, and Hobart, Launceston, Burnie,

St Helens, Perth, Fremantle & Bunbury throughout May 2000. Janet will be launching her new CD *The Art of Lounge Vol 2*, which has been well reviewed in the press and is also included on the ABC national playlist. Similar concerts by Janet in 1999 drew sell-out crowds at every venue. The same line-up as in 1999 - Billy Ross (drums), Ben Jones (saxophone), Kevin Hunt (piano) and David Seidel (bass) - will be on the road in 2000. The itinerary is Apr 15, Mudgee, Wildwood (for Musica Viva); Apr 16, Tamworth, The Longyard Hotel, 5.30pm; Apr 17, Gold Coast, Southport Yacht club, 7.30pm; Apr 18, Noosa, Berardos, 8pm; Apr 19, Toowoomba Jazz Club, 8pm; Apr 20, Bellingen, Bellingen Jazz Club, 8pm; May 8 & 9, Melbourne, Dizzys; May 10, Tasmania, St Helens Jazz Club; May 11, Hobart, Wrest Pt Casino; May 12, Burnie, Burnie Civic Centre, May 13, Launceston, Silks Racing Centre; May 14, Western Australia, Bunbury, Parade Hotel; May 15, Western Australia, Perth Jazz Club. For more information, you can contact Janet Seidel at the following email address: <seideljanet@hartingdale.com.au>.

* Courtesy of a grant of \$9,739 from Playing Australia, the Sydney pianist **Mark Isaacs** will tour regional Queensland in April, 2000. Mark will be performing improvisations not unlike the music on his four-CD set, *The Elements (Earth, Water, Air and Fire)*. The music on the recordings was recorded over a four-day period when Mark was in the Southern Highlands of New South Wales. Cairns-born artist Jewel Isaacs, who is married to Mark, co-produced the recordings with him, often suggesting visual images to inspire Mark's improvisations. She subsequently created the illustrations used on the CD covers, which will be projected during the performances in Queensland. The publicity for this tour advises, "don't think 'jazz'; think 'classical' meets 'ambient'." The tour itinerary is Apr 12 Brisbane, Queensland Conservatorium Griffith University; Apr 13, Nambour Civic Centre; Apr 14, Toowoomba, City Theatre; Mackay, Apr 24, Central Queensland Conservatorium of Music; Apr 25, Rockhampton, Old District Court Buildings, Smart City; Apr 27, Townsville Civic Theatre; Apr 28, Cairns Civic Theatre. Further enquiries to Mark Isaacs, tel (02) 9589 0289 or e-mail: <gracemusic@bigpond.com>, website: <www.listen.to/

gracemusic>.

* The Melbourne group, the **Louisiana Shakers**, is heading north for the Thredbo Jazz Festival, May 5-7, 2000 and will be doing a short NSW tour in June/July, 2000. Currently the tour dates are June 29, Commercial Club, Wagga; June 30, Sydney Jazz Club, Kirribilli; July 1, Soup Plus, Sydney; July 2, Northern Star Hotel, Newcastle; July 4, Dubbo Jazz Club. Additional dates are pending, with details announced in the next issue of *JazzChord*.

Around the Jazz Festivals

The Newport Jazz Festival was held in Sydney on March 31-April 3, 2000, featuring Jade MacRae, the David McLeod Band, Harry Rivers, Su Cruickshank, Joy Yates, Dave MacRae and a free Jazz at the Beach concert featuring The Catholics and local artists. For further information, contact Dave MacRae or Joy Yates on tel (02) 9997 7787 or fax (02) 9999 1839.

Food, Wine & All That Jazz took place at Anderson's Mill, Smeaton, Victoria, on Sunday April 2, 2000, featuring the Des Camm Jazz Band along with other local performers. For information about next year's event, contact Rachel Robertson on (03) 5245 1352.

Pinnacles Music Festival begins on April 12, 2000 in Brisbane, and runs through to April 25, featuring Australian composers and musicians.

s i m a

sydney improvised music association inc



The objective of SIMA is to facilitate the performance and recording of contemporary jazz and improvised music.

Since 1985 SIMA has presented or supported over 1000 performances by Australia's finest contemporary jazz and improvised music groups including: Artisan's Workshop, AlmaSphere, australYSIS, Australian Art Orchestra, Ian Chaplin, Chelate Compound, Clarion Fracture Zone, Dale Barlow, Eddie Bronson, Serge Ermoll, Bobby Gebert, Sam Keevers, Machine for Making Sense, Barney McAll, Bernie McGann, Morgana, Musikki Oy, Mike Nock, Andrew Robson, Jon Rose, Mark Simmonds, Adam Simmons, Thal, The Necks, Ten Part Invention,

Distinguished international artists we've presented include Pheeroan akLaff, Geri Allen, Ray Anderson, Betty Carter, James Carter, Andrew Cyrille, Fred Frith, Roy Haynes, Mark Helias, Andrew Hill, Steve Lacy, Oliver Lake, Kirk Lightsey, Butch Morris, Bobby Previte, Don Pullen, Dewey Redman, Sam Rivers, Horace Tapscott (USA), Andy Sheppard, Stan Tracey, Don Weller (UK), Peter Brotzman, Jungle Pilots, Peter Kowald (Germany).

sima gratefully acknowledges the generous support of the Music Fund of the Australia Council, the Federal Government's arts funding body, and the Ministry for the Arts, NSW Government.



For further information and membership details contact SIMA, PO Box 96 Glebe, NSW 2037 tel/fax 02 9938 2180 or email march@ozemail.com.au

sydney improvised music association
www.sima.citysearch.com.au

Included in this year's program are the pianists Mark Isaacs, Matt McMahon and Mark Fitzgibbon, the saxophonist Fiona Burnett's Quartet, trumpeter Scott Tinkler with violinist John Rodgers and drummer Ken Edie, alternate and inspiring young ensembles George, Von Gherkin and Phat Professor Funk, contemporary ensemble Topology. From Denmark the jazz vocalist Katrine Madsen and from Chicago Kurt Elling. Venues supporting this year's event are the Zoo, Pages on Mary, the Queensland Conservatorium of Music, Pot Music Bar and the ABC Studios Ferry Road. Enquiries to Qld Jazz Development Officer Lynette Irwin, tel/fax (07) 3844 3931, or email her at <lynirwin@mail.mpx.com.au>.

Vintage Jazz at Wyndham Estate is on Sunday, April 16, 2000 from 10.30am-4.30pm, presented by the Newcastle and Hunter Jazz Club Inc. Artists appearing are the Ian Cooper & Ian Date Quartet with Carol Ralph, Fish Fry, John Morrison's Swing City and the Jitterbug Jammers. Details from Judith or Bob Truscott on (02) 4982 1264 or Maggie Dunne on (02) 4952 6899. Tickets are \$15.00 each prepaid, \$20.00 each on the day and children 16 and under are free. Tickets are available in person from the Newcastle, Maitland and Wine Country Visitor Information Centres, or credit card sales from Wyndham Estate on 1800 677 366.

The 30th **Deniliquin Easter Jazz Festival** runs from April 21-24, 2000 and includes evening jazz in all the pubs, clubs and most restaurants, a jazz band ball featuring the Society Syncopators from Melbourne, daytime jazz performances, a jazz picnic and more. Registration for four days is \$40.00, five days [including entry into the races] is \$50.00. Further information on ticket prices and events is available by phoning Barbara Summers on (03) 5881 1207 after hours, (03) 5881 1917 work.

The 13th **Annual Thredbo Lite White Legends of Jazz Festival** takes place on May 5-7, 2000. Performers include Anita Thomas and her quintet, Michelle Nicolle, The New Wolverine Jazz Band, Alan Jones Octet, Paul Furniss Quartet, Delilah and her band, Craig Calhoun's Brothers of Oz, the Brazilian combo of flautist Cicilia Kemeyz, The Nairobi Trio (New Zealand), the Louisiana Shakers, Roger Janes Ocean City, The Down South Quartet, Geoff Bull and Garry Lee (Perth). The cost is \$80 for a full weekend pass, including entry to all performances, unlimited scenic chairlift rides and a special edition Thredbo Jazz Festival CD, featuring artists performing at the 2000 festival. Further information about the festival is available from Denise Allardice on (02) 6459 4100. For accommoda-

tion enquires, contact the Thredbo Resort Centre on 1800 020 589. The artistic director is John Speight, tel/fax (02) 9905 4070, email <jaspeight@s054.aone.net.au>

The **Morpeth Jazz Festival** is on May 20, 2000 and runs over two days and nights, showcasing 15 bands and over 80 musicians. Included in this year's lineup are Lee Gunness and Bob Barnard, Bob Henderson's All Stars, Geoff Bull's Olympia Jazz Band, the Jive Bombers, Holroyd's Hot Shots, Allan Ward's Jazz a La Carte, the Wobbly Boot Jazz Band, Fish Fry and many more. Daily entry is \$2 per person, with ticket prices to headline events ranging from \$18-\$45. More information on programming and accommodation is available through the Maitland Visitor Information Centre on (02) 4933 2611 or 1300 65 2320.

The **Gold Coast Jazz Jamboree** runs from May 27-31, 2000 at the Search and Rescue (SAR) Club, Surfers Paradise. It 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.

The 20th **Merimbula Jazz Festival** will be held on the Queen's Birthday holiday weekend Friday June 9-Monday 12 June, 2000. Performers are yet to be finalised for numerous jazz events. The registration fee is \$55 for delegates. Registration of musicians who perform on the official program is \$5. Pre-registering musicians may purchase one additional delegate for their partner, pre-registration for \$25. For more details phone (02) 6492 3293, 0419 445 011 or fax (02) 6495 0399. Visitor accommodation details can be obtained from the Merimbula Tourist Information Centre on (02) 64 95 1129.

The Suncoast Jazz Club presents their 16th **Suncoast Jazz Festival** from June 23-25, 2000 at the St Helens Hotel, Cecilia Street, St Helens Tasmania. Musicians performing throughout the period are Eric Holroyd (trumpet), Geoff Power (trombone and vocals), Paul Bonnefin (trombone), Tony Ashby (saxophone), Paul Furniss (clarinet), Alex Hutchinson (clarinet), Ian Pearce (piano), Alf Properjohn (drums), Michelle Whelan (bass), Matt Jodrell (trumpet) and Duncan Hemstock (clarinet). These musicians make up numerous ensembles throughout the festival in addition to local groups and performers. All registration forms, accommodation details and further information is available from Ursula Kohl, (03) 6373 6151.

The Cairns Jazz Club will be holding the **Cairns Tropic Jazz Festival 2000** from July 13-16, 2000. On the program is the Kalamunda Youth Swing band from Perth, plus eight local jazz bands. Activities include Jazz on the Balcony at the Railway Hotel and Grand Hotel, concerts, Friday Night Cabaret at Brothers (all star cast and some surprise visiting musos), Street March and Sunday Concert. Further enquiries to tel (07) 40 413011 or email <ianhorn@tpgi.com.au>.

Multicultural Music Concerts featuring Jazz Artists

Carnivale will present the premier koto ensemble from Japan, The Koto Revolution, on April 16, 2000 at The Studio, Sydney Opera House.

It features Hikaru Sawai, the director of the Tokyo-based Sawai Koto School, who teams up with his mother, the bass kotoist Kazue Sawai, shakuhachi player Riley Lee, and Sydney based koto virtuoso Satsuki Odamura, accompanied by the Sydney percussionist Ian Cleworth. The program also includes the world premiere performance of a specially commissioned piece by Sandy Evans, one of the best regarded contemporary Australian jazz musicians.

Tickets are \$30 full; \$20 concession. Bookings: (02) 9250 7777 (English) or (02) 9953 5571 (Japanese).



Sydney based koto virtuoso Satsuki Odamura...

Carnivale is also presenting the Fifth Festival of Asian Music and Dance produced by the Australian Institute of Eastern Music in association with the Sydney Opera House Trust at The Studio, on April 27-29, 2000.

This is a five-concert series presenting a variety of contemporary collaborative transcultural projects as well as traditional performances by Australian and international artists. Included in the program on the morning of April 29, is a morning ragas concert with Ashok Roy, artistic Director of AIEM and master of the sarod, performing solo and with jazz guitarist Guy Strazzullo. Mr Roy's senior disciple Colin Berryman will also perform, accompanied by Tarlochan Bobby Singh on tabla.

Tickets: \$25 full \$20 concession; \$70 family; season ticket for any three concerts \$65 full, \$50 concession. Bookings: Sydney Opera House Box Office, 9250 7777.

For more information contact Zoja Bojic, Publicist, Carnivale, on (02) 9251 7974, or email <zoja@carnivale.com.au>.

NB: The GST

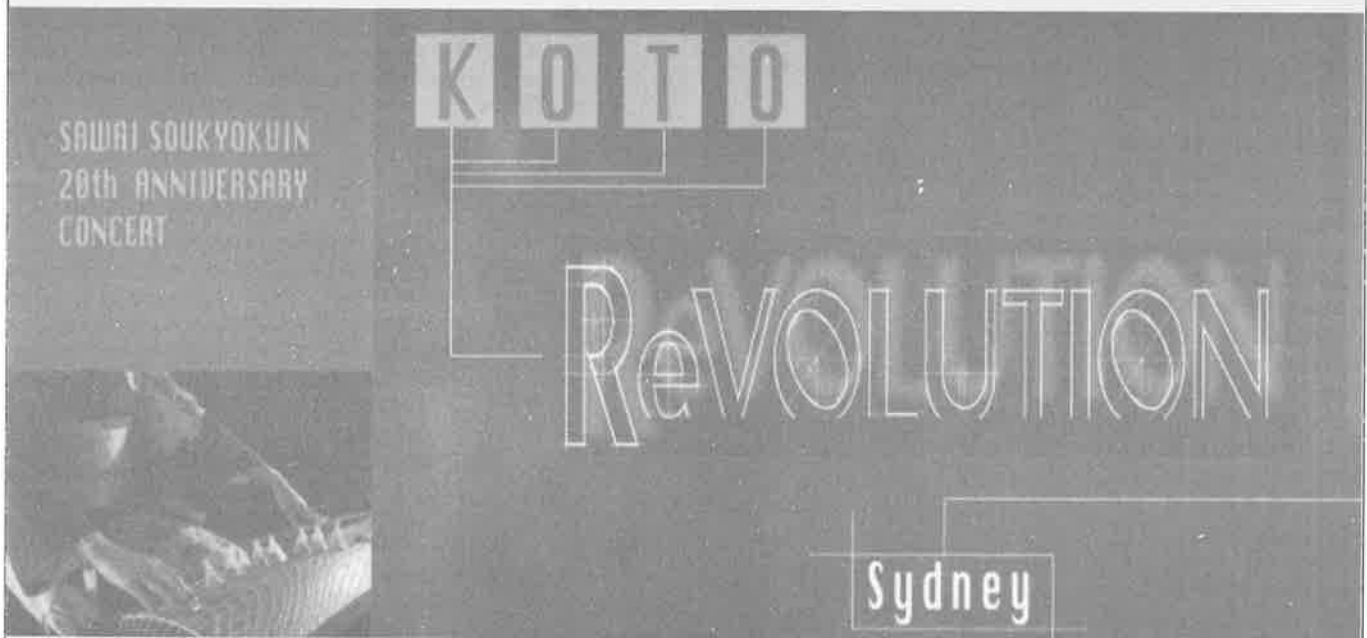
48.5%. Can you afford to have this amount of tax + health levy deducted from your gig fees? This is what employers will have to do after July 1, 2000 if you have not registered for an ABN by May 31. Some employers may not want to hire you because of the increased administration involved.

Jane March

JazzChord and Carnivale are proud to support the following events

KOTO Revolution

Hikaru Sawai Kazue Sawai Sawai Koto Ensemble Riley Lee Ian Cleworth Satsuki Odamura



Sydney

when: Sunday 16 April 2000, 5 pm.
where: The Studio, Sydney Opera House.
tickets: \$30 full/ \$25 concession.
bookings: 02/ 9250 7777 or 02/ 9953 5571 (Japanese).

Melbourne

when: Friday 14 April 2000, 8 pm.
where: Melba Hall, Royal Parade of Melbourne.
tickets: \$25 full/ \$20 concession.
bookings: 03/ 9419 6316 or 03/ 9544 1758 (Japanese).

Supported by:

JAZZCHORD
 Australia's national jazz magazine



Consulate-General of Japan in Melbourne
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The tradition of the guru and disciple system of teaching in India lives on through Ashok Roy in Australia. One of the great sarod players, Ashok Roy is himself a disciple of Ali Akbar Khan carrying on a great lineage that extends back many centuries. The improvisational style of Indian music requires that the students immerse themselves in the teachings of their guru, until the melodic and rhythmic traditions enter their soul. Colin Berryman is Ashok's senior disciple and has gone through this process over many years. Few cultures have developed the art of improvisation to the level of sophistication of Indian music. Jazz guitarist Guy Strazzullo will show that jazz can find some exciting common ground with Indian music.

Festival of Asian Music and Dance presented by The Australian Institute of Eastern Music in association with The Sydney Opera House Theatre Trust and the support of Carnivale

The Studio, Sydney Opera House
 11am, 29 April 2000



Guru and Disciple:

One of the world's greatest sarod players, Ashok Roy presents the rarely heard and introspective morning ragas, both solo and in collaboration with jazz guitarist Guy Strazzullo. Guy will also present some solo works with tabla player Tarlochan Singh.

Senior disciple and sitar player, Colin Berryman, will also present morning ragas, extending the great lineage of Ali Akbar Khan to Australia.

Tabla player Tarlochan (Bobby) Singh will accompany both performances.



JAZZCHORD
 Australia's national
 jazz magazine



Prices:

Concert - \$25 full/ \$20 concession/ \$70 family
 Bookings: Sydney Opera House Box Office, 9250 7777

Information:

Contact Savita on 9360 8819 for your free program
 Or check out the website at: www.ozemail.com.au/~dukewalk

JAZZCHORD

JazzChord is a project of the National Jazz Development Program. It is distributed free-of-charge to members of the Jazz Co-ordination Associations of NSW, WA and Qld, the media, cultural officers, and certain people in jazz communities around Australia. Its print-run is 3,000 and readership is estimated at about 8,000. One of the main functions of *JazzChord* is to provide a forum for debate. The views of contributors are not necessarily those of the editor or the members of the National Jazz Development Committee. Responsibility for all material in *JazzChord*, which does not have a by-line, is taken by the National Jazz Development Committee.

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Jazz co-ordinators or development officers in NSW, Vic, Qld, SA and WA receive funds from the Commonwealth Government through the Australia Council, its arts funding and advisory body. State arts ministries support co-ordinators in NSW, Qld, SA and WA. The Tasmanian Jazz Co-ordinator is assisted by the four primary jazz societies in Tasmania. These administrators provide information and advice on a wide range of matters, and services which assist jazz musicians, ensembles and organisations to achieve their objectives. The National Jazz Development Officer publishes the *Australian Jazz Directory*, the newsletter *JazzChord*, and maintains the National Jazz Database.

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As incorporated associations, with membership open to the public, the Jazz Co-ordination Associations of NSW, WA and Qld welcome members who support the Associations' objectives. Members receive:

- * A free copy of the bi-monthly newsletter *JazzChord* as soon as it is published.
- * A discount of up to 40% off publications marketed by the Jazz Co-ordination Association.

On occasions, new members are offered a free CD (see insert with this edition).

Organisations are invited to affiliate for \$60 + \$6 GST per annum. Individuals may join for \$30 + \$3 GST per annum. Students and pensioners \$20 + \$2 GST per annum.

Enquiries to National Jazz Development Program Tel (02) 9241 1349; Jazz Co-ordination Assoc of WA, Tel & Fax (08) 9439 1504, or Jazz Co-ordination Assoc of Qld, Tel & Fax (07) 3844 3931.