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My Time in New York

by Steve Newcomb



L-R: Thomas Morgan (bass, from San Francisco); Steve Newcomb (piano, from Brisbane); Will Vinson (saxophones, from London); Peter Gabis (drums, from Vienna).

Thanks to a Brisbane Lord Mayor's Performing Arts Fellowship and an additional 65% fee waiver, I spent nine months, from August 1999 to May 2000, in New York City completing the first year of a two-year Master's Degree in Jazz Performance at the Manhattan School of Music (MSM). At MSM I studied piano with Kenny Barron, arranging with Mike Abene and Manny Albam, and Afro/Cuban percussion styles with Bobby Sanabria.

I chose to apply for the degree for two main reasons: 1) I was interested in furthering my skills as an arranger and knew the faculty of MSM was world class in this area. The school has two jazz orchestras that play faculty and student works, and I was able to get a work performed and recorded. Kenny Barron was added to the faculty just months before I left for New York so, having the chance to play with him on a weekly basis was a wonderful bonus. 2) Undertaking a degree course allowed me to stay in New York for an extended length of time, and living in New York is something I've always wanted to do. Being at school also made it easy to meet other musicians at a similar level, and as a result I was able to join a regular performing band and record at a studio in Brooklyn. The members of the group are not only at a similar level but also in a similar position as foreigners, since the saxophonist Will Vinson is from London, bassist Thomas Morgan is from San Francisco, and drummer Peter Gabis is from Vienna. We are now planning for the group to tour Europe next summer (northern hemisphere) and then tour Australia in July/August 2001.

Kenny Barron often asked if I was going to sessions around town to sit in. When I could I did, since most jam sessions take place around 1am and continue to the wee hours, so making an early morning lecture was difficult. However, the benefit of going to jam sessions is to meet other musicians and increase your opportunity of getting hired. In time this happened, and I was asked to be in the house rhythm section for a jam at Cleopatra's Needle. Later I was hired in a quintet that included Alex Norris and Matt Hughes to play the 9-1 am gig.

Generally the multitude of great players in New York is what is so inspiring. With so many musicians to see, in all the time I was there I was still unable to see some of the regular gigs that

happen around town with amazing players. I did however enjoy hanging with other Australian musicians such as Barney McAll, whom I saw play with Billy Harper in Brooklyn and Gary Bartz at the Jazz Standard, and Sean Wayland, who kindly loaned me a Roland organ to gig with, when he was in Australia. I was also able to do some playing with the wonderful Perth musicians Ben Vander Wal (drums) and James Sandon (tenor saxophone). Perth seems so far from Brisbane (and other major cities in Australia), so it is hard for their musicians to network with players in other Australian cities. Strangely I found I had more opportunity to network with Australian musicians in New York than in Australia. Other highlights for me were seeing the Keith Jarrett Standards trio, Dave Holland's band, Kurt Rosenwinkle, and Joey Barron (with Thomas Morgan on bass).

With the multitude of musicians there, competition for work is strong, but everyone on the scene is encouraging and, in general, the New York scene praises individuality. Musicians and audiences are genuinely interested in what you have to say as a person and as a musician.

At MSM I played in masterclasses with Barry Harris, Stefon Harris and Jason Moran, and attended workshops with the Steve Turre Quartet, Gil Goldstein, David Taylor and a producers' panel with Larry Rosen (former owner GRP records), Tommy Limpuma (Columbia records), Bruce Lundvall (Blue Note Records) and Michael Dorf (Knitting Factory Records).

While in New York I was introduced to many styles of music which rarely make the long journey to Australian shores. I learnt Afro/Cuban history and percussion styles from Bobby Sanabria and played in his Afro/Cuban jazz orchestra.

A highlight was playing in concert with the 78-year-old conga legend Candido Camero (originally from the Machito Orchestra and the famed concerts with Charlie Parker and Dizzy Gillespie). I also took an interest in Brazilian music, and found one café featuring this sort of music in particular, which has become a hangout for Australian musicians also in New York.

