

# JAZZ CHORD

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## Impressions of an Australian Visit

by Lars Thorborg

COURTESY ABC ENTERPRISES



Allan Browne (left), Tim Stevens (centre) and Nick Haywood. Their strong and convincing trio heard by Denmark's Lars Thorborg at Bennetts Lane ...

From February 26-March 10, 2000, I was very fortunate to visit Australia. I stayed in Adelaide, Melbourne and Sydney. Here are some of my experiences and impressions.

First of all I would like to say thanks to Eric Myers, the National Jazz Development Officer, for his invitation to visit Australia; Ian Scobie from the fourth Australian Performing Arts Market; and of course the Audience Development division of the Australia Council for their support. This was my first trip to Australia and, I must admit, I hope I will be able to return some day and catch up with a little more of the land, the people and the jazz environment. Australia is an interesting land to visit. The blend of European culture, some American ideas and dreams, and a strong Asian influence make the continent very exciting and challenging in which to be a guest. It was a very pleasant experience to watch how well the integration of people from many countries with very different cultural backgrounds has succeeded. We could learn a lot about that in Denmark and Europe.

My journey started in Adelaide during the Performing Arts Market. It was once again inspiring to meet people working in the cultural field. I went to many showcase performances and was very charmed by Graeme Leak and his one-man performance *The Art of Noises*. Also Linsey Pollack was a funny cat. First his duo with Jessica Ainsworth *Twenty Sets of Headphones* and later I saw his amazing show *The*

*Art of Food*.

During my stay in Adelaide I had the pleasure of meeting Sue Spence, Schmoe Elhay and the musicians from Wanderlust. Unfortunately Wanderlust performed as an opening act at an outdoor rock-like setting, which didn't support their music. Anyway I have two of their CDs which I often listen to. I would like to support Margaret Reines's statement reported in the last issue of *JazzChord*: it would be nice if the Performing Arts Market had some more jazz showcases and some more delegates from the jazz field.

Sydney was my next destination. It was truly

a mindblowing kick to see the Harbour Bridge and Utzon's world famous Opera House there just in front of me. Later on I went to The Side on Café, the important jazz club in the city. A nice club with splendid food, a young and enthusiastic audience and a strong musical profile. SIMA is doing nice programming there. I met Peter Rechniewski and I immediately had a warm feeling. You don't have to say many words before you can feel - hey, we are both members of the global jazz family. At the Side on Café on various nights I heard Mike Nock Trio, Willow Neilson Quartet and Bernie McGann Trio, and the club had a real warm and comfortable atmosphere which really supported the music. I was a little surprised when I discovered that they only had music three nights a week. In a city like Sydney with 5.7 million inhabitants, I had expected more jazz activity but, of course, it is just like in Denmark and in Europe. It is not possible to present high quality live jazz unless you have strong financial support from public and/or private sources.

Melbourne was very different from Sydney. More relaxed - in a good sense. I loved all the trees in the streets, the old tramways and the whole atmosphere. The main jazz club was Bennetts Lane, open everyday all year around. It was a very nice club, with a tasteful setting and a great, numerous audience even on Sunday, Monday and Tuesday nights. I heard the Browne Haywood Stevens Trio, and a new septet led by Jamie Oehlers. Both very strong and convincing. I had a nice and interesting conversation with Michael Tortoni, the owner of Bennetts Lane, which he runs on a straight commercial basis. I am employed in a non-profit jazz club in Copenhagen, but still we had a lot in common. First of all the love for the music - the jazz. Second we found out that we had very different conditions under which to run a jazz club. And last but not least we found out that the level of musicians' fees was far apart.

At Bennetts I met a lot of musicians so my collection of Australian jazz on CD grew substantially. I really had the feeling that Bennetts is a strong centrepiece for Melbourne's jazz environment. Together with Adrian Jackson I had the very best dinner at the Mask of China restaurant, and he told me about how they built up first the Wangaratta Jazz Festival and, for the last three years, the Melbourne International Jazz Festival as well. I would like to thank my host in Melbourne - Martin Jackson - for the great work he did which made my stay in Melbourne nice and memorable.

On the flight back to Sydney I was thinking about the big difficulties Australian musicians

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## Grant Results from the Australia Council

have in building tours in Australia. The distance between the jazz clubs are enormous and with the relatively low payment the musicians get, I couldn't figure out how they were able to tour. In Denmark (which is only 300 km from north to south) we have a funding system which supports Danish groups when they are on tour. Musicians can apply for money that covers most of their travel expenses. Denmark spends about AUD500,000 a year on that system.

I had a heavy programme in Sydney on my last two days. I saw the Soup Plus, Basement, and Quaynote venues. The Quaynote, now empty, was one of the locations Eric Myers and Peter Rechniewski were checking out as a likely venue for their proposed non-profit Sydney jazz club. It had a perfect location in the Rocks, and the rooms were the right size, but I was a little worried if there was enough space for the bar, club office, storage etc. Later that day I was interviewed by Jim McLeod at ABC Classic FM, and I sure loved his office with CDs and vinyls covering all four walls.

The day after was mainly spent participating in meetings at Sydney Town Hall and at the Ministry for the Arts. Both meetings had one main topic: to try to create interest and support from the politicians for establishing a non-commercial jazz club in Sydney. I think both meetings went quite well, and I do believe that the Sydney jazz scene will reach this goal in the coming years. I know it would have an enormous artistic impact on the jazz music scene in Sydney.

It was a real pleasure to discover that the way we run the Copenhagen JazzHouse in Denmark can be a strong and inspiring force on the other side of the world. With all respect to the work done at Side On Café, I certainly think Sydney needs a stronger main jazz club, presenting concerts at least five times a week. The Sydney musicians deserve it and I know from our experiences in Copenhagen, that the music, the audience and the musicians will benefit from a club like this. In the long term the City of Sydney will be able to harvest from the increasing jazz interest from locals as well as from tourists.

Jazz music is an art form with a strong future, but it must be considered an art form like the other, older art forms which are lavishly funded, such as ballet, the opera and classical music.



The Sydney singer Lily Dior: \$10,000 contribution towards tuition in jazz singing with jazz vocal specialists in New York...

Following its assessment meeting from March 20-24, 2000, the Music Fund of the Australia Council recently announced the successful applicants for financial assistance. The following applications whose activities relate to the jazz community received grants:

### 1/ Commissions:

Leigh Warren & Dancers Pty Ltd (SA) \$10,050 for the commissioning of a new work composed by David Hirschfelder in collaboration with Junction Theatre.

### 2/ Development:

Philip Slater (NSW) \$8,000 contribution towards study of jazz trumpet with Don Sickler and Bobby Previte in New York.

Daniel West (Vic) \$5,000 contribution towards study of jazz guitar with Wayne Krantz in New York.

## New Members of the Jazz Co-ordination Association

The management committee of the Jazz Co-ordination Association of NSW warmly welcomes the following new members who have joined the Association since the publication of the Apr/May, 2000 edition of *JazzChord*: Tom Abbott (NSW); Marion Benjamin (NSW); Timothy Bruer (NSW); Mark Ferguson (SA); Brian Hayes (Qld); Vlad Khusid (NSW); Hylton Mowday (NSW); Barbara McKechnie (Vic); John Meyer (WA); Wendy Murray (NSW); and Glynis Traill-Nash (NSW). During the same period the following group affiliated with the Association: Hipnosis Horns (NSW).

Doug de Vries (Vic) \$6,000 towards the study of traditional musical composition techniques in Brazil.

Lily Dior (NSW) \$10,000 contribution towards tuition in jazz singing with jazz vocal specialists in New York.

### 3/ Presentation and Promotion:

Sean Wayland (NSW) \$5,000 for the recording, manufacture and release of a CD of original compositions by Sean Wayland.

WA Youth Jazz Orchestra (WA) \$18,000 contribution towards professional artists' fees associated with the 2000/1 program.

Andrew Robson (NSW) \$5,000 for the manufacture and promotion of a CD of the Andrew Robson Trio performing original compositions.

Caroline Lynn-Bayne (NSW) \$5,000 contribution to the mastertape of original works, contemporary Australian works and traditional songs.

Barney McAll (NSW) \$10,500 towards a tour by Barney McAll Sextet to Europe in July 2000 with Billy Harper (USA).

Clarion Fracture Zone (NSW) \$9,000 contribution to the recording and mixing of *Canticle*.

Association for Music, Community Art, Development (NSW) \$10,000 contribution to the presentation of the Erskineville Music Festival in September 2000.

### 4/ New Work:

Allan Zavod (Vic) \$10,000 contribution towards the composition of a new work for James Morrison, a jazz trio and the Australian Youth Orchestra.

Anthony Lewis (NSW) \$4,000 for the creative development of new repertoire for performance by Sandy Evans, Satsuki Odamura & Tony Lewis.

Timothy O'Dwyer (Vic) \$4,000 towards a commission for Timothy O'Dwyer to compose a new chamber work for performance by Elision.

### 5/ Triennial Funding:

Australian Art Orchestra (National) \$85,000 (second year of Triennial Funding).

austraLYSIS (NSW) \$20,000 (second year of Triennial Funding).

Jazz Co-ordination Association of New South Wales (National/NSW) \$50,000 (second year of Triennial Funding).

Wangaratta Festival of Jazz & Blues (Vic) \$20,000 (third year of Triennial Funding).

In this round the Music Fund received 323 applications requesting total funding of \$6,702,513 and approved 81 grants totalling \$841,265.

The Music Fund consists of seven part-time, non-salaried members appointed by the Minister for the Arts. They are Nathan Waks (chair, NSW), Michael Fortescue (deputy chair, Tas), Dr Tony Gould (Vic), Assoc Prof Michael Hannan (NSW), Helen Rusak (SA), Nigel Sabin (WA), Jillianne Stoll (Qld). All were present at the March meeting. Fund members were assisted by participating advisors Cameron Gould (Vic), Guy Strazzullo (NSW) and Margaret Morgan (NSW).

### DEADLINE FOR NEXT JAZZCHORD

The deadline for the Aug/Sep, 2000 edition of *JazzChord* is **Friday, July 7, 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.

## Letters to the Editor

### Classic jazz & history of Australian jazz covered at the Con?

Sir,

I was delighted to read (*JazzChord*, 50) that Sydney Conservatorium of Music teacher Gordon Brisker believes that students should be "taught the correct and complete knowledge about the music." I hope this means that the Jazz Studies course at the Conservatorium commences with the Original Dixieland Jazz Band, and progresses through the New Orleans Rhythm Kings, King Oliver, the Hot Five, the Red Hot Peppers, Fletcher Henderson, Benny Goodman, Bob Crosby and those in between.

Also, I hope the course covers the history and development of Australian jazz, which began long before some local pundits became interested in it. Then we might get some graduates who realise there is more to jazz than running up and down the scales at Mach 2, or boring their audiences with interminable solos.

Jack Mitchell  
Lithgow, NSW

[Editor's note: Jack Mitchell is Australia's foremost jazz discographer, and also is a writer and jazz historian. I asked Gordon Brisker, who teaches full-time at the Sydney Conservatorium, to respond to the points made by Jack. Gordon has written in the following terms: "I have read Mr Mitchell's letter. Classic jazz along with the history of Australian jazz is primarily taught in Jazz History at the Conservatorium in Sydney. I am certain that Dick Montz, who teaches Jazz History I and II, is very thorough in covering the beginnings of the art form. I teach Jazz History III and begin with bebop and Charlie Parker, so

Dick has a full school year to cover up to where my class starts. As far as teaching students how to play like Bix or Sidney Bechet, etc, this is not compatible with the goals of the course as stated in the handbook, would take more time than the four years we now have, is really not in the student's best interests (even though traditional jazz is still popular), and since 99% of our students are involved with the music of today they would be quite resentful if forced to imitate the styles of a bygone era (although Dick does feel they should be able to do creditable emulations for music business purposes).

"The parameters of the course are such that

by year four the student's performing repertoire is quite up-to-date: compositions by Hancock, Shorter, Scofield, etc, and would sound ludicrous if played in a Trad or Swing Era style. (Ben Jones, whose playing I'm sure you're familiar with, was at the Con and it would have been a worry, if he had stayed in school, how he would have handled our Year 4 song list, as he comes from the styles of Ben Webster or Lester Young). I do believe that the Sydney Conservatorium is more centrist than the VCA in Melbourne, where, as I understand, the improvising is primarily 'free' and non-chordal based.

"The issue of Australian jazz performers is a bit tricky. I always play CDs recorded by Aussies for my classes and discuss the artists and music. Some of the present Master's students are writing their theses on the jazz players of Australia. However, to be perfectly frank (and at the risk of alienating some locals), the huge preponderance of advances and seminal discoveries in jazz were made by American black musicians. It would be difficult to dismiss the contributions of a Charlie Parker, Miles Davis, Monk or John Coltrane in favour of Australian musicians, good as they might be or have been. I hope this lets you know what my thinking is on these subjects. Thanks for asking."]



The Sydney saxophonist Ben Jones: coming from the styles of the American saxophonists Ben Webster and Lester Young...

### Deep impact of Roger Frampton's death around Australia

Sir,

Thank you once again for the recent very interesting editions of *JazzChord*. Roger Frampton's tragic early death has certainly caused much grief around the country. What a waste. I believe that a lot of tears have been shed for him around Australia, even by people like me, who were not fortunate enough to know him personally.

Diana Allen  
Jazz Australia, Melbourne

\* Developed by the Australia Council, the National Council for the Centenary of Federation, and the Adelaide Festival Corporation, **Heads Up: Australian Arts 100** will be a significant part of Australia Week celebrations in the United Kingdom to mark the passing of the Australian Constitution Act through the British Parliament 100 years ago. This program of contemporary Australian arts will be presented in the UK from June 30 to July 9, 2000 including the dance company Chunky Move, an exhibition of paintings by Arthur Boyd, and other attractions. As part of the music program, on July 6 at St John's Smith Square the Australian Art Orchestra (AAO) and Sruthi Laya percussion quartet will perform their collaboration *Into the Fire*, an exploration of jazz and the tradition of improvisation in Indian music. The AAO will also perform in the Edinburgh Festival's famous Spiegeltent, along with other Australian groups. For further information, contact Miranda Catanuso at Mollison Consulting on (03) 9694 5228 or 0419 809 645.

\* From July 5-15, 2000, Turkey's cultural capital Istanbul will stage its seventh **International Istanbul Jazz Festival**. This event features standard and contemporary jazz acts, plus other forms of music such as pop, rock, world music and electronica. This year's program includes the Nicholas Payton Big Band; a Trumpet Summit featuring Jon Faddis, Lew Soloff, Randy Brecker and Terell Stafford; John Nugent Quintet featuring Randy Brecker; Christian McBride, and others. For more information contact Exotic Destinations Pty Ltd on tel, (03) 9886 4955, fax (03) 9886 3644 or email <jazz.fest@istfest-tr.org>.

\* The 81-year-old pianist **George Shearing** will tour Australia with his trio in September, 2000. His appearance at the Sydney Opera House on September 16 is part of the Sydney 2000 Olympic Arts Festival. He will also appear in Melbourne (Melbourne Concert Hall, September 18), Adelaide (Adelaide Festival Theatre, September 20) and Brisbane (QPAC, September 23). In addition to Shearing, the trio will consist of Neil Swainson (bass) and Reg Schwager (guitar). Enquiries to Hannah Watkins, Maria Farmer Public Relations, 129 Bourke Street, Woollomooloo 2011, tel (02) 8356 9411.

\* The **Juilliard School**, one of America's most prominent classical music schools, announced in the *New York Times* recently that it was beginning a curriculum in jazz. The Juilliard jazz studies program will be the school's first major commitment to jazz in its 94 years (although Fats Waller, Thelonious Monk, Miles Davis, Wynton Marsalis, and other jazz musicians studied there). The saxophonist and clarinetist Victor Goines, who is a member of the Lincoln Center Jazz Orchestra and who has taught at Florida A & M University and the University of New Orleans, was named director. The jazz studies program has two tiers. In September 2001, 18-20 musicians are to enter the school as the first class of the Juilliard Institute for Jazz Studies, a non-degree program, focussing on jazz orchestra and small ensemble playing. In September 2004, Juilliard will start a jazz-based bachelor of music degree program, modelled after the school's existing instrumental study curriculum.

# Third Annual Forum of the Australian Jazz Archive National Council

by Bruce Johnson

The Australian Jazz Archive National Council (AJANC) is the body representing the national jazz community in its liaison with ScreenSound Australia (SSA) in establishing and developing the Australian Jazz Archive (AJA). With SSA funding and acting as host, the Council holds an Annual Forum to monitor progress and develop strategies. Present at the 2000 Forum, which took place on February 4, 2000, were all current regional Delegates: Sid Bromley (Queensland), Peter Coleman (Tasmania), Mal Eustice (South Australia), Bill Haesler (NSW), John Rippin (Victoria), John Sharpe (ACT), and the Chair of AJANC, Bruce Johnson.

SSA Director Ron Brent welcomed Delegates and expressed the greatest satisfaction with the progress of the AJA, which he described as "stunning". The unexpected rapidity of development had generated occasional unexpected procedural situations. At all times and in general terms, however, the sense of a shared objective and the common good will had enabled these to be solved, and the general issues of communications and operations were under constant and constructive review. He praised the commitment of the individual Delegates and the jazz community in ensuring the continuing success of the project. SSA were very keen to proceed to the next significant stage, with the signing of the Memorandum of Understanding.

Ron noted important highlights and initiatives taken by Delegates throughout the year, including:

- The work of the New South Wales Jazz Archive (NSWJA), under the Chairmanship of Bill Haesler. NSWJA's projects included the Jazz Exhibition in Sydney, and in 1999 the successful and imaginative 'Great Day in Sydney' photo shoot held on Sunday 10 October 1999 to commemorate Sydney's jazz musicians.

- The work of the Victorian Jazz Archive (VJA) for its tremendous achievements in bringing momentum to jazz archival activity in Victoria, and the tireless efforts of Victorian Delegate John Rippin in ensuring continuing positive communications between VJA and SSA.

- Peter Coleman's decisive contributions in Tasmania, which included the retrieval of many jazz recordings, photographs and memorabilia, together with the accumulation of numerous oral histories. These will be continued with the benefit of a new DAT Kit which will be made available by SSA.

- Sid Bromley, Queensland Delegate, has filled gaps in the SSA/AJA collection, including through a significant contribution from his own vinyl collection. Sid has also forwarded other items such as film, and recordings from other members of the Queensland jazz community.

- Mal Eustice, South Australian Delegate, produced a two CD memorial tribute to the late Adelaide jazz musician Alex Frame, incorporating also the work of other musicians working in that city since the fifties.

- John Sharpe, ACT Delegate, was contributing numerous oral histories and associated materials such as recordings. He had also produced, written and narrated a series of radio programs



The Sydney Jazz Concerts CD: an example of the continuing production of historic jazz CDs in conjunction with the Linehan Series. . .

called 'Jazz from the Archives'. His work in keying the National Register of Australian Jazz Interviews onto the SSA website was of particular value.

Ron reported that SSA were "thrilled" at this progress, and were "more committed than ever" to the AJA. This enthusiasm was reflected in a number of jazz-oriented developments, including the launch of an AJA component of the SSA website, and the continuing production of historic jazz CDs in conjunction with the Linehan Series. The most recent of these was *The Sydney Jazz Concerts*, but there were in addition other related releases scheduled, including the work of Marjorie Stedford, and jazz crossover items on the Jukebox Bop CD. SSA is planning a 'Twilight Jazz Concert' in conjunction with the Canberra Jazz Club, with music from the Canberra School of Music jazz faculty band. This will incorporate the presentation of a large collection of photographs taken by jazz musician Gordon Benjamin, and other memorabilia contributed by the Club over the previous 12 months. Publicity and catering will be arranged by the Southern Cross Club, so that the event represents a co-ordinated project by several of Canberra's jazz-interested groups.

The success of the collaboration prompted Ron to observe, in a subsequent discussion, "The best sense of my attitude to the AJA is in the number of times I cite it as the model for success in other fields of collecting. The problem is that most other specialist groups lack the same level of energy for archiving and history in their music specialities."

On behalf of SSA Ron looked forward to another year of exciting developments and the further consolidation of relationships with the jazz community.

His remarks foreshadow the major items discussed during the Forum. Ron Brent's summary of regional initiatives reflected the energy being brought to the task by the jazz community. As in so much of Australia's cultural life, this energy is unremunerated, and is therefore that

much more worthy of note. Each Delegate has to negotiate with distinctive conditions, so 'outcomes' cannot be fully appreciated without reference to such factors as distance, support structures, local enthusiasms. This bears on two of the operational matters that occupied the 2000 Forum: recognition and communication.

Getting the AJA set up was a very slow business, involving repeated representations to successive Ministers over a two and a half year period before the first public meeting even took place. But since the link between SSA and the jazz community was finally established, progress has been breathtaking, with the project growing at a rate that the evolution of operational procedures could hardly keep up with. This is an innovative enterprise, and encountering the unexpected procedural difficulty is paradoxically a mark of its success: if we encountered no problems, it would mean that we were breaking no new ground. The AJA does not only have to 'do' archiving; at the same time it has to evolve new structural and administrative models, as in the case of the AJANC itself, which required protracted modelling before being put to a public meeting.

It is important to flag the work that represents regional initiatives. While AJANC services the AJA, its Delegates also undertake local projects. Two examples in NSW are those referred to by Ron Brent. Like the Jazz Exhibition, the Great Day in Sydney was conducted by the Committee of NSWJA, for example, whose Minutes at various times included particular thanks to Peter Newton, Barry Crook, Kate Dunbar, and noted also the assistance of Terry Fowler, and the Sydney Jazz Club and its President Maggie Drinkwater. These acknowledgements are important, and I make them here partly because they did not appear in other very sketchy references I made to such events in other accounts.

Recognition credits are related to the issue of communication mechanisms. It was realised that some of the operational strains imposed by growth were basically problems that could be solved by revisiting the ways in which various parts of the archival network communicate with each other. AJANC now has delegates in six states/territories (invitations to WA and NT have so far received no response). Each is engaged with the local community, either represented by a formal archival body (NSWJA and VJA), or through local jazz clubs, as well as through informal networks. The Forum agreed that the astonishingly (and gratifyingly) rapid expansion of those networks requires continuous monitoring of communication mechanisms. Thus, for example, it was agreed that the Chair should now begin to provide quarterly as opposed to just annual reports.

Apart from continuing to refine the administrative machinery, the Forum also noted a number of significant archival enhancements. Apart from those mentioned by Ron Brent, Reports from the Delegates and Chair disclosed initiatives with important possibilities. The text of an AJA brochure was approved. When available, it will be circulated to equivalent bodies in other countries, thus internationalising even further the AJA network. Peter Coleman has set up 'JazzTas', involving collaboration with

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## photographic exhibition review

**LADIES AND GENTLEMEN... MR BERNIE McGANN.** Photographs by Bruce Hart, Stills Gallery, 36 Gosbell St, Paddington, Sydney, from May 3-June 3, 2000.

The title is rather Las Vegas (I have never heard Bernie introduced as Mr Bernie McGann), but it is the only mis-pitch (no pun intended of course) in this very important exhibition and record.

Above the entrance stairs are two large pictures which sound two of the exhibition's dominant tones.

The first is more compositional and introspective: a chiarascuro in which one side of McGann's inclined head, one hand and part of his alto saxophone stand out of darkness. The saxophone is reduced to a thread of light running down to the hand - with a few streaks in the darkness revealing the mechanism that moves the keys - then a lit fluid circle representing the bell. The thread could have been extruded from his mouth like a spider's web. The second picture does not invite comparisons to spider webs or anything else. It is McGann, representational as life, furrowed visage anointed with shining sweat, eyes screwed shut, mouth open at the instant of clamping back on the reed. The energy that comes off this photo is phenomenal. Damn nice suit too!

James Greening told me he started laughing in recognition as soon as he saw it. Some of us have been lucky enough to be sitting or standing so close to this great artist in his ecstasy of creation.

These two tones expand and are at times reversed throughout the exhibition. The artist is also the ordinary battler seen in the grainy realism of the high-energy shot described above. In three of the large pictures dominating the wall that faces you after leaving the stairs, the improviser in full cry is moved into an even greater abstraction. These are the most striking images. They show McGann in that characteristic pitching, rocking motion that, when it happens, signals a flood of ideas. In each of these the head is pretty much a flat black silhouette, like a solar eclipse. The place where it was an instant before is now an aureole made of thick rods of light. Light flies off another in angled parallel needles, all ending along an even line so that the silhouette is now given a third dimension again, as if it has been fret-sawed from a piece of wood. Light splinters also fly off the saxophone, which in one shot is distorted by motion into a single glittering curve, like an Eastern sword.

I found these three such a technical and expressive tour de force that I bounced off them until later. The theme that surrounds these high-energy images, is art as work. The beautiful old Selmer alto sits in close-up in its case, looking like some antique engine. It also seems to be encrusted, like something you might see on a sunken ship. It was Shane Nichols who brought this particular quality to my attention. By the by, Roger Frampton also left McGann his King alto, and at the beginning of the exhibition is a small picture of Roger entering the Side On Cafe. Never again. Here is McGann making tea in a tiny old globular tin pot. The electric jug has no lid. Nice picture on the kitchen wall but also a



*Bernie McGann: The saxophone is reduced to a thread of light running down to the hand - with a few streaks in the darkness revealing the mechanism that moves the keys - then a lit fluid circle representing the bell...*

plate with a clock's hands.

Here McGann practices in a kind of acoustic tent he has made of some thick material. The light comes down the hall from a glass panel in the front door on one side, and it comes in through a window on the other, across a bed on which lies the reed protector. McGann is sitting in the gloom of his tent, in shorts, with instrument. Light seems to be leaking in there from somewhere else.

In the back room at The Basement, McGann waits to go on in that moment when we all look like tired gladiators. But in the next shot, same place, there is that antic tilt to the McGann head as he sings a tune to himself out the corner of his mouth. All of these have been shot in available light, often very poor, even dingy. This has been done with a grainy stock, which enlivens everything. Finally, here is the McGann smile. American pianist Kirk Lightsey is pointing across the piano at him at Strawberry Hills, laughing ecstatically. He's the man! Then they shake hands. Lightsey had rung someone in Melbourne to say he had just heard a seriously bad alto player. Then they played together to a packed house. Barry Humphries managed to get up close to the action.

Hart has in fact shot McGann, somewhat obsessively, over ten years. McGann has just been himself, completely unmoved by the peering camera. In the film *Beyond El Rocco* we got him to act out a sequence. It was the best acting. It wasn't acting at all. Many musicians are also shown, playing and in repose. On one level it is a celebration of a community from which McGann stands at a remove, like an Indian scout.

All of these faces and shapes - Sandy Evans, Jonathan Zwartz, Ken James, Pochée, Swanton, etc etc - are absolutely realistic and candid, but the fine textural and compositional values have put them somehow in a kind of mythical time. Much of it is pretty much right now. Many in the curious world of arts have no idea that this is happening, have no idea what sounds actually issue from these instruments. Can you believe this? Some jazz critics have come nowhere near it! Impossible, you say? One of several lines of text on the walls has a bash at certain well-heeled types who haggle over an eight dollar door charge. Surely not!

Keen photographer Don Burrows seemed near tears as he looked around on opening night. He said you could hear the music when you looked at these pictures. He graciously declared McGann a great musician. Formally, Hart has held together the candid and realistic and the abstract and compositional with impressive integrity. He has also created a very moving document for us all.

John Clare

## AJANC FORUM

*cont from page 4*

Launceston's Queen Victoria Museum. A more detailed account of this will be provided in a later *JazzChord*, together with a profile of Peter and his work, which is conducted without benefit of a formal committee structure, and therefore provides a useful model for people in similar circumstances.

A period was set aside to discuss the difficulties of pursuing archival objectives in such conditions, particularly in relation to the objectives mapped out for 2001. This proved useful as an exchange of work-face ideas, and a welcome respite from questions of policy and principle. The meeting discussed matters such as time management, and the recruitment of volunteers for such tasks as transcribing lists, inventories, recorded interviews. There was discussion of other resources, such as data-bases, equipment like tape recorders and tapes, technical processing of old recordings, and during this it became increasingly clear that the alliance with SSA put the AJA in touch with an unrivalled repository of resources. This includes personnel as well as equipment. Apart from Graham Evans, who has been a primary point of contact with AJANC since its inception, other SSA employees Jane van Balen and Meg Labrum now have time assigned to developing the AJA.

During the lunch break, Ron Brent and Bruce Johnson signed the Memorandum of Understanding, which formalises the relationship between the jazz community (through the AJANC), and SSA. Originally drafted by the Chair during the earliest negotiations, this has been fine-tuned over the last twelve months, and was now at a stage at which both sides were eager to conclude the agreement. Of all the outcomes, this was the most significant in terms of guaranteeing the future development of AJA with the enthusiastic co-operation of all parties.

## book review

*THE SOUTH AUSTRALIAN REAL BOOK*, edited by Bruce Hancock. Published by Jazz Co-ordination of South Australia, 1999.

The *South Australian Real Book* is one of the real initiatives (and tangible outcomes) from the long-running SA Jazz Co-ordination program. Edited by the pianist/educator Bruce Hancock, it includes 52 compositions by 17 composers (including Hancock) who either come from or have been based in SA.

The stated objectives of the collection are to archive the work and names of prominent SA jazz musicians over the "distant and recent past", and provide a resource book for their peers. It achieves both aims, with composer profiles at the beginning, and well laid-out computer printed music in a sturdy book bound with a metal spiral (for ease of opening).

The best-known contributors will probably be pianists Bryce Rohde, Dave Dallwitz and Ted Nettelbeck, and the most-heard piece Rohde's lilting *Windows of Arquez* (theme for *Jim McLeod's JazzTrack* for so long). Dallwitz's *Billabong* should also be familiar from Bob Barnard's more recent CD recording. The strengths of this book are the diversity of styles covered, and the fact that it documents some of the material from important recordings from the 1960s by Rohde and Dallwitz (as well as some of Nettelbeck's quirky tunes, such as *The Magpie* from 1970). The range extends to Julian Ferraretto's piece, *The Rose and the Spoon*, which utilises the Lydian Chromatic Concept. But in regard to both diversity and inclusion of composers, I was surprised that some better-known, recorded modern and contemporary artists, such as Les Millar, Ronnie Ferella, Andy Sugg and James Muller were not represented. This omission relates to two of the main weaknesses of the collection: the lack of really contemporary-styled material, and the absence of a discography of LP and CD recordings of these tunes.

The latter also relates to the question of which market the book is predominantly aimed at: professional and/or amateur musicians, or music educators. The 1950 collection of predominantly Australian material, *The Dixielanders Album*, provided piano scores for Graeme and Roger Bell, Monsborough, Dallwitz, Frank Johnson and Coughlan and was accessible for both amateur pianists and professionals. (It also had the advantage of the popular exposure of recordings by these artists). In contrast, the *SA Real Book* is mainly in the form of lead sheet and chord symbols, and many of the tunes have never been recorded (let alone widely exposed).

The nomenclature is at times a little ambiguous or too non-specific: for example, a "jewish" chord (p 40), a "songo pattern" (p 44), and "ENS Figures" (p 89). Also, one of Hancock's tunes (p 36) has instructions to "Solo on contemporary blues changes" (which is very vague considering the myriad of possibilities), or "Play 2nd time only" (p66), without specifying if it refers to chord or melody, or chord and melody). There are also some questionable enharmonic inconsistencies and "typos" (such as redundant accidentals, p 69), which escaped proofreading.

I suspect that, without any well-exposed con-

temporary material (such as some of Mike Nock's compositions), demand may be largely limited to specialist collectors of Australian jazz (rather than contemporary peers at whom it seems to be aimed). This problem may be avoided in future editions if there were some attempt to make the edition more user-friendly for school ensembles (by producing an accompanying CD of tunes; including more bass lines and some drum parts; and possibly E Flat and BFlat parts). This could possibly be added via a download site too. Overall this is a most welcome archival document in a country where so little of our composed jazz heritage is available in published form. (I wish to acknowledge the great assistance of the pianist/composer/transcriber Jex Saarelaht with technical aspects of this publication).

Martin Jackson

## concert review

*FOUR REASONS*, composed by Judy Bailey. Performed by the SBS Youth Orchestra, conducted by Matthew Krel, soloist James Morrison, Sydney Town Hall, May 21, 2000.

*Four Reasons* is the most recent in a series of commissions by the SBS Youth Orchestra. The last work in this series was composed by Julian Lee for soloist Don Burrows. *Four Reasons*, composed by Judy Bailey, has four fairly short movements, each featuring a different solo instrument. The piece was written specifically

for James Morrison, who played flugelhorn, trombone, euphonium and trumpet. The piece exploits the nature of each instrument effectively, with strong lines and marked with dynamics reflecting their respective characteristics. Morrison's sound on all instruments was very strong, and on euphonium was sweet and very full. He did, however, tend to overplay in his solos and lost some note definition, especially on the trombone, in faster passages. Morrison, though referring to the score, was comfortable with the material in the piece, which is, in essence, a symphonic rendering of traditional jazz ideas.

In some ways, importing jazz ideas directly to the symphonic medium worked well, the beautiful orchestration of 'standard' blues changes in the second movement being notable. Morrison, too, is the ideal front man for archetypal big-band style cadenzas. Some passages, however, would have benefited from the inclusion of a jazz rhythm section, or a least a kit drummer, as the impression that resulted was that the slower and more lyrical sections worked beautifully, but the swing sections struggled to swing. I hope that the piece receives further performances with this orchestra, as they were still tentative in dynamics in a few sections, despite the conductor's overt gesturing. Overall, *Four Reasons* pushes the right buttons in fairly traditional ways, and though it is not a challenging piece, it is a satisfying and effective one.

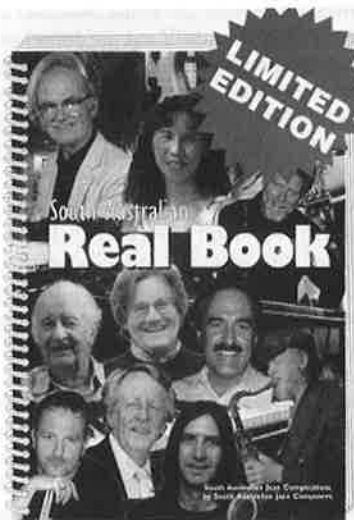
*Four Reasons* was programmed with Copland's *Fanfare for the Common Man*, Bernstein's *Chichester Psalms* and Moussorgsky's *Pictures from an Exhibition*.

Sam Millar

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## The Jacksons: A Conflict of Interest?

For the record, it should be noted that the Victorian Jazz Development Officer and director of the Melbourne Jazz Co-op Martin Jackson and Adrian Jackson, artistic director of the Wangaratta and Melbourne International jazz festivals, are brothers. I received a query as to why this was not mentioned in the April/May, 2000, edition of *JazzChord*, where Martin wrote a lengthy article about the recent Melbourne International Jazz Festival. As editor of *JazzChord*, I have never felt that articulating this in the newsletter was necessary, and I have rarely heard this matter raised in the jazz community as an issue. That Martin and Adrian are brothers is well-known within the jazz community, and I have never seen any evidence of conflict of interest in relation to their roles on the Melbourne jazz scene.

Eric Myers

## SIMA: rewarding excellence, encouraging innovation by Peter Jordan

I first got hooked, not by sounds, but words. In the early '80s, a story by John Clare about a saxophonist named McGann in the *Sydney Morning Herald* enticed me from my university room set among the cow paddocks of North Ryde to Jenny's Wine Bar at the seedy and windswept end of Pitt Street.

There I discovered not only a brilliant altoist, but a music scene that I came to love passionately. In the weeks and months that followed, I heard a number of other players and groups who excited me, and who I returned to hear again and again.

I also discovered that this fascinating art form, while bursting with creativity, was undervalued by the arts establishment and media, and grossly underfunded by state and federal authorities. So when I learnt of plans to establish an organisation to champion contemporary jazz and improvised music, I was eager to make a contribution.

The Sydney Improvised Music Association (SIMA) was formed in 1984 by enthusiasts like myself and musicians who realised there was more to be gained through collective action. In the years since, it has done much to elevate the music's status in Sydney and beyond.

It has presented some of the most important voices in jazz, from young firebrands such as James Carter and Vincent Herring to revered masters like Roy Haynes, Andrew Hill, Steve Lacy and Horace Tapscott. And it has recognised the universality of the art form by being involved in tours by such key European musicians and ensembles as the Clusone 3, Misha Mengelberg and Peter Kowald.

However, SIMA's most significant impact has been to provide a platform for the development of the local scene and its constituent musicians. It has been an articulate and persuasive voice in the corridors of power; not winning all battles by any means, but punching considerably above its weight, acting as an effective advocate for the music beyond its own particular aims.

Facilitating gigs was the main game (while I was an active member, at least), but this objective was always framed within a wider aim: to entrench the music and ultimately generate opportunities for musicians over and above the work created directly from SIMA's funding.

It has been this ability to see the big picture, to have a grand vision, if you like, and to understand the cultural context in which jazz is situated in Australia that, I believe, is responsible for the Association's continued success. (As a bit player in the enterprise until 1993, when I resigned to review for the *Herald*, I don't claim any credit for this positioning).

Yes, SIMA has had its critics. The jazz world is small and fractious, and not everyone has shared the vision. Others have had more particular gripes. Over the years, some musicians have felt - and perhaps still feel - that the gigs haven't been handed out equally. And indeed they probably haven't. There have no doubt been some oversights, but in the main, the policy has always been - and I imagine still is - to reward excellence, and encourage innovation.

Leading figures, such as Mike Nock, are in no doubt that SIMA's role has been crucial. "Their dedication to excellence, consistent policy of programming both established musicians and emerg-



SIMA President Peter Rechniewski, snapped in July, 1969, some years before sustained voluntary work for SIMA took its toll...

ing talents, plus their dedication to presenting the spectrum of contemporary music has been very largely responsible for the unparalleled creative musical environment the Sydney scene currently enjoys," says the pianist.

Indeed, it is easy to forget that at the time SIMA came into being contemporary jazz in Sydney was decidedly unwell, with performance opportunities extremely limited. The Association's President and driving force, Peter Rechniewski, describes it as being in a state of profound crisis.

"Important musician co-operatives like the Keys Music Association had broken up, the scene was drifting and contracting, and commercial pressures made it unlikely the problems could be addressed through the private sector," he says. "A number of us wanted to demonstrate that contemporary jazz had an audience which would attend well organised and publicised events."

And they did. People turned out in generally good numbers to places such as the Piccadilly Hotel in Potts Point and the reopened El Rocco in Kings Cross, before SIMA established the Strawberry Hills Hotel as the hub of the contemporary scene. From 1989 to 1997, when the venue mutated into a poker machine parlour, the pub hosted a wide range of music, two and sometimes three nights a week.

The Strawb, as it was affectionately known, had a unique atmosphere. When the room was full and the music was firing, the energy was palpable, and it seemed as though we were in the middle of something very special. However, selling tickets at the door on those dreary winter nights when only a handful of people braved the cold could be immensely, if fleetingly, dispiriting.

It was there that groups such as Clarion Fracture Zone, Wanderlust, the Bernie McGann Trio and Ten Part Invention built and broadened their audiences, playing to diverse crowds that often included a large component of young listeners. (Skateboarders sometimes competed with vet-

eran listeners for the prime positions in front of the stage).

Important interstate artists and ensembles, including Ian Chaplin, Musikkii Oy, Artisans Workshop, Sam Keever and Ted Nettelbeck, also got to play before the Sydney public, something that would have been far less likely if it weren't for SIMA's ability to operate outside the bottom-line constraints of nightclub promoters.

Such relative independence from commercial considerations meant that groups involved in the more experimental end on the jazz spectrum were also given opportunities to develop. Roger Dean, leader of the experimental group australYSIS says it would be difficult to overestimate the importance of such support.

"I'm very convinced that the mere existence of SIMA has encouraged several groups that it is possible to present their stuff, and that several would not have become effective groups but for that," he said.

Meanwhile, the centrality of the Strawberry Hills Hotel to Sydney's jazz culture was brought into focus by its demise, with the scene remaining in a parlous state until the emergence of the SIMA's new home at the Side On Café.

Rechniewski says in retrospect the Association should have searched for an alternative performance space earlier. However, he believes there was at least some consolation in the fact that when the axe finally fell people understood that the reason was the pokies and not because contemporary jazz didn't have an audience.

Located on a nondescript strip of main road in Annandale, in Sydney's inner-west, the Side On very quickly attracted a crowd - much to my surprise, I have to confess. The venue is often packed on Friday and Saturday nights, while Thursday nights, which feature younger bands, is steadily finding an audience. And June sees the introduction of Wednesday night jam sessions, presented in conjunction with the JazzGroove Association.

So what's next for SIMA? A new project, which commenced Thursdays in May, involves ABC Radio broadcaster Jim McLeod along the lines of the old Starfish Club live-in-the-studio sessions. "The band Jim records will be given two or three performances on Thursdays so they can have a better chance of getting a review and attracting new audiences," explains Rechniewski. "We'll be concentrating on young, underexposed and emerging artists."

Also on the agenda are ambitious plans for SIMA's recently launched newsletter, *Point Blank*, which it hopes will be good enough to one day find its way into newsagents; the establishment of a record label (there's already a name - Broken Time Records); and the never-ending search for sponsorship outside the orbit of the funding bodies.

There is recognition from within the organisation that SIMA will probably need to operate with a higher degree of professionalism if it wants to meet its ambitious objectives: the volunteer base can be expected to do only so much. Last year that meant organising and promoting 127 gigs with the aid of less than one full-time position. (Co-ordinator Jane March's remarkable commitment over many years should be acknowledged here).

While a restructuring may be in order, I think it's important to be clear about just how much has already been achieved by the indefatigable Rechniewski and his small, hard-working team. As Fatboy Slim says, you've come a long way, baby.

## News from the National Jazz Development Officer

Eric Myers writes: *JazzChord* readers may remember that I've already briefly mentioned the experience of 1999, when much time and energy were spent debating various criticisms of the National Jazz Development Office. The criticisms arose out of a longstanding but complicated phenomenon, that some people find hard to understand: the fact that the NSW Jazz Development Officer and National Jazz Development Officer positions are held by one person (inevitable, given the level of funding available from the Australia Council for the National and NSW positions).

The concerns included: whether there was a conflict of interest inherent in this situation; whether *JazzChord* was 'NSW-centred' or 'Sydney-centred', rather than 'National'; whether funds that apparently belonged to the National program were being spent on the NSW program; whether the National Jazz Development Committee actually controlled the National Program; and so on. Some people in other states were confused over where the NSW program ended and the National Program started. The fact that many activities undertaken on behalf of so-called 'NSW interests' were also of 'National' significance also complicated matters.

Over the past year, however, we have worked hard to address the issues raised. Many of them were simply questions of perception. We now believe that the positive steps that have been taken, have created a more transparent and more easily understood relationship between the National and NSW Programs.

Some of those steps include the following:

\* The National and NSW committees have now endorsed the division of the Australia Council grant of \$50,000 to the Jazz Co-ordination Association of NSW: \$33,000 to the NSW Program and \$17,000 to the National Program.

\* The National Committee has foreshadowed a commitment to the National Strategic Plan for Jazz (still in preparation), which summarises the National Program's vision for the future of Australian jazz, the details of which must be finalised by the end of 2000.

\* There are now separate budgets for the National & NSW Jazz Development Programs.

\* The National and NSW programs of activities have been split into two separate programs.

\* The Jazz Co-ordination Association of NSW has now changed its constitution in order to devolve responsibility for the National Jazz Development Program to the National Jazz Development Committee.

\* In relation to *JazzChord*, what was the *DisChords* column is now being written by guest columnists around the country, in order to widening the perspectives presented in the newsletter. The column in the recent Apr/May, 2000 edition of *JazzChord* was written by Adrian Jackson (Vic) and, in this edition (see page 16) Garry Lee (WA) has contributed a thought-provoking piece on jazz education in Australia.

\* A guest reviewer of Australian jazz CDs will be introduced to *JazzChord* as soon as possible, funds permitting.

\* The National Committee has established an Editorial Committee (EC) for *JazzChord*. The purpose of the EC is to advise or direct the editor of *JazzChord* when he is faced with a controversial decision which, if taken solely by the editor, could lead to needless controversy or fruitless expenditure of energy. The members of the committee are Ted Nettelbeck (chair, National Committee), Eric Myers (editor, *JazzChord*), Peter Kenyon (WA), Schmoie Elhay (SA) and Bruce Johnson (NSW). The existence of the EC enables me to deal with potentially controversial issues relating to *JazzChord* content and enables me to distance myself from a possible controversial resolution of such matters.

The establishment of a National Jazz Touring Circuit is being entertained again, and a five-person sub-committee has been formed, including Martin Jackson (Vic), Helen Matthews (SA), Pam Swanson (SA), Lynette Irwin (Qld) and myself. The committee communicates via email. A model suggested by me for such a circuit has been circulated to the committee for comment, and we hope to have a model on the table soon, which will be supported by everyone on the committee. In general terms, we plan to have a proposal ready by mid-August, 2000, to go to Playing Australia, the funding body which we hope will provide the lion's share of the financial support that such a National Touring Circuit will need, in order to succeed.

The publication of an *Australian Real Book* has long been an objective of the National Program. Our recent application to APRA for financial assistance, however, was unsuccessful. And now the publication of the excellent *South Australian Real Book* has taken us back to basics. Do we actually need a national *Real Book*? The feeling at the moment is that we should supersede hard copy and investigate the feasibility of having Australian compositions on the internet, at our national website <[www.ausjazz.com](http://www.ausjazz.com)>. So, that is now on the National Program agenda. I'll keep you posted.

Eric Myers

### NOTES ON JAZZCHORD CONTRIBUTORS

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

**Bruce Johnson** is an active jazz musician; author (*Oxford Companion to Australian Jazz* and *The Inaudible Music: Jazz Gender & Australian Modernity*); broadcaster; and academic.

**Peter Jordan** was a founding member of the SIMA committee in 1984, resigning in 1993 to write on jazz for the *Sydney Morning Herald*. He is now arts and entertainment editor of the Fairfax website *City Search*, and writes occasionally on jazz for the *Herald*.

**Garry Lee** is a professional jazz musician (he plays vibes and guitar) and educator in Perth, WA, where he writes concert and CD reviews for the *West Australian* newspaper.

**Peter Lothian** is a trombonist and professional arts administrator who works in the Jazz Development Office in Sydney as NSW Project Officer.

**Sam Millar** is a jazz guitarist and composer who works as an administrative assistant at Symphony Australia in Sydney, and is a member of the management committee of the JCA of NSW.

## 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 Ermoli, 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, That, 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/fx 02 9938 2180 or email [march@ozemail.com.au](mailto:march@ozemail.com.au)

sydney improvised music association  
[www.sima.citysearch.com.au](http://www.sima.citysearch.com.au)



## News from the WA Jazz Co-ordinator

Rachel Robins writes: The Jazz Co-ordination Association's popular concert series *Sunset Jazz* and *Taking Jazz To The Streets* in conjunction with local government has been taking place since mid February, 2000, and will finalise on May 21. The 2000 series substantially increased in scope with the City of Perth upgrading its commitment from one to three events with an indication of more to come later in the year.

We produced three concerts for the City of Stirling, one each for the shires of Rockingham and Bassendean, and three for the City of Perth as part of the *Taking Jazz To The Streets* series. Sponsorship for these events exceeds \$90,000 and the events have employed 121 artists. Audience figures at this stage, with the last event still to occur, total 12,500.

Chair of the Jazz Co-ordination Association of WA Peter Kenyon and I attended a meeting with Marija Jelavic, Promotions Co-ordinator for the City of Perth in March, 2000, to discuss the development of a significant jazz profile for the City of Perth. We are currently exploring various proposals for joint initiatives. During this meeting, as per my prior brief for a vocal format, I presented Manja with a comprehensive list (and available recorded material) of jazz ensembles featuring vocalists to be showcased at the first of our *Taking Jazz To The Streets* concert, which took place on April 29 from 7pm-12 midnight. As with last year's event this concert was staged in Northbridge, Perth's busiest restaurant and entertainment district. We located the stage on Lake Street which was closed to traffic for the duration. The JCA's six-metre banner which includes our major sponsors was featured centre stage.

We are now fully responsible for all aspects of artistic and production elements. The presenters, ie arts officers with local government are now responsible for applying for funds. Not having to apply for funding myself for these events has enabled me to assume total control of production. This also ensures that the presenters assume ownership of their events rather than the JCAWA, whose role is now more that of a facilitator. This situation has ensured greater quality control in the areas of presentation, setting and audio production. We provide a grand piano as well, in most instances, budget permitting.

Groups selected by the City of Perth for *Taking Jazz To The Streets* for 2000 concert one included five quintets: Hip Mo Toast; Sue Kingham Quintet; Helen Matthews Quintet; Sue Bluck Quintet; and the Flamingo Club.

In most of our events I am the compere for the evening. This began in the early days of *Sunset Jazz* when there were no funds for a professional compere. This also enables me to take care of our sponsors' requirements, which in some cases, are quite exacting. *Taking Jazz To The Streets* is sponsored by Healthway to promote Smoke Free WA in conjunction with the City of Perth.

*Taking Jazz to the Streets (II)* for the City of Perth again took place in Lake Street,



Sue Bluck: she has formed the Perth City Gospel Jazz Band especially for *Taking Jazz To The Streets (III)*...

Northbridge but in this instance we were allocated a different time slot and a completely different audience: Sunday 12noon-3pm, where a family-oriented café crowd is attracted, compared with our evening event which draws a more youth-oriented audience. This event featured the group Hip Mo Toast.

*Taking Jazz to the Streets (III)* will take place on May 21, 12noon-3pm in Lake Street also. This event features gospel jazz. In developing this format the City of Perth was extensively consulted as to their expectations. Initially the City sought a presentation similar to their Christmas concert which featured the 17-piece gospel jazz orchestra One For All with six soloists.

One For All's artistic director Mike Nelson and band leader Andrew Raymond realised that there were not enough funds and time available to fully develop the repertoire and provide adequate rehearsal and performance fees. Sue Bluck was appointed musical director (owing to Mike's departure to Canberra) and has assumed full responsibility for repertoire development. Sue has formed the Perth City Gospel Jazz Band especially for this event featuring Birdland with Sue Bluck, Kerry Byrome-Carter, Jenny Wrenn as well as additional soloists Jeannie Norris, David Smith and Mark Underwood. The concert will feature the renowned African-American gospel vocalist Stephanie Truscott. The musicians include Graham Wood and Oki Essendi (keyboards), Fred Grigson (guitar), Simon Styles (saxophone), Paul Pooley (bass), Ian Robbie (percussion) and Ric Eastman (drums).

Recently a member of the public asked me to define my role as Jazz Co-ordinator for WA. I have found that I'm expected to be an outstanding public relations officer, marketing guru, creative publicist, grant application expert, touring specialist, professional accountant, event designer/producer, compere and presenter, etc. The

role is multifarious and challenging. Very few other professions would cover such a wide variety of activities. I feel that jazz co-ordinators are here primarily to assist our highly gifted, incredibly talented and committed jazz artists. In fulfilling that role we are called on to be many things. It's a pity we are merely human beings!

Rachel Robins

## News from the SA Jazz Co-ordinator

Margaret Reines writes: Congratulations to Dave Dallwitz, winner of the SAMIA Jazz Award 2000, presented on May 12, 2000, as part of the South Australian Music Industry Awards (SAMIA). Dave has been involved in jazz and orchestral music since the 1940s, and his accomplishments include over 700 compositions; an AO in 1986 for services to music (mainly jazz); a bronze plaque on North Terrace, Adelaide; two performances of his *Ern Malley Suite* in St Peter's Cathedral; performances at the ninth annual Chicago Jazz Festival; and his music being performed by American musicians such as the late Earl Hines.

An interesting sample of Dave's tunes are to be found in the *SA Real Book*, which is, incidentally, still being sold at \$45 + \$5 postage. (Please see the review and advertisement in this edition of *JazzChord*, page 6). Many thanks to the reviewer Martin Jackson, and also to Eric Myers and Jex Saarelant for their assistance.

The SAMIA Awards have this year been part of *Music Business Adelaide*, launched also on May 12, by the Hon Peter McGauran, Federal Minister for the Arts and Centenary of Federation, and the Hon Diana Laidlaw, SA Minister for the Arts.

Congratulations to the saxophonist James Annesley who went off to Mt Gambier for Generations in Jazz, as a finalist in James Morrison Scholarship. (See the results in the 'Competitions & Awards' section, page 17).

Speaking of young musicians, our annual Big Band Fest will be upon us again on June 11. In addition to our regular evening performance, there will be an afternoon performance at 2pm. For enquiries about this event, phone me on (08) 8303 4339.

Through my contacts with Wilderness School, I have (through Darryl Pope) arranged a package for a group attendance at Jazz Series 2000 concerts. Darryl has paid for a group booking through which an interchangeable mixture of parents, students and teachers can attend. If any other schools are interested in a similar arrangement, please phone my office.

On May 29, a number of SA musicians generously gave of their time and energy for a benefit for the guitarist Dave Wee and his family. Dave passed away on May 12, I'm sad to say. If anyone would like to assist his family, please phone the jazz co-ordinator's office (or send a donation to the office).

I am pleased to report that we have had outstanding attendances to our ARTSA funded concerts, which to some extent has allayed my GST-related worries. I also recently sought some respite from the everpresent jazz treadmill to hear

Eric Burdon and the New Animals. After I had recovered from my ear damage (courtesy of my accapuncturist) I got to thinking about the huge disparity between rock and jazz with regard to across the board fees and costs, and what I perceive as ridiculously low levels of fees to all (including jazz co-ordinators). I believe we should all be fighting to have these increased.

Margaret Reines

## News from the Vic Jazz Development Officer

Martin Jackson writes: The Victorian arts community was delighted to see the commitment to the arts in the first budget of the new Labor Government. The Victorian College of the Arts was one of the beneficiaries with substantial (and much-needed) amounts for both refurbishments and contributions to student fees. Almost coinciding with this was the appointment of the percussionist Alex Pertout, as Head for a two-year fixed term. With staff funding cuts and a reduced student intake for 2000, there are many challenges at the College. Pertout has already impressed many people with his administrative and organisational skills since he assumed his acting position in late 1999, and there is much confidence in his appointment as the person to re-establish the reputation of the course.

The continued unwillingness of Arts Victoria to financially assist either the Melbourne International Jazz Festival or the Victorian Jazz Development Program is a major source of frustration. It appears that they regard the Festival as too big to be supported as a local festival, but too small to be regarded as a "major event". The 2000 Festival was the broadest such event yet to be staged in Melbourne, and had expanded into the Concert Hall for two presentations, but was still not "major" - which begs the question, how does it become "major" without any State Government support?

The Festival is not alone in this dilemma though, as Arts Victoria does not have a program which can provide direct support for the VJDO program. Victoria is the only state where the Australia Council-funded State jazz development program is not supported by its own State funding authority. I have, however, applied for funding for a seminar series which would be co-ordinated by the VJDO Office. The submission is to stage three forums in the latter half of this year (under the Development and Dialogue category), and the proposed topics are *GST Implementation & Implications for Jazz Musicians; National Touring; Funding Programs & Possibilities; and CD Production & Promotion: The Artist's Role in the Independent Path.*

With the Australia Council's recent funding results, it was gratifying to see the Victorian guitarists Doug de Vries and Dan West both successful with Development grants. Hopefully their success will inspire more jazz applicants from Victoria in the forthcoming rounds. Congratulations too must go to saxophonist Tim O'Dwyer for a non-jazz related composer commission. He has done much selfless work to help with the Tuesday night improvised music



Melbourne guitarist Doug de Vries: an Australia Council Development grant of \$6,000 towards the study of traditional musical composition techniques in Brazil...

series at The Planet.

Australia Council funding for the VJDO position increased from \$11,000 in 1999 to \$15,000 for the 2000 program, but the effective increase in time for the position is really about another three hours per week. So time is still very limited for the ever-increasing demands of the position. Even so, March was an incredibly busy period for me, as it started with hosting the successful visit by Lars Thorborg; combined a trip to Sydney with a meeting with Peta Williams, Manager of the Music Fund; attendance at an Arts Victoria forum on GST and other issues; and a separate meeting with Arts Victoria officers to discuss State funding policies in regard to the MJC and VJDO programs. I also submitted an MJC application for continued State funding during 2000, as well as assisting with other applications.

Whilst in Sydney I attended an enjoyable performance by The Catholics at The Side on Café. Since my last visit in July, 1999, it was pleasing to note the introduction of lighting dimmers, and jazz photographs hung on the back wall, all of which helped to produce a warmer and more intimate atmosphere. With its limited capacity, the Side On was packed for this Saturday night gig, and it is pleasing to see SIMA in such an appropriate venue at last. It is also wonderful to see SIMA giving over some of their weekend nights to Melbourne-based musicians in their current program: Fiona Burnett Quartet, Moody's Brood, David Rex, Ian Chaplin, Sam Keever and Andrea Keller.

On the subject of venues, there is yet another new venue being launched in the Melbourne CBD, with intriguing name The Chocolate Jazz Bar. The Harry Connick Jr big band spent six nights in Melbourne recently, doing three shows at The Regent Theatre. Before most of the band (including Connick) sat in at The Jazz Lab at

Bennetts Lane on the Saturday (and the Ned Gould Trio played a set), the musicians spent six nights jamming around town. They played at Dizzy's, Manchester Lane, The Night Cat, The Purple Emerald Lounge, The Rainbow Hotel and some Latin venues in Johnston Street (in addition to the two venues at Bennetts Lane). The *Improvised Tuesday* series at The Planet Cafe has been renamed the *Make It Up Club* for 2000. Visit their new website at <http://go.to/makeitupclub> for program details. The venue itself is under new management, has been newly renovated, and has expanded its upstairs music presentations to several other week nights (with mainly jazz).

On the mainstream front, the Bob Barnard Jazz Party was most successful this year, and brought several interstate visitors. This gave me the valuable opportunity to network with Don Brow (editor of the impressive *Jazz Scene* publication) and Pam Swanson from Adelaide. With saxophonist Justin Petherick-Szwaja (of Ernie) heading overseas in May, 2000, keyboardist Tim Neal has taken over as replacement writer for the jazz column in the street-paper *BEAT Magazine*. The column has become the centrepiece of a two-page spread of advertisements and editorial. Meanwhile, at *The Age*, Leon Gettler has returned to writing concert reviews, with a rave review of the Katrine Madsen Group.

Martin Jackson

## News from the Tas Jazz Co-ordinator

Geoff Woods writes: Despite submitting what I thought was a worthwhile submission to the Australia Council, Tasmania could still not gain funding for its co-ordination or development program. We find this quite disappointing and can only say how lucky the other states are to have received funds for that purpose. I have been doing the work voluntarily for nearly three years now, and feel disappointed at the loss of my good personal time preparing unsuccessful submissions. I will try not to let it happen again.

We have a growing number of jazz sites in Australia on the internet and it is a pleasure to be able to access good up-to-date information on what is on when one is travelling. I use this facility often but some sites really let our art form down badly. They are often 6-12 months behind and only serve to irritate keen jazz fans and musicians.

If the information of what is on and where is available to those searching the net, it will boost audiences, make the owner of the venue pleased, and keep musicians in work - some very important and down-to-earth aims. If the web site is 12 months out of date, or is so bare as to leave Mother Hubbard's pet whimpering, the net browser will probably not return to that site and be lost to jazz for years if s/he ever returns. Poorly kept web sites do a great disservice to jazz. Some of the ones I need to use are Victorian Jazz Club, Ozjazz, Ausjazz, Tasjazz Launceston Jazz Club and Eric Holroyd's great site. They are an interesting lot and I suggest that the reader enters some of the names in a search engine to peruse and offer suggestions to

the web masters.

I have some strong personal views on some of the sites but will reserve them until readers have made some comments of their own. Suffice it to say that some are disappointing.

One of the problems for jazz in Australia seems to be an unsaid thing: a gap between those promoting trad compared and those promoting more modern types of jazz. Until we sit down and resolve the associated problems, and get both camps working together things won't progress anywhere near satisfactorily. The Australia Council is part of the problem, because no matter what they say, they are perceived to heavily favour modern, improvised, cutting edge jazz, and everyone talks about it openly.

There are differences from state to state, and even co-ordinator to co-ordinator. An instance of how the gap hurts jazz came to me when I was interstate recently, and went to the main jazz club where the office bearers made mention of the fact that their state Jazz Co-ordinator *never* goes to any of their functions. It made me stop and re-examine my own *modus operandi*. If any co-ordinator or state committee favours one particular type of jazz, some allowance needs to be made by the co-ordinator.

Perhaps every state co-ordinator and state committee, where they feel a strong leaning towards *one* type of jazz ought to have a person or persons covering other types of jazz and reporting back. I will try and build some more bridges and links from now on in Tasmania.

Jazz has a limited number of followers and if we only serve *half* of a limited number we fall way behind the other art forms. I wonder if the co-ordinators or development officers should make a determined effort, in each state, to cover and help *all* forms of jazz? I would be interested in any response to this suggestion.

**Geoff Woods**

## News from the Qld Jazz Development Officer

Lynette Irwin writes: One of the founding fathers of Jazz Co-ordination in Queensland Roy Theoharris has recently resigned from our committee. Roy and his wife Pat prepared

COURTESY OF THE BORDER WATCH, MOUNT GAMBIER



Qld bassist Patrick Marchisella (centre), flanked by James Morrison (left) and Daryl Somers (right), after winning the James Morrison Scholarship in Mt Gambier...

the initial application to the Australia Council that successfully began funding of the Queensland Program in 1987. Roy has long been involved in jazz. He is a player, bandleader and educator, having inspired many of his students who are current players in the Queensland jazz scene today. Roy and Pat's generous efforts secured government funding for Queensland jazz. Roy spent many years as the Queensland representative on the National Jazz Advisory Committee and was re-elected to this position in 1999. Our Vice-President Katrina Alberts expressed an interest in being the National Rep for Qld and Roy graciously handed the position to Katrina which then was endorsed by our committee. In view of Roy's selfless contribution to the development and promotion of jazz in Queensland our committee has unanimously voted for Roy to be a life member of our Association. We'll miss you Roy, and will always cherish and remember your contribution to the jazz cause.

Artists and arts organisations in Qld are advised the next Arts Queensland funding round for Performing Arts projects closes June 30, 2000. For the Programs of Assistance booklet and application forms please phone the Senior Program Officer Performing Arts on (07) 3224 4499 or Tollfree 1800 175 531. If you're on the net email: performing.arts@arts.qld.gov.au

The South Pacific Resort Noosa is proud sponsor of the Rick Farbach Jazz Scholarship for young Queensland jazz artists between 18 & 25 years. If you fall into this category and wish to make application for this scholarship please phone the Noosa Federation of the Arts on (07) 5447 3704.

Congratulations to Good Bait for their successful application to the Contemporary Music Touring Program of Playing Australia. This outstanding Queensland jazz ensemble led by bassist Helen Russell features original work of trumpeter Andrew McNaughton, guitarist Jamie Clark and other fine Australian composers including pianist Steve Russell. Drummer Paul Hudson completes this competent quartet that will tour the deep south later in 2000.

Also, congratulations to double bass player Patrick Marchisella, 19, from Graceville in Queensland, on winning the James Morrison Scholarship for 2000.

Having survived the 15 concerts in 13 days of Pinnacles I now have an opportunity to reflect

on its successes. The Emerging Artists Initiative which received funding from the Australia Council provided young local jazz artists Toby Wren, Nick Aggs, Phil Noy, Joe Marchisella, Owen Newcomb and Carl Harvoe an opportunity to rehearse and perform with Sydney musicians Matt McMahon, Dave Goodman and Phil Stack. This project proved highly successful with artists involved providing positive feedback. They shared their knowledge generously and gathered insight into different approaches to their music. I was really pleased when Carl Harvoe mentioned an offer from the Sydney musicians to "do it again" ie collaborate in future music ventures. This is what it's all about - developing relationships, sharing ideas and creating great music. Our two international guests Katrine Madsen Quintet and Kurt Elling with the Laurence Hobgood Trio were both spellbinding and were well received by a discerning, listening audience. Many thanks to the staff and management of the venues participating and supporting Pinnacles - Auroras, Pages on Mary, the Zoo, the Pot Music Bar, Qld Conservatorium and ABC Studios Ferry Road.

Congratulations are in order following the Brisbane Jazz Club's great success in presenting the 20th Qld Jazz Carnival (May 5-7, 2000). Held at the newly refurbished Riverside Ballroom the audience had the pleasure of hearing some of Australia's jazz greats including Graeme Bell, Johnny Nicol, Pippa Wilson, Lyn Gillett and many others.

Following the successful gigs at the Pot Music Bar during Pinnacles a regular jam session organised by trumpeter Laura Kahle (recently returned from her studies in America) is to be held every Thursday night. For further info phone (07) 3876 4456.

A number of annual Queensland festivals are coming our way soon: In July the Tropic Jazz Festival; the Palmer Street Jazz Festival in Townsville from July 28; the Noosa Jazz Festival happens from August 31-September 3. For further information see the 'Around the Jazz Festivals' section elsewhere in *JazzChord*.

**Lynette Irwin**

## News from the NSW Jazz Development Officer

Eric Myers writes: One of the high priorities of the NSW Jazz Development Program has been facilitating a weekly jam session in Sydney for young musicians. This has been achieved, now that SIMA has commenced Wednesday night jam sessions at the Side On Café, as a result of co-operation between Peter Rechniewski of SIMA, and Murray Jackson of the fledgling JazzGroove Association. SIMA underwrites the expenses of the night, while JazzGroove organises the musicians. It's not that jam sessions have been totally absent from the Sydney scene. For many years the Barry Canham Quartet's Thursday night gig at the Bald-Faced Stag Hotel, Leichhardt, has provided a good jamming opportunity for young improvisers with a rhythm section that includes, other than Barry on drums,

top professionals Chuck Yates (piano) and Ron Philpott (electric bass).

There was a time in 1999 when programmers at the Sydney Opera House were enthusiastic about the idea of a jam session for young musicians (Sunday afternoon was mooted as the most likely time) but somehow that idea slipped through the net. We will be approaching the Opera House people again soon, but meanwhile I believe that young musicians (or "emerging artists" as they are now known), have many more opportunities to try themselves out before an audience than in the recent past.

The AGM of the Jazz Co-ordination Association of NSW took place on April 26, 2000. Its primary business, other than tabling the necessary reports for members, was to expedite changes to the Association's constitution, including the one referred to in the National Program report. There were several changes to the Association's committee of management. Peter Nelson retired as Treasurer after two years in the job, and Secretary Tim Dunn moved to Treasurer. Others who retired from the committee included Gai Bryant, John Morrison and myself. The Association is delighted to welcome the following new committee members, who were elected at the AGM: Marion Benjamin (Secretary), Sam Millar, Sue Spence and Darren Heinrich.

Bruce Johnson presented a President's report which is here quoted in full:

"This is the first year that the AGM has included a brief President's Report, and that innovation in itself reflects the broad shifts which I would like to signal.

"After about a decade of office, I can see significant shifts in the culture within which the Jazz Development Program operates, both in terms of its constituency - the jazz community - and its funding bodies - the NSW Ministry for the Arts and the Australia Council. I don't see these as necessarily value-laden shifts. They are simply those kinds of changes which enter into any living and developing community, resonances of both local and global developments. Some are signs that the Program has been enormously successful: its growth, the increasing maturity of its policy-formation competencies, the proliferating functions of *JazzChord*, the growth of the jazz infrastructures which we have initiated. The Association thus finds itself in a rich new environment which is to a large extent of its own making, but one which in turn requires that we review our strategic objectives and tactics.

"Over the last year or so, it has become clear that with the increasing activity in all regions, it is appropriate to devolve and decentralise various administrative mechanisms and structures. There are many reasons for this, and they all work to the advantage of grass roots regional development at both micro and macro levels. Above all, we have devolved responsibility for the National Program to the National Jazz Development Committee. This is the rationale for one of the constitutional changes tabled for consideration at this AGM. Although the coal-face administration of the National Program will continue to be conducted by the NSW Development Officer, wearing his 'National' hat, at this

time, the shift in policy responsibility, in 'where the buck stops', will have the valuable effect of dissipating the perception that the National Program is Sydney-centric.

"At the same time, it should leave Eric Myers a clearer space in which to administer the NSW component of the programme, without becoming entangled in decision-making processes that disperse his energies.

"Apart from the constitutional change, there are other operational changes which we hope will secure these objectives. The office of Association Secretary is now no longer held by the Jazz Development Officer himself, and there has also been appointed an Editorial Committee for *JazzChord*, consisting of individuals from Sydney, Adelaide and Perth. Again, this is a decentralising process which leaves the NSW Development Officer more space in which to 'develop' the music rather than have to disperse his energies in inter-regional negotiations. I believe that these changes will enable the Program to conduct its affairs more efficiently, and also produce a more varied and flexible repertoire of strategies for mediating the grass-roots jazz community and our funding bodies.

"It represents a general broadening of perspective in a number of ways. It may seem paradoxical to say that decentralisation constitutes a more 'comprehensivist' view, but in fact it is a way of recognising that the Association now functions within a broader range of options than it did a decade ago. Its constituency is larger and more policy-savvy. It knows itself better. Its collective imagination is expanded, it has more of the 'vision thing'. It is shifting from a culture of casual anecdote and bar-room grievances, to researched narratives and confident authority. On a personal note, I am deeply gratified at the difference this Program has made to the music. I believe it is about to enter a new stage, which is probably a good time to encourage new executive talents. Apart from signalling the shifts I have spoken of, I would therefore like to foreshadow an intention of phasing myself out of the position of President over the next term or so. It must happen at some time, and I mention this now simply to facilitate the transition.

"In relation to its competitors in the arts funding market, the jazz community has come an enormous distance, and indeed this Program is itself now the envy of many and the model for some. By the end of this current triennium it will have drafted long-term proposals and projections for the future of Australian jazz. The strategic shifts referred to in this and other Reports, and the constitutional changes, foreshadow such projections. They commence a clearing of the ground that will enable jazz to situate itself in a position of authority over the coming decade, and I strongly commend them to the attention of the membership."

Eric Myers

## Send Your CD To Jazz Made In Australia

My community radio program *Jazz Made In Australia* was selected by the Community Broadcasting Association of Australia as its weekly Australian jazz program to be broadcast nationally. Currently the program goes to regional and metropolitan stations from Alice Springs to Hobart, including two in Sydney, at the last count 15 stations. Recently, the program was added to the national satellite's overnight service that is taken by 44 stations across the country.

The program focusses entirely on the best local mainstream and contemporary jazz available, so this provides a good opportunity to have your music reach a potential market that has very limited awareness of Australian jazz material.

If you think your CD is worthy of broadcast, please send it to my home studio, where the program is produced: 156 James St, Leichhardt NSW 2040, phone (02) 9550 0821, fax (02) 9550 0823.

When sending your CD, please ensure there is information about the players and compositions - a chat by the broadcaster about the music, the leader or players will help to sell the CD. Also, please print your contact details on the CD sleeve, be it phone, fax and/or address, so that potential buyers can be told where they can purchase it.

Paula Langlands

 **jazzgroove**

8pm

tuesdays

Loosdowns hotel

corner of Broadway/City Road

### June

- 6 Gavin George (Mesh) & Toby Hall Quartet
- 13 Rueben Derrick Group & First Light (Craig Walters)
- 20 Simon Sweeney Sextet & Richard Brus Group
- 27 Sousaphonics & Leon Dennis

### July

- 4 TBC & Willow Neilson Quartet
- 11 Matt Crane Quartet & Jeremy Sawkins Trio
- 18 Sean Coffin Quartet & Leone Cohen Quartet
- 25 Theak-tet & TBC

### August

- 1 Steve McKenna & James Muller
- 8 Scott Langely Quartet & Concatenation

**\$7.50 members**

The jazzgroove association is assisted by the NSW government, ministry for the arts and sponsored by Birdland and 2SER FM.

## Young Player Profiles

### Willow Neilson (NSW)

Willow, now 21, started playing the saxophone at 14 years of age after playing blues harp with his father for two years. He discovered jazz at the age of 13 after hearing the US pianist Don Pullen performing with the Canadian saxophonist Jane Bunnett in Armidale, NSW. While he lived in Armidale, his private saxophone tutors included Paul Andrews. After moving to Melbourne in 1994, he studied with Jim Glasson and Ian Chaplin. His exposure to many exciting groups in Melbourne cemented Willow's desire to further jazz performance, and he moved to Sydney to study at the Sydney Conservatorium of Music. Willow is now completing a Bachelor of Music (Jazz), studying with Mike Nock and Gordon Brisker.

Working as a professional musician in Sydney for three years and teaching privately for two, Willow has been a member of the Nicholas McBride Quintet, Mike Nock Jazz Stars Of Tomorrow octet, Starfish Club band and Gervais Koffi's African Diaspora. He has recorded with small groups and big bands affiliated with the Sydney Conservatorium of Music over the three years he has been attending. Occasionally still performing with Nicholas McBride, Willow performs regularly with Danielle Gaha and Darren Paul with Jonathan Zwartz (bass), Bill Risby (piano) and Hamish Stuart (drums).

The recent debut of Willow's quartet for SIMA at the Side On Café featured original compositions by himself and band members Gerard Masters (piano), Brendan Clarke



*Willow Neilson: accepted for study in the USA. On his return to Australia, he would like to become more active in improvisational education in high schools...*

(bass) and Craig Simon (drums). Forthcoming projects include the development of the Willow Neilson Quartet for future live performances, tours and recording, and concentrating on developing a repertoire of original compositions.

Willow has been accepted as a student in aspects of improvisation and advanced saxophone technique in New York with three distinguished masters of the saxophone based in New York - Billy Harper, Dave Liebman and Walt Weiskopf. Presently he is awaiting replies to study with George Garzone, tenor saxophone player and educator from Boston, USA, and Gary Thomas (tenor saxophone). Willow is interested in their pedagogical aspect of teaching and, on his return to Australia, aspires to become more active in improvisational education in high schools.

Other than studying in New York, Willow has an interest in multicultural music and would like to expand his knowledge by studying rhythm and melody from Kenya, Morocco and the Middle East. Hopefully, this information could be applied to other projects at some point in time by assimilating African and Arabic music into compositions and performance. Nicholas McBride played a big part influencing and inspiring Willow in this area.

Ultimately, Willow would like to create a high school improvisation syllabus, based on his studies in New York.

**Peter Lothian**

### Nick Aggs (Qld)

Over the last three years Nick has been heavily involved as a contributor and collaborator within a vibrant, creative and growing Brisbane contemporary music community. Born in Armidale, NSW, he studied a variety of instruments from a young age and developed a love of improvisation and the saxophone by the time he was 14. Now 26, Nick has recently completed a Bachelor of Music at the Qld Conservatorium of Music (QCM) for which he received the Sid Bromley Jazz Prize for outstanding achievement in the field of jazz.

The ensembles with which Nick is currently working are varied, and offer the musical challenges that keep him constantly refining his craft. The ensemble Babel - directed by composer/guitarist Toby Wren and featuring the talented Grant Collins (drums) and Andrew Shaw (electric bass) - is committed to original music that explores the possibilities of rhythmic cells, polyrhythms and illusion. Acoustic ensemble Sticks - featuring Carl Harvoe (trumpet), Phil Noy (alto and soprano saxophone), Pat Marchisella (double bass) and Sam Bates (drums) - was formed in 1998 and is loosely based around the classic 1980s quintet of Dave Holland, exploring harmonic and textural freedoms with the given instrumentation. Sticks has also been heavily influenced by local luminary Jonathan Dimond (Head of Jazz Studies, QCM) who brought to the band his original music and extensive knowledge of structural freedom and flow. Both ensembles are active on the



*Nick Aggs: in the near future he plans to keep busy with his current ensembles and travel throughout the non-Western world to learn more about various music traditions...*

local scene and have been featured at Pinnacles Festival of Improvisation and Arts Qld presentations such as radio broadcasts for 4MBS-FM.

Most of Nick's energy goes into leading the band Afro Dizzi Act. This band recently performed at the Big Gig, Woodford 2000, and has attracted a strong following over the last three years. The music of Afro Dizzi Act is loosely structured around themes and concepts that facilitate extended improvisation, raps and eclectic musical tastes that are underpinned with social commentary and a certain philosophical attitude. Afro is the result of a three-year collaboration between Nick, his brother Anthony (keyboards) and Shannon Carroll (guitar) and its wide appeal has seen them playing at university campuses, jazz festivals, and as support for many styles of music, from Bernie McGann to Skunkhour.

In addition to studying saxophone with Tony Hobbs at QCM, Nick has been studying the vocal (rhythmic and melodic) tradition of North Indian music with Jonathan Dimond, enabling him to negotiate some of the advanced rhythmic concepts that are presented in his current ensembles. Nick feels that the concepts pioneered by the Brisbane band Loops, and local musical infernos John Rodgers and Ken Edie, have had a positive effect on the local ensembles, helping to create an innovative musical environment of national significance. In the near future, Nick plans to keep busy with his current ensembles and travel throughout the non-Western world to learn more about various music traditions.

**Lynette Irwin**

## Recent Australian Jazz Album Releases

### TONY ASHBY

*...And Also Rather Well Known! Volume Two (T & T04)*

This CD showcases 22 tunes performed by 13 different bands. The repertoire is traditional standards with the exception of three originals. The bands are Ken Herron Jazz Band, the Brisbane Jazz Club Big Band, Caxton Street Jazz Band, the Vintage Jazz & Blues Band, the New Yerba Buena Jazz Band, Mal Jennings' Jazz Giants, Joe 'Fingers' Webster & Swing Fever Big Band, Jannice Deanne & the European Connection, Roger Bell & His Pagan Pipers, Tony Ashby All Stars, the Glenn Miller Tribute Show Band, Jazz Troppo & Tony Ashby All Stars. Anyone interested in purchasing this CD can do so at Jazz Plus (Melbourne), Birdland (Sydney), Toombul Music (Brisbane) or from Tony Ashby on (07) 3262 6701.



### AUSTRALIAN ART ORCHESTRA – SRUTHI LAYA ENSEMBLE

*Into The Fire (ABC 465 705-2)*

This CD documents a collaboration between the Australian Art Orchestra and some of India's leading musicians. The guest musicians are Karaikudi R Mani (director, mridangam, vocals), T V Vasan (ghatam), Srirangam S Kannan (morsing), T A Kaliamurthi (thavil, vocals). The AAO members are Bob Coassin, Scott Tinkler & Phil Slater (trumpet), Philip Rex (tuba, double bass), James Greening (trombone), Adrian Sherriff (bass trombone, shakuhachi, didjeridu), Lachlan Davidson (alto saxophone, whistles), Sandy Evans (soprano & tenor saxophone), Paul Cutlan (alto saxophone, clarinet, bass clarinet), Julien Wilson (tenor saxophone), Elliott Dalgleish (soprano & baritone saxophone, bass clarinet), John Rodgers (violin), Doug de Vries (guitar), Paul Grabowsky (director, piano), Alistair Spence (piano, synthesiser), Gary Costello (double bass), Niko Schauble (drums), Alex Pertout (berimbau, tympani, congas, glockenspiel), Daryl Pratt (cow bells, vibraphone). This CD is available from ABC Shops, ABC Centres, music stores and ABC Online <shop.abc.net.au>.

### DARREN HEINRICH TRIO

*Darren Heinrich Trio (no label, no number)*

Darren Heinrich (piano), Fiona Lugg (acoustic and electric bass) and Adam Pache (drums) perform six tunes by well-known composers. Ad-

ditional guests are Sandy Evans (tenor saxophone) and Ruth Wilson (vocal). Recorded by Ross A'hern at Sony Studios, East Sydney, on February 16, 2000. Produced and arranged by Fiona Lugg and Darren Heinrich. To purchase this CD, contact Darren Heinrich on (02) 9281 1148, email <dazzjazz@primus.com.au> or website: <http://home.primus.com.au/dazzjazz>.

### DEODE

*On My Scooter (Trickbag 001)*

Twelve original compositions performed by Jake Mason (saxophone, wurlly, shout vocals); Simon Edwards (guitar, rap and shout vocals); Jamie Jones (drums and percussion) & Matt Clohesy (electric bass). Additional musicians are Bill Winter-Irving (spoken word), Geoff Achison (guitar) & Nina Ferro (vocals). Recorded at the Currajong Facility by Jake Mason. Produced by Jake Mason and Simon Edwards. The CD is available from gigs, Trickbag Management, phone 0411 152 136, or email to <jmason@alphalink.com.au> or the website [www.chaosmusic.com.deode](http://www.chaosmusic.com.deode).

### EON

*Spin (Creative Vibes CD 020)*

Ten original compositions written and produced by Rick Robertson and Lex Wilson. The band members are Rick Robertson (saxophones & flute), Lex Wilson (guitars), Alexander Hewetson, Sam Dixon (bass), Matt McMahon, Scott Saunders, Stuart Hunter, Lex Wilson (keyboards) and Phil Slater (trumpet & flugelhorn). Recorded at Third Ear and dig studios by Mark Worrall & Jim Sherringham. Mastered by William Bowden at Festival Studios. This recording is available from Creative Vibes, phone (02) 9267 8860; facsimile (02) 9267 8862; email to <info@cvibes.com> or check out the website [www.cvibes.com](http://www.cvibes.com).

### HACIENDA JAZZ BAND

*In Concert (HJB-01)*

This CD is a compilation of live mastertape recordings of the band at the Hacienda Hotel, Brisbane, in the late 1960s to early 1970s. The personnel include Jack and Vern Thompson (piano), Ray Thomas (bass), Bob Watson (drums), Les Crosby (trumpet and vocals), Eric Hall (clarinet and saxophone) and Barry Connell (trombone and vocals). The band formed again (excluding Ray Thomas) to perform at the Brisbane Queensland Jazz Carnival in May, 2000. For more information and purchases, phone North Supply Communications Group on (02) 9787 9900, fax (02) 9787 9944 or email <info@northsupply.com.au>.

### LYNNE

*This Human Thing (Lynne Music Australia, no number)*

Showcases 11 original compositions of acoustic pop, jazz and soul. The musicians are Lynne Newman (lyrics & music composition, lead vocal, backing vocals on tracks 1-4 & 6-8); Steve Arié (music composition, double bass, guitar on tracks 1-6 & 10, backing vocals), Adrian Petlevanny (guitar on tracks 7-11, backing vocals). Recorded and produced by Lynne Newman and Steve Arié. Mastered at Turtlerock Studios,

Sydney. The CD is now available from the website [www.lynne.com.au](http://www.lynne.com.au), or email to <lynne@lynne.com.au>, or by calling Lynne Music Australia on tel (02) 9399 7734.

### MADISON PAGE

*Dares To Ask, What Is This Thing Called Love? (no label, no number)*

This CD consists of 11 standards performed throughout Madison Page's jazz cabaret/comedy show. The band members on this recording are Madison Page (vocals), Phil Peskett (piano), Rob Mullarkey (acoustic bass), and Evan Jenkins (percussion). Recorded at Curve Studios, London. Engineered and produced by Strange. For more information and purchases, contact Glynis Trill-Nash by emailing to this address: <trill-nash@hotmail.com>.

### MIKE NOCK / MARTY EHRLICH

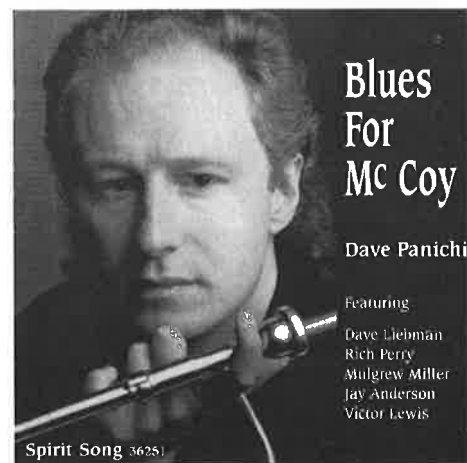
*The Waiting Game (NAXOS JAZZ 86048-2)*

Mike Nock (piano, producer) and Marty Ehrlich (clarinet, bass clarinet, alto sax and soprano sax) perform 13 tracks comprising mainly original compositions by Nock and Ehrlich. The CD was recorded on July 8, 1999 at Clinton Studios, New York, engineered by James Farber. For purchases, contact Sonart by email <info@sonart.com.au>, phone (02) 9948 1811, fax (02) 9948 5085 or at their website <http://www.sonart.com.au/>.

### DAVE PANICHI

*Blues for McCoy (Spirit Song 36251)*

Dave Panichi's debut CD release was recorded at Clinton Studios, New York, USA in 1995 and features five original compositions by Panichi, out of a total of eight tracks. The band members are Dave Liebman (soprano saxophone on two tracks), Rich Perry (tenor saxophone), Mulgrew Miller (piano), Jay Anderson (bass) Victor Lewis (drums) and Dave Panichi (trombone). Engineered by Jim Anderson and produced by Bill Goodwin. The CD is available by contacting Dave Panichi on (02) 9564 1958, mobile 0415 608 603, or email <dpanichi@yahoo.com>.



### PAUL WILLIAMSON'S HAMMOND COMBO

*Over the Rainbow (New 3058.2)*

Seven tracks, including two originals by band members, recorded and mixed live from the Rainbow Hotel, Fitzroy. The combo are Paul Williamson (tenor & baritone saxes, vocals), Tim Neal (Hammond XB3 organ), Mike Jordan

(drums), Stephen Magnusson (guitar), Eugene Ball (trumpet) & Ben Gillespie (trombone). Recorded and mastered by Phil Georges. Produced by Paul Williamson. Distributed by Newmarket Music, phone (03) 9372 2722, facsimile (03) 9372 2196, email <dexaudio@rucc.net.au>.



#### RORY O'DONOGHUE QUARTET

*The Colour In Between* (O'Donoghue Productions, no number)

This release contains nine tracks that include one original composition. The quartet members are Rory O'Donoghue (vocals, guitar), Alister Spence (keyboards), Ben O'Donoghue (six string bass) & Laurence Pike (drums). Recorded, mixed and produced by Rory O'Donoghue at O'Donoghue Production Studios. Mastered by Bill Dowling at Top Spots Digital Studios. For information or orders, phone (02) 9451 5871 or email <odprod@ozemail.com.au>.

#### SOUTHSIDE SWING BAND

*Southside Swing* (no label, no number)

A CD of mostly well-known swing numbers performed by enthusiastic amateurs and semi-professionals. The Southside Swing Band members are Eric Reynolds (conductor and clarinet), Bob Tinker, Mark St Leon, Bert Pussich, Tony Peirce and Kelvin Blakewell (trumpets), Arthur Carr, Sid Gould and Reuben Roberts (trombones), Ken Bryant, Peter Baldwin, Tsubasa Ishuzaki (+ bongos), Roy Muir (+flute and clarinet), Mick Paddon and Russell Tagg (alto saxophones), Peter Broderic, Agatha Barros and Lindii-Luu Joy (tenor saxophones), Daniel Falero (baritone saxophone), Rachel Mathews and Nicholas Pappas (clarinets), Richard Carey and Marilyn McMahon (electric guitars), Yuki Kumagai (piano), Anne Judd (tuba) and Noel Taylor (drums). Recorded October 16, 1999, at the Old Darlington School, in the grounds of Sydney University. Sound engineering by Brendan Frost. For more information, call Anne Judd on 0412 481 417.

#### TREVOR HART 4TET

*Bike! Bike!* (Catscratch Records, no number)

Trevor Hart composed and arranged eight out of the nine original tracks on this release. The musicians are Trevor Hart (trumpet), Toby Wren (electric guitar), Andrew Shaw (double bass) and Grant Collins (drums). Special guests are John Rodgers (violin), Tunji Beier (dhol and dholi), Eugenie Costello, Shenton Gregory (violin) & Margo Fleming (cello). Singers are Katie Noonan (soprano) and chorus members Guy

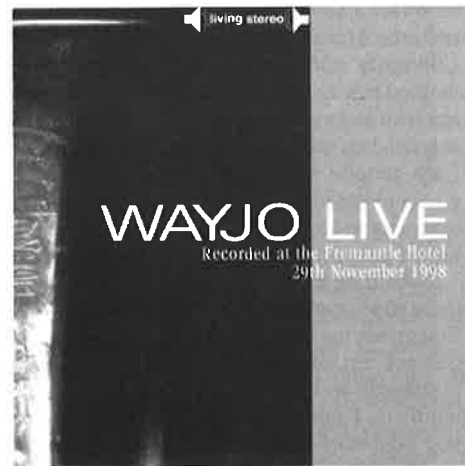
Webster, Alison Reithmuller, Eugenie Costello and Shirley Moran. Recorded and mixed by Malcolm Jacobsen at Airlock studio, Brisbane. Produced by Trevor Hart. This release is available from Catscratch Records, phone (07) 54999 291 or email <trevhart@gpo.com.au>.

#### WEST AUSTRALIAN YOUTH JAZZ ORCHESTRA (WAYJO)

*Live* (no label, no number)

The third CD release by WAYJO, this double CD consists of eleven tracks, including eight original compositions. The orchestra includes Graeme Lyall (musical director, composer), Graeme Blevins (alto saxophone, soprano saxophone, flute & Clarinet), Damon Warner (alto saxophone, clarinet), James Sandon (tenor saxophone, flute, percussion), Ben Phillips (tenor saxophone, clarinet), Paul Abbott (baritone saxophone, clarinet, bass clarinet), Adrian Kelly (lead trumpet, cornet, flugelhorn), Damien Maughan (trumpet, flugelhorn), Darrell Wilson (trumpet, flugelhorn), Ben Hodgkin (trumpet, flugelhorn), Simon O'Neil (trumpet), Martin Taylor (trumpet), Matt Lees (trombone), Gavin Kerr (trombone, euphonium, composer), Andre Bourgault (trombone, guitar, didgeridoo, composer), Pele Findson (trombone), Brett Page (bass trombone), Claire McGowan (tuba), Anna Goodall, Emily Barton, Doree Dixon, Nicole Dixon, Amanda Bradford & James Clayton (french horn), Ben

Van der Wal (percussion, drumkit), Adam Ventura (percussion, electric bass, double bass), Matt Willis (double & electric bass), Tom O'Halloran (piano), Grant Windsor (synthesiser, flute, piccolo), Blake Wilner (guitar), Carolyn Page (vibraphone, percussion), Steven Richter (tuned percussion, untuned percussion), Josephine Conway & Bronwyn Way (vocals). Recorded live at the Fremantle Hotel, November 29, 1998. Mixed and produced by Lee Buddle, Graeme Owens & Neil Campbell. For more information, phone Gayle Cargill on (08) 9204 1950 or email <gcargillwayjo@email.com>.



### Short Takes

\* There is now a new venue in Hobart, Tasmania, **Temple Place**, dedicated to showcasing improvised music in all its forms. Opened in late 1999, it was highly praised recently by the visiting Katrine Madsen Group from Denmark, the drummer David Jones and the promoter Henk van Leeuwen. For more information, check out [www.touristvision.com](http://www.touristvision.com). The venue is located at 121 Macquarie St, Hobart Tas 7004. Tel (03) 6223 2883, fax (03) 6223 6643, email <temple\_place@yahoo.com.au>.

\* The Sydney broadcaster **Dennis Rutzou** has drawn *JazzChord's* attention to the segment *Home Grown Corner*, which takes up the last half of his *Jazz at Five* program on 2NSB FM 91.5 every Tuesday from 5-6 pm. *Home Grown Corner* is designed to showcase Australian jazz musical talent - soloists, vocalists and groups. Dennis normally highlights an Australian jazz CD, and has a telephone conversation with the artist, which goes out live-to air. "Our intention is to provide airplay for Australian musicians so that the public has an opportunity to hear them and provide support by buying their CDs, attending their concerts, or booking them for a corporate or private functions," he said. Those who would like to be featured on *Home Grown Corner* should contact Dennis Rutzou at 2NSB FM 91.5 on (02) 9419 6969.

\* Foundation chairman of the NSW Jazz Archive committee **Bill Haesler** recently announced his decision not to seek re-election to the Committee at the NSWJA AGM, citing pressure of other commitments. Bill has been a moving force in the jazz archiving movement

and the other committee members feel that his presence and good advice will be sorely missed. At a subsequent meeting, Kevin Casey was elected chairman. Vice-chairman Mike Sutcliffe was nominated as the NSWJA delegate to the Australian Jazz Archive National Council, with Max Fitch as alternative delegate.

\* The Sydney writer and music analyst **John Clare** will be featured at the Art Gallery of NSW on two occasions in June, 2000. On June 7, he will chair a forum on the "creative process", the principal speakers being the vocal improviser Michele Morgan, and the saxophonist and composer Tony Gorman, who recently retired from performing, owing to illness. The following week, on June 14, John will deliver a daytime lecture on "The Jazz Age". Watch the newspapers for further details.

\* Musicians who express themselves in the visual arts are invited to apply to exhibit in the **Doubly Gifted Art Exhibition** which runs in Sydney from August 26-September 9, 2000. The concept was the idea of the late Harry Stein and began in 1992. It has continued annually, with many musician-artists contributing works for display - paintings, drawings, prints, ceramics, collages, photographs and computer graphics. The Doubly Gifted Jazz Art Happening committee includes Graeme Bell, Kate Dunbar, Ron Lander, Jeannie McInnes, Verdon Morcom and Margaret Stevenson. The exhibition is held in The Ron Lander Centre of Waverley Library. Musicians who are interested are welcome to ring Kate Dunbar on (02) 9557 6550 or Jeannie McInnes on (02) 9631 1183 for more information.

Thanks to Eric Myers, the editor of *JazzChord*, for his invitation to contribute this article following Adrian Jackson's article in the last issue. Like Adrian I have worn and continue to wear many jazz hats. Some of my past roles include chair of WA jazz co-ordination program, WA jazz co-ordinator, administrator of WA Youth Jazz Orchestra, convenor of jazz education conferences, jazz broadcaster, Perth Jazz Society committee member, and Australasian President of the International Association of Jazz Educators.

Currently I coordinate an annual jazz event for Houghton Winery, review concerts and CDs for the *West Australian* newspaper, act as artistic director for the Jazz Guitar Society of WA and present regular jazz appreciation courses at University of WA. As a jazz educator I have devised curricula for ensemble, aural, arts management and mallet keyboard percussion. I teach at secondary schools and privately. Like Adrian I am grateful for my wife's assistance as she works in the mining industry and we have two teenagers and a bank manager who need our continued support.

I would be happy, however, to drop most of these afore-mentioned gigs if I could make a sufficient income from playing the vibraphone and guitar. I certainly did not take up playing these instruments with the idea of making a living teaching them. I find it incredibly sad that there are jazz educators in Australia who have virtually given up performing.

I believe it would be fair to say that over the last 25 years Australian jazz education has flourished while jazz performance has not. The money that has been spent on jazz education especially in the tertiary area from state and commonwealth education funding has not been matched by funds supporting the actual performance of jazz. The most financially successful group of people in Australian jazz are the full-time jazz educators.

The spending on tertiary classical music education can perhaps be justified by the opportunities with the existence of six full-time symphony orchestras and a chamber orchestra. Their existence perhaps justifies the spending in the education area. I am not advocating, however, the establishment of six full-time jazz big bands playing stock arrangements (although, when our symphony orchestras present a repertoire by deceased European composers of past centuries, is this not analogous?)

The questions I wish to pose, however, are as follows. Could there be a more effective, efficient and cheaper way to deal with jazz education in Australia, and would it not be preferable to have the priority of funding going to the performance of jazz? Does the Australian jazz education community have some moral obligation to inform potential students [and their parents] just how difficult it is to make a living in jazz where degrees are becoming ubiquitous?

Let's float Australian jazz. What is it worth? How much money does it attract and where does it go? Imagine if you could accumulate all the government funding to jazz in education, administration, performance etc; the corporate sponsorship, the salaries to the media and the box office and CD sales and re-allocate these funds to maximize the strongest and most enduring returns.

Would it not be wisest to prioritize the sup-

## Floating Australian Jazz

An article by WA guest columnist  
Garry Lee



VIVA PHOTOGRAPHY

port of jazz performance? Everything else becomes meaningless unless there is the opportunity for performance. If this area is healthy then all will follow in a natural way.

Through the activities of Henk van Leeuwen and his Australia Northern European Liaisons, our exposure to the way jazz is perceived in countries like Denmark and Finland has been enhanced over the last decade. These countries seem to have found some balance in the way the artform is treated. By contrast much of our jazz education is advocating a slavish following of American models that have institutionalized the

artform while stifling creativity. Many educators are prescribing instead of describing. Under the criteria they adopt many world acclaimed jazz artists would fail these courses.

Here is a solution.

\* Tertiary jazz education leaves the university and enters the TAFE system. Specialized courses are offered to students on a semester basis utilizing a large number of experienced performers in a part-time tutorial system. Students can enter the TAFE system at any age and are encouraged to work in the music/jazz industry and return to study to gain more specific skills. This is in contrast to the current situation where so many young students are coming directly from secondary education to do a full-time jazz degree with no real idea of the implications of a career in jazz. I would like to see some of our senior jazz artists, who are not necessarily jazz educators now, given the opportunity to outline their life philosophy as jazz artists - a learning experience from within our culture.

\* At a national level there is a directory of teaching expertise. Students are encouraged to focus on specific skills in regional centres as well as capital cities and move to wherever the appropriate teaching expertise is.

\* There is just one national jazz institute offering degrees, maybe situated in Canberra with a large "visiting teachers" budget to take advantage of not only internationals touring but also touring Australian artists - the emphasis becomes now on these teachers as performers.

Whether this plan or any part of it is adopted I find it very difficult to imagine that tertiary jazz education is going to follow the path of the last decade in the next. I should imagine that the first obstacle to the above plan is the fact that many jazz educators would feel de-valued working in a non-university situation.

Predicting the future or suggesting plans for future development I would suggest these two areas for consideration.

1. The shape and area of Australian cities - the vast suburban areas - should really be explored for their potential for jazz performance. I don't mean free concerts of commercial vocal-orientated jazz in parks in summer, but jazz that allows the listener to discern the artistic merits of the artform. I recall hearing Roger Frampton and Howie Smith's Jazz Co-Op in a church hall in Sydney's suburban Beecroft (about 20ks from the CBD) in 1974 - floating jazz in middle Australia. This should become a priority for future funding in the way Playing Australia supports performance in regional areas.

2. Post-Sydney Olympics will present an enormous opportunity for the arts in Australia. Surely the pendulum will move away from sport - certainly the hundreds of millions spent by government in sports development programs over the last seven years will shrink. The corporate sector is undergoing a transition with more women joining the boards of major companies. They will not necessarily want a corporate box at the footy. There is an opportunity here for the arts and jazz should be part of this.

In conclusion jazz education and the way jazz is perceived within Australian culture offers an enormous challenge for all those involved with our artform over the next decade. *JazzChord* is one forum where discussion of this could be seriously encouraged.

www.ausjazz.com

**The National Jazz Development Office is now hosting jazz musicians' home pages at its website address: [www.ausjazz.com](http://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](mailto:emyers@ausjazz.com).**



## Competitions & Awards

\* The annual **Generations in Jazz** took place in Mount Gambier, SA, over the weekend of May 12-14, 2000. Nearly 700 young musicians from around Australia performed, and heard James Morrison, Daryl Somers and the Royal Australian Navy Band. The winner of the James Morrison Scholarship for 2000 was the double bassist Patrick Marchisella, 19, from Graceville in Queensland (see photograph, page 11). Patrick can now record with James Morrison on CD and will receive an instrument supplied by Yamaha Australia. The other five finalists were James Annesley (tenor saxophone, SA); Daniel Edmonds (piano, ACT); Ross Irwin (trumpet, Vic); Karl Laskowski (alto sax, NSW); and Troy Roberts (tenor sax, WA). The event also included 30 school bands from all over Australia competing in the Mount Gambier National Stage Band Awards. The winners were Division 1: 1st Place, Marryatville High School Jazz Ensemble (SA); 2nd Place, Blackburn High School Senior Stage Band (Vic); 3rd Place, Wesley College Big Band. Division 2: 1st Place, Balwyn High School "Black Orpheus" (Vic); 2nd Place, Brighton Secondary School Stage Band 1 (SA); 3rd Place, St Peters College - Burrows' Stageband (SA). For further information contact Karyn Roberts on tel (08) 87252205 or mobile 0408 854 315, fax (08) 8725 4168, or email to the address <admin@generationsinjazz.com.au>.

GARY JOHNSTON



The Sydney guitarist Guy Strazzullo: he won the APRA award for Most Performed Jazz Work in 1999...

\* The Australasian Performing Right Association (APRA) Ltd Music Awards for 2000 were presented at the Sydney Convention and Exhibition Centre on May 22, 2000. The winner of the award for **Most Performed Jazz Work** was the Sydney guitarist Guy Strazzullo for his composition *Mandela*, performed by the Guy Strazzullo Quartet (published by the Australian Broadcasting Commission). The other two nominated composers on the short list were

Lloyd Swanton for his composition *Barefoot*, performed by The Catholics (published by Sony/ATV Music Publishing Australia); and Chris Abrahams, Lloyd Swanton and Tony Buck for their work *The Hanging Garden*, performed by The Necks (published by Sony/ATV Music Publishing Australia).

\* The **Jazz Hoeilaart Intern'l Belgium**, an international jazz contest for youth orchestras, takes place on September 22, 23 & 24, 2000 at the Community Centre 'De Bosuil' at Jezus-Eik/Overijse (near Brussels). Over the years, this international Jazz-Contest for Youth Orchestras has become a well-known gathering for many candidates coming from all over the world. There are several prizes, other than the trophy for best soloist. Participating musicians must be younger than 30 years. Candidates should forward a 30-minute tape recording or cassette to the organisers before July 1, 2000. The address is: Jazz Hoeilaart Intern'l 2000, c/o Albert Michiels, Jezus-Eiksesteenweg 47, B-1560 Hoeilaart, Belgium. Tel/fax +32 (0) 2 657 09 76. For further information and entry forms, contact Eric Myers on tel (02) 9241 1349 or email to the address <emyers@ausjazz.com>.

\* The **National Jazz Awards**, a feature of the annual Wangaratta Festival of Jazz & Blues, will feature in 2000 a guitar competition for the first time. Entries are open to guitarists up to the age of 35 (as at 1 November 2000), and will close on **July 10, 2000**. Thanks to the support of Bruck Textiles, prizes on offer are: first prize \$6,000 (plus a studio recording for *Jim McLeod's Jazztrack* on ABC Classic FM); second prize \$3,000; third prize \$1,000. Entry forms are now available from the Jazz Co-ordinator/Jazz Development Officer in each state, or from PO Box 860, Wangaratta Vic 3676, or by calling (03) 5722 1666 or 9898 6276.

## Tours & Movement

\* The Sydney group **The Necks** are about to conclude their May-June, 2000 tour of Europe (primarily Germany, The Netherlands and Switzerland) their most extensive tour yet. The dates were: May 4, Köln, (StadtGarten); May 9, Amsterdam; May 10, Bielefeld (Bunker Ulmenwal); May 13, Groningen (Grand Theatre); May 14, Bremen (KITO); May 17, Stuttgart (Che); May 18, Graz (Stockwerk); May 19, Thun (Cafe-Bar Mokka); May 20, Bern, (Reithalle); May 21, Luzern (BOA); May 24, Zittau (MUK, Theater untem dach); May 25, Dresden (Tonne); May 26, Delmenhorst (Jazz Fest); May 27, Frankfurt/Oder (Theater Bahnhof); May 29, Berlin (b-flat); May 31, Eberswalde (Jazz in E); June 1, Hamburg (MS Stubnitz); June 2, Tilburg (Paradox). More information on The Necks' website [www.thenecks.com](http://www.thenecks.com), tel/fax (02) 9337 4451 or email <llobster@thenecks.com>.

\* The **Hot Gossip Jazz Band** toured Europe in May/June, 2000. The band includes Peter

Strohkorb (leader clarinet, sop sax); Ian Smith (sax, trumpet); Herb Jennings (trombone); Bernice Haydock (piano); Bob Mair (drums); David Robison (banjo); and Richard Stevens (sousaphone). Its itinerary was May 6, concert in Duisburg at 8pm; May 7, Arrive in Dresden; May 8, Concert at Feldschloesschen ("little country castle") 8pm; May 9, Concert at Feldschloesschen, 8 pm; May 10, Concert at Feldschloesschen, 10am; May 11, Riverboat shuffle, called "Dixie Dampfer Party", 1.30 pm; May 12, Riverboat Shuffle, 7 pm; May 13, Dresden Jazz Mile (open air jazz, with Hot Gossip performing from its own stage, free concerts for the people). After Jazz in the Street the Festival Hall Kulturpalast Big Jazz Band Ball from 10pm onwards; May 14, Open Air Jazz at "grosser garten" from 10am onwards. In the afternoon The Big Float/procession through the city, watched by 500,000 people. May 10, extra performance at night at the Tonne; May 17: Concert in Rathen; May 19, morning train to Berlin, concert in Koepenick (ex-East Berlin), 8pm; May 20, concert in Karishorat; May 21, Zennereergarden in Treptow (suburb of ex east Berlin), 10am; May 26, concert in the city of Moers, Cafe Jedermann, 3pm; May 27, concert at Weincontor in Duisburg from 8pm; May 28, concert at Hyatt Hotel Duesseldorf, 8pm; June 1, Jazz cruise on the Rhine/Ruhr rivers in the industrial area, 11am-3pm; June 2, concert at Schiosas Wasserburg (Watercastle). Trio/vocal



The American **Mike Stern Band** will tour Australia in June, 2000. Other than Stern (guitar), the group includes Dennis Chambers (drums), Lincoln Goines (electric bass) and Bob Franceschini (saxophone). Their itinerary is June 9, The Basement (Sydney); June 10, Darebin Arts Centre (Melbourne, Ultimate Drummers Weekend); June 11-14 inclusive, The Continental (Melbourne); June 15, Brother Leagues Club (Cairns); June 18, The Palladium (Gold Coast); June 19, The Hyde Park Hotel (Perth); The Arkaba (Adelaide); June 21-23 inclusive, The Basement (Sydney). Over 20 years, Mike Stern has established a secure place amongst the greatest guitar players of his generation. Further enquiries to Vorticity Music Pty Ltd, tel (03) 9482 4603, fax (03) 9482 1623, Mobile 0412 675 106, Email: <m2@netspace.net.au>, 529 High Street Northcote Vic 3070.

Dinner music from 7.30-8.30, followed by three sets of full band with breaks in between until 11.30 pm. June 4: Final appearance at the Kitniperkasten near the Dutch border, around lunchtime.

\* The US jazz and blues singer **Barbara Morrison** tours Australia in June 2000. Her itinerary is: June 8,9 & 10, Bennetts Lane The Lab, Melbourne; June 11, (morning) St Andrews Cathedral, Sydney; June 11 (afternoon) Darling Harbour Jazz Festival; June 11 (evening) Riverwood Legion Club; June 12-13, The Basement, Sydney; June 15, Governor Hindmarsh Hotel, Adelaide; June 16, Palm Beach Golf Club, Sydney; June 17, Wine Banc, Martin Place, Sydney; June 18, Tilleys, Canberra. According to promotional material, Barbara Morrison was born into a family that includes pianist Errol Garner and saxophonist Lucky Thompson, and she may prove to be the greatest female jazz and blues singer of her time. In the words of the jazz critic Leonard Feather: "Morrison seems equally at home in a broad range of idioms, from pop to R&B to the blues, but this last is unquestionably her forte". Further information from Lionel Midford Publicity, tel (02) 9328 6702 or mobile 0414 774 962, fax (02) 9363 2981.

\* Pianist/composer Mark Isaacs's quintet **On Reflection** will undertake a two-week Australian tour in June, 2000, prior to the international release of their second CD *Closer* on Naxos Jazz in October, 2000. Other than Mark on keyboards, the group, formed in late 1997, includes Tim Hopkins (saxophone), James Muller (guitar), Brett Hirst (bass) and Hamish Stuart (drums). The tour dates are: Melbourne, June 16 & 17, Bennetts Lane Jazz Lab; Gold Coast, June 19, Southport Yacht Club; Kiama, June 24, Showground Pavilion; Adelaide, June 25, Stamford Plaza Hotel; Perth, June 26, Hyde Park Hotel; Hobart, June 28, Temple Place; Burnie, June 29, Burnie Town House; Sydney, June 30 & July 1, Side On Cafe. For further information, contact Grace Music, tel (02) 9589 0289, mobile phone 0412 601 296, email address <gracemusic@bigpond.com>, or website www.listen.to/gracemusic.

## Around the Jazz Festivals

The **Mornington Jazz Festival 2000**, staged by the Rotary Club of Mornington, Victoria, was held on March 5, 2000, at Mornington Racecourse. Performing artists on the day included Steve Sedergreen's Swing Group with vocalist Julie O'Hara, Peter Gaudion's Blues Express, Radio Rhythm with Ian Hellings, Tinsley Waterhouse and the Louisiana Shakers. For information on the 2001 festival, contact Ron Fallaw, tel/fax (03) 5975 3014.

The Illawarra Jazz Club presented the **Wollongong Easterfest 2000** on April 21-24, 2000. Visiting and local bands included Tom Baker Chicago 7, Des Camm, High 5, Anita Thomas, Jubilee, George Washingmachine and Ian Date, Jazzem, Freddy's Famous Few, Belmore Basin Jazz Band, Full Bench, Short 'n' Horny,

## Duncan Kerr MP on the Case

Duncan Kerr MP, the ALP's Shadow Minister for the Arts in Canberra, issues a steady string of faxes, applying stringent criticisms to the Howard Government's arts policies. A recent concern has been the Government's reaction to the Nugent report, and the fact that, while the major arts organisations can apparently count on increased Government support, nine tenths of the arts sector has been left out in the cold. Mr Kerr also highlights the expected effect of the GST on artists and the arts industry. "The Federal Government has shown a total disregard for the importance of arts and culture to the Australian community by insisting that the GST applies to all artistic endeavours, productions and services," Mr Kerr writes. "While Minister Alston is gearing up to announce funding for the major arts companies, he continues to ignore the way his government's unjust tax will make it that much harder for the everyday Australian to participate in arts activities.

"Music tuition is to be subject to the 10% GST. [This] will mean that some families just cannot afford to give their children piano, clarinet, singing or any other form of music lessons. It will also mean that music practitioners who support themselves by giving lessons will find it even harder to survive. This is another example of the disdain and disrespect with which this Government treats our cultural industries."

Duncan Kerr can be contacted at (02) 6277 4836, mobile 0418 125161, or website www.duncankerr.dynamite.com.au.

Captain Bob's Stationhouse Seven, Hot Property and YROS Big Band. For enquiries, phone (02) 4284 2472 or email to this address: <bigdad@cyberelectric.net.au>.

The **20th Queensland Jazz Carnival** at the Riverside Ballroom, Brisbane 5th-7th May, 2000, included jazz workshops, 'youth in jazz' performance, dinner dance and numerous jazz bands over the weekend. Further details about the 2001 festival can be obtained from the Brisbane Jazz Club on (07) 3391 2006.

The **Art, Food and All That Jazz Festival** on May 19-21, 2000, Kingscliff, Queensland, featured Don Burrows, Kevin Hunt, Vince Genova and Johnny Nicol, along with other performers. For further information about the festival next year, call Rose on (07) 5599 4877 or fax (07) 5536 6074.

The **20th Merimbula Jazz Festival** will be held on the Queen's Birthday holiday weekend June 9-12, 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 16<sup>th</sup> **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 are available from Ursula Kohl, tel (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 yo <janhorn@tpgi.com.au>.

The fourth annual **Palmer Street Jazz Festival** will be held over the weekend July 28-30, 2000, in Townsville's historic Palmer Street. Featured groups include the Australian All Stars with Don Burrows, Joy Yates, Dave MacRae and Ed Wilson; the Stephen Newcomb trio, Magnetic Drum, the Mackay Connection, the Pacific Mainstream Jazz Band, the Steve Martin trio, Downtown Dixie, the Barrier Reef Jazz Band, We Got Rhythm, the Tablelands Swing Band and the Stokes-Nicholson Big Band. Special guests are the Nepalese Tri Cadenza from Kathmandu. For information please contact Community Radio 4TTT FM on (07) 4721 5333, fax (07) 4721 5853, or email to <fourttt@ultra.net.au>.

The tenth annual **Dubbo Jazz Festival** is on August 11-13, 2000 at the Castlereagh Hotel and RSL Club, Dubbo, NSW. Performers include 10th Avenue Jazz Band (USA), Tom Mawi Quartet (Fiji), Nyn's Cajun Combo, Phil Stack Quartet, Fish Fry, New Melbourne Jazz Band, Sophisticated Ladies, Balled Eagles, Keira Club Orchestra, Joe Allen Quartet, Blue Riff Swing Band and many more. Package deals are available and there is a free bus between venues. For enquiries, phone Ross Tighe on (02) 6882 4649 or fax (02) 6884 4862.

The 13th **Newcastle Jazz Festival** will be held on August 25-27, 2000 at Newcastle City Hall. Included in this year's program are the Fireworks Jazz Band, 10th Avenue Jazz Band, Clare Hansson Trio, Janet Seidel and Tom Baker, The New Wolverine Jazz Orchestra, Geoff Bull's Olympia Jazz Band, Anita Thomas Band, Cafe Society Orchestra, Spirit of New Orleans, Balled Eagles Jazz Band, Graham Coyle, Magnolia Brass Band, Roaring Horns, Little Toot Jazz Band, Maryville Jazz Band, Francine Bell, Jazz Serenade, Suite Sounds, Port Hunter Jazz Band, Preservation Jazz Band, Preservation Brass Band, Jazz Cafe, Olde Golde, Melange, The Spice Boys, Glamour Puss, New Orleans Ramblers, Stilling Street Jazz Band, Bandemonium, Big Band Beat, Hunter School of the Performing Arts School and community bands. For enquiries, call (02) 4928 3900, (02) 4975 3348 or fax (02) 4928 3900.

## JAZZ CHORD

*JazzChord* is the magazine 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 key people in jazz communities around Australia. Its readership is estimated at between 8,000 and 10,000. 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.

**Editor:** Eric Myers

**Deputy Editor:** Peter Lothian

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

Tel (02) 9241 1349 Fax (02) 9241 3083.

Email: [emyers@ausjazz.com](mailto:emyers@ausjazz.com) Website: <http://www.ausjazz.com>

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### STATE JAZZ CO-ORDINATORS OR DEVELOPMENT OFFICERS

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.

#### Eric Myers

National/NSW Jazz Development Officer

Pier 5

Hickson Road

Millers Point NSW 2000

Tel (02) 9241 1349 Fax (02) 9241 3083

Email: [emyers@ausjazz.com](mailto:emyers@ausjazz.com) Website: <http://www.ausjazz.com>

Members of the management committee of the Jazz Co-ordination Association of NSW: Bruce Johnson (President), Peter Rechniewski (Vice-President), Marion Benjamin (Secretary), Tim Dunn (Treasurer), Judy Bailey, Kevin Casey, John Davis, Darren Heinrich, Matt McMahon, Sam Millar, John Pochée, Sue Spence.

Members of the National Jazz Development Committee: Ted Nettelbeck (Chairperson), Sylvan (Schmoe) Elhay (SA), Allan Browne (Vic), Peter Rechniewski (NSW), Katrina Alberts (Qld), Peter Kenyon (WA), Viktor Zappner (Tas).

#### Lynette Irwin

Qld Jazz Development Officer

137 Gray Road

Hill End Qld 4101

Tel & Fax (07) 3844 3931 Email: [lynirwin@mail.mpx.com.au](mailto:lynirwin@mail.mpx.com.au)

Members of the management committee of the Jazz Co-ordination Association of Qld: Andrew Shaw (President), Katrina Alberts (Vice President), Suzie Walker (Treasurer), Lynette Irwin (Secretary), Elliott Dagleish, Jonathan Dimond, Jeff Erbacher, Neville Meyers, Niels Nielsen, Graeme Norris, Rohan Samasekaran, Jeff Usher and Toby Wren.

#### Martin Jackson

Vic Jazz Development Officer

16 Geel Street

Bentleigh Vic 3204

Tel (03) 9557 2229 Fax (03) 9557 6331 Email: [mjac@netspace.net.au](mailto:mjac@netspace.net.au)

Website: [www.jazzvic.org](http://www.jazzvic.org)

Members of the VJDO management committee: Allan Browne (chair), Fiona Burnett (Assoc of Melbourne Improvising Musicians), Ria Charles (Mo' Music Agency), Mark Fitzgibbon (musician, ex-venue proprietor), Henk van Leeuwen (Australia Northern Europe Liaisons), and Michael Tortoni (musician, venue proprietor).

#### Margaret Reines

SA Jazz Co-ordinator

Faculty of Performing Arts

University of Adelaide

Adelaide SA 5005

Tel (08) 8303 4339 (office) or (08) 8358 1047(home)

Fax (08) 8303 4349 Jazzline (08) 8303 3755

Members of the SA Jazz Co-ordinator's advisory committee: Sylvan (Schmoe) Elhay (chair), Bruce Hancock, Steve Eads, Amanda Grigg, John Wilson, Rob Davies, and Mike Bevan.

#### Rachel Robins

WA Jazz Co-ordinator

22A Feilman Drive

Leda WA 6170

Tel & Fax (08) 9439 1504 Mobile 0417 920 047 Jazzline (08) 9357

2807 Email: [jcawa@starwon.com.au](mailto:jcawa@starwon.com.au)

Website: <http://www.starwon.com.au/~jcawa>

Members of the management committee of the Jazz Co-ordination Association of WA: Peter Kenyon (chair), Elizabeth Hammer (vice chair, representing the Perth Jazz Society), Murray Wilkins, Roz Pearson, Lee Buddle, Michael Pignéguy, Piers Dawes (representing artists and musicians), Gary Ridge (Sun Music Aus), Reece Creighton (Jam'n Music Network), Gayle Cargill (WAYJO), Merv Morgan (Jazz Club of WA), Norma Penning and Lew Smith (Jazz Fremantle).

#### Geoff Woods

Tas Jazz Co-ordinator

4 E Barrack St

Deloraine Tas 7304

Tel/Fax (03) 6362 2830 Mobile 0418 144 561

Email: [gwoods@zeus.tassie.net.au](mailto:gwoods@zeus.tassie.net.au)

Website: [www.tased.edu.au/tasonline/tasjazz](http://www.tased.edu.au/tasonline/tasjazz)

Members of the board of Jazz Foundation of Tasmania: Viktor Zappner (Jazz Action Society Nth West Tasmania), Veronica Lyons (Launceston Jazz Club), Christine Bailey (Jazz Action Society of Tasmania), Bruce Haley (Suncoast Jazz Club), Steve Loring (youth co-ordinator, Jazz Action Society Nth West Tasmania), Steve Hill (youth co-ordinator, Launceston Jazz Club), Karen Goff (youth co-ordinator, Jazz Action Society of Tasmania), and Don Ives (youth co-ordinator, Suncoast Jazz Club).

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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.

New members are usually 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.

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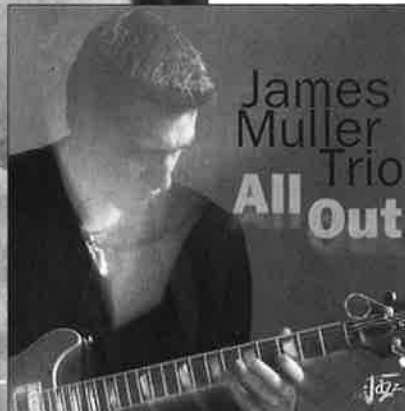
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