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THE LATE ROGER FRAMPTON'S AUSTRALIAN JAZZ KIT

The Australian Music Centre has available a teacher resource kit called *Australian Jazz Kit*. Although other jazz musicians contributed, it was the late (Dr) Roger Frampton who did most of the work on this invaluable resource. The AMC sells it for \$105. Further enquiries to tel (02) 9247 4677 or toll-free 1800 651 834.

The Young Roger Frampton

by Don Frampton*

Some time in the late 1940s, I married a lovely girl named Margaret. It was around about November 1947 that I got a real kick out of being an expectant father, I felt our baby's little foot hit my hand.

Came the 20th of May 1948 at B.4 ward St Mary's Hospital in Portsmouth, England and my son Roger Frampton came into the world. He weighed 8lbs one-and-a-half ozs. And looked like a miniature boxer whose skin needed ironing. He was a delightful and contented child.

Growing up, he was subjected to my 78rpm records, consisting of Getz, Gillespie, Earl Bostic, Basie, Ellington, Kenton, Mulligan, Ella, Sarah, Eckstine, Swingle Singers, Ted Heath and many more.

Roger, it seemed, not only shared my love of humour and movies, but also my choice of music. At a very early age, he took an interest in playing the piano. Later at school he played the recorder, tuba and sax. He never tired of it. And music was to become his life. I used to smuggle Roger into jazz venues when he was 14, where we heard great music.

I recall the old piano we had. It was infested with woodworm. We kept it in the outside shed where Roj practised. Later, afraid the worms would damage other timber, I decided to place it in the garden and burn it. Setting it alight, I could see Roger's face looking sad. On impulse I decided to sit down at this blazing instrument and do an impersonation of Quasimodo playing Annie Rooney. Roger must have thought his

Dad had gone bananas. But at least he smiled.

Once he did a gig in Chichester with a well known American sax player. This guy blew Roger off the stage. On the way home, my son said, if ever he got that good he would never do that to a less experienced player.

At another hotel Roger was playing piano when a slightly drunk man asked him to play *Winchester Cathedral*. "Could you hum a few bars?" said Roj (who hated requests). The man obliged. Roger began playing in E flat, then shifted to different keys, the tempo was all over the place and he explored variations of a theme that had nothing whatsoever to do with the requested song. Whilst playing this awful version, he was doing an impersonation of Keith Jarrett by bobbing up and down on the stool. Finally, he returned to the melody. When it came to an end, the man clapped and said, "Thank you mate, that was great". I've often wondered who was sending up who.

Well, eventually we came to Australia where my first born continued to listen, learn, and improve his talent by playing with some very wonderful musicians.

Margaret and I were present when the doctor told Roger he had only a short time to live. We were devastated. But true to form, Roger said he would make every second count. We were so proud of him when he received his Doctorate of Creative Arts.

The last piece of music he played just for me was *Someone To Watch Over Me*. Holding back the tears, I knew someone would watch over him. God must have decided He needed another great musician to play with the other musicians up there. So on January 4, 2000, He took him.

I loved my son from the very first time his small foot kicked my hand. His pain has gone now, but in the words of a song, "something's missing in my life".

**Don Frampton, who lives in Para Hills West, Adelaide, SA, with his wife Margaret, is the late Dr Roger Frampton's father.*

The young Roger Frampton (centre) pictured in Portsmouth, England, flanked by his mother Margaret and father Don: he was a delightful and contented child...



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 Jun/Jul, 2000 edition of *JazzChord*: David Ades (NSW); and Dave Panichi (NSW). Also, the following organisations or groups have affiliated with the Association: The Hoodangers (Vic); and Visualeyes Productions (NSW).

DEADLINE FOR NEXT JAZZCHORD

The deadline for the Oct/Nov, 2000 edition of *JazzChord* is **Monday, September 11, 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.

Shane Nichols on US Website

Shane Nichols is best-known in the jazz world for his perceptive reviews of jazz CDs in Saturday's *Australian Financial Review* (he is *The Weekend Fin's* deputy editor). Shane is now writing a regular (bi-monthly) column, *Notes From Down Under*, for a US jazz website, www.allaboutjazz.com. "It's a bit of fun (and a lot of work!)," he said recently, "but it's a good opportunity for our jazz community to gain extra exposure, internationally. I often refer to artists' and organisations' URLs or email addresses. In the first one, for example, I pointed from James Muller (as an artist profile) to the ABC Shop's website. In the current one there is some stuff on SIMA and the quest for a funded jazz venue in Sydney, based on what Peter Rechniewski had told me." *JazzChord* advises its readers to have a look at this website. "I hope that it becomes known in the jazz community - as well as outside, of course - so that material turns up readily for me", says Shane. "This will make it both easier to produce and more effective in its impact. This is a huge site - well worth a rummage for jazz buffs - and it scores more than a million hits a month." Shane Nichols can be contacted at email snichols@mail.fairfax.com.au, or tel (02) 9282 3444.

Letters to the Editor

The Jazz Police are alive and well in Sydney

Sir,

The Jazz Police are alive and well. There's lots of self-congratulatory praise about the burgeoning Sydney jazz scene and new people coming up. That's great. But in my opinion, the people controlling jazz here should grow up. A lot.

I have received great reviews of my albums by jazz writers like John Shand. My usual drummer is the extraordinary, and very "jazz" drummer, David Jones. Vorticity Music, who bring Mike Stern, Kurt Elling, soon Joe Zawinul and many more jazz greats here - call my band "Australia's best jazz fusion". I work at The Basement (Sydney) regularly - a music venue with a long history dedicated to jazz.

But there are many people running jazz festivals, and small venues who don't want to know about my kind of music or my band. This bias makes it virtually impossible to raise profile.

I believe there is still a narrow vision here about what "jazz" is.

Jazz is not just acoustic. Jazz is a whole bunch of good musical things.

I'm going to be spending a lot of time overseas now, partly due to the Jazz Police, and I wish the Sydney jazz scene well, I really do. But I believe the police have got to lighten up. When they get out of the way, there'll be an exciting scene here like in Tokyo, New York, and some European cities where diversity is encouraged.

Sam McNally

Pianist, keyboardist, recording artist
Willoughby NSW

Gordon Brisker has missed the point

Sir,

Having read Jack Mitchell's letter in *JazzChord* #53 regarding his delight at Gordon Brisker believing that students should be "taught the correct and complete knowledge about the music" and then having read Mr Brisker's response I fully believe the latter has completely missed the point.

I don't believe Jack is for one minute suggesting, as Gordon Brisker appears to insinuate, that all jazz compositions should be "played in a Trad or Swing Era style".

Personally, I have to agree with Jack's comments about those players who seem to think that jazz is just a matter of "running up and down the scales at Mach 2, or boring their audiences with interminable solos". In fact, I seem to remember a well known international musician commenting that he could tell an amateur from a professional by the number of notes in their solo. I believe it was the late Frank Zappa.

I am more than a little worried and unimpressed with Mr Brisker's considered attitude that young Ben Jones "would have been a worry, if he had stayed in school, how would he have handled our Year 4 song list, as he comes from the styles of Ben Webster or Lester Young".

Does he really consider Ben's playing that wanting?

JANE MARCH



The singer Rod 'Beachhead' Jeffery in action: Australian jazz composers and players deserve recognition in a 'jazz course' that is being conducted in their home country...

As far as playing ability is concerned, a talented musician will always gain something from the knowledge that is imparted to them. Even those who play like Bix, Ben Webster, or Graeme Bell! The fools will be like the 'rock' musician who suggests "retiring into jazz, or country" as he/she gets a little older. If a 'jazz course' is to be taught anywhere, a history of the music from its beginnings should be taught, not just from the start of Swing/Mainstream, Bop, Cool School, or whatever. As this is, after all, Australia, a reasonable amount of time should be dedicated to Australian composers and I fail to understand how this would, or could possibly lead to the dismissal of the contributions to the art form of people such as Parker, Davis, Monk and the like. To suggest as much is ridiculous! In fact, what of the contributions of Messrs Morton, Armstrong, Bechet, Miley, Ellington, Basie, Mingus - and so the list goes on.

The point is, there are, or were, a great number of excellent Australian jazz composers and players and they deserve recognition in a 'jazz course' that is being conducted in their home country.

Jack's own preference is for the more 'traditional' Gordon Brisker's for the more 'modern'.

Readers' letters to *JazzChord* are welcome. Letters of 250 words or less are given preference, and all letters may be edited. In the next edition of *JazzChord*, Oct/Nov, 2000, the best letter wins a CD. Email letters directly to this address <emyers@ausjazz.com>, or send disk (IBM or Mac) to:

**Letters Editor, *JazzChord*
National Jazz Development Office
Pier 5, Hickson Road
Millers Point NSW 2000**

Or so it would appear. Each of us should be entitled to a preference for the style we choose, however, when teaching, preferences should have nothing to do with it! A student of any musical form should be given the best possible grounding in the roots of the particular music form in which they are receiving instruction.

Rod 'Beachhead' Jeffery
Portland, NSW

*[Editor's Note: Gordon Brisker was asked by *JazzChord* to respond to Rod Jeffery's letter. His letter follows below.]*

We don't need a divisiveness which pits jazz factions against each other

Sir,

Rod 'Beachhead' Jeffery makes some valid points, especially that students should be entitled to a 'best possible grounding'. At the Sydney Conservatorium we refine our curriculum from year to year and it's always a most challenging task. Possibly Mr Jeffery could be more specific in enlightening us regarding what a 'best grounding' would consist of, including which artists, what harmonies, and which rhythmic approaches he feels should be stressed, as well as those which he would omit.

Although we appreciate Model 'A' Fords, today's engineers are not drawing up plans for any. The basics are still valid, however, and I reckon we're doing a great job teaching those at the Con. Jazz Studies students have figured in the Jazz Action Society of NSW's composition contest top three winners for the past five years, the Con Big Band and ensembles appear yearly at the Manly Jazz Festival, and several recent Con students have been awarded James Morrison scholarships.

If you look through our students' CD collections you find that a high percentage of them are recent issues. It is a pity that they don't appreciate that the people they listen to are 'running up and down the scales at Mach 2, or boring their audiences with interminable solos'. Perhaps Mr Jeffrey would like to name those players he reckons commit these offences.

Ben Jones is one of my favourite Aussie saxophonists and I'm sure that he would have done well had he stayed in school. However, much of the music of the later 20th Century is in modes which include more complex harmonies and rhythms than he may have experienced or has desired to assimilate. Choosing an older era to represent does not lessen an artist's validity. But, it would have been a challenge for Ben to surmount the obvious obstacles he would have faced in absorbing our more modern repertoire, a repertoire which reflects a forward vision rather than a retrospective one, in line with the vast majority of art institutions.

As many of the jazz students write original compositions and most of the Jazz Studies staff is of Australian origin I reckon the country's musical standards and traditions are in good hands and are being fostered. What we don't need is a divisiveness which pits jazz factions against each other; there are too few of us as it is.

Gordon Brisker
Sydney Conservatorium of Music, NSW

No Wedding Gigs in Ahmedabad?

by Vicki Horne*

In recent years, the percussionist, composer and bandleader Nick McBride has shown keen interest in the music of other cultures, researching traditional sounds from countries such as Ghana, Kenya and Mali in Africa, as well as Indonesia and Cuba.

Thanks to a \$12,000 grant from Asialink, Nick spent the last four months of 1999 based in India, learning about eastern arts and culture, yet also finding time to share a little of the west as artist-in-residence at the Darpana Academy of Performing Arts in Ahmedabad, India. In touch with *JazzChord*, Nick recently shared how he managed to get a first class western drumset made in downtown Ahmedabad, and why the opportunity changed his life.

"I never expected to be granted a residency, let alone in Ahmedabad, India," said Nick. "The city is home to six million people and famous as the place where Gandhi established his ashram".

Nick's brief was to assist in preparations for the Vikram Sarabhai Cultural Festival at Darpana in December, 1999. His main aim was to create a piece for the Darpana Performance Group, to be choreographed by his host Mallika Sarabhai. He was assisted by one of Darpana's resident musicians Jayan K Nair in creating the piece called *Art Beat*, and it was well received.

Yet before leaving for India, he had been unclear about the specific work he would be doing at Darpana. But he soon learnt that the artistic director of Darpana Mallika Sarabhai was constantly working to create new projects and opportunities.

"She inspired me with her seemingly boundless energy," said Nick. "Mallika explained that she felt it necessary to meet me in person and assess my abilities before offering me a position with the performance group. So I was grateful to have the necessary skills as this residency proved invaluable."

"I found that the performance group was constantly touring. They memorise several shows and their schedule is very demanding. All the artists are multi-disciplinary with working knowledge of music, dance and acting. I was personally encouraged to 'act' in two productions. My acting stage debut was in front of a packed house in Natarani Theatre - very scary!"

Mallika Sarabhai is the artistic director of Darpana. Nick found her one of the most ambitious and capable people he has met - a formidable dancer, actor and social activist. Mallika is famous in Ahmedabad, and Nick felt it was fascinating to work with her, and to see how she maintained her incredibly busy schedule.

"Mallika also invited me to work with John Martin from the UK, Peter Badejo of Nigeria, and herself on her new production entitled *Iten Kahani II (IK2)*", says Nick. "This was a sequel to her highly successful *Iten Kahani*, which toured for two years in Europe, Africa and India, completing around 300 performances."

The Nigerian actor, musician and dancer Peter Badejo, an authority on the Yoruba music of Nigeria, made a guest appearance in Nick's project *Art Beat*. "We exchanged views about the integration of modern jazz and African music. I was honoured when Peter expressed interest in working together in the future perhaps in London or Nigeria. I also took part in the pro-



The Sydney drummer Nick McBride with a friend on a camel in India. Nick is the one in the middle with the broad hat...

duction of *The Mahabharata*, a traditional Hindu epic based on stories from the Bhagavad Gita."

"We formed a percussion ensemble and played a few times in Ahmedabad," says Nick. "My first performance in India was at the gala premiere of a Gujarati film called *The Godmother*, where I and two percussionists played a work I had created for Darpana's Multi Media Festival. We had a good reception but I couldn't figure out the link between what we were doing and the movie. Anyway, the audience liked it!"

"I studied the mradangam, a south Indian drum. Darpana has several musicians in residence, two of whom are percussionists with extensive knowledge of Karnatic music (south Indian classical). This drum is a fascinating instrument; its traditional use has rhythmic parallels to the modern western drumset. This was of great importance, increasing my understanding of Indian classical music and its history. The principles behind this music have much in common with jazz, particularly improvising. I shall continue my mradangam studies when the drum finally arrives from India via sea freight."

"I shared some of my knowledge of western music with Darpana's performance group by arranging for a local drummer to make a western style drumset. The result was quite extraordinary. I gave the drum maker my specifications for sizes, all of which he had never made before, yet he created a world class drumset

* *JazzChord* editor Vicki Horne drafted this article on the basis of Nick McBride's report to Asialink. Nick's website is <<http://www.mp3.com/nicholasmcbride>>.

based on photos he had seen in catalogues!" At the end of his residency, Nick passed on the drum set to Darpana as a contribution to the academy.

While in India Nick went to Bangalore in South India to purchase a mradangam as the drum wasn't available in the north. "The train journey was fascinating and a slightly exhausting 48 hours each direction," says Nick. "I also travelled to Jodhpur in Rajasthan to see some of the famous Rajasthani folk musicians. This was an amazing trip and I wished I had more time to spend at the Cultural Centre in Jodhpur where many of the musicians are based".

Akash Bhatt, a tabla (drum) player and architect born and raised in Ahmedabad became one of Nick's closest friends during his residency. "Akash was one of my drumset students and claimed I was his Guruji (teacher/leader)! He is a great musician and is hoping to come to Australia to continue his drumset studies. We are working on a recording project together."

"To me India is a crazy and wonderful place. I would like to take my band to perform at Darpana and music festivals like the Jazz Yatra in Mumbai, and also to run workshops with the many aspiring Indian musicians. Most could never afford to travel overseas and I believe this could help open new doors between our communities. The high level of interest and attendance by local musicians at concerts at Natarani Theatre indicated to me that there is an audience for contemporary Australian music in India today."

"Unlike my regular work in Sydney as a musician, the Darpana experience allowed me to totally submerge myself in *Art Beat* without the distractions of carrying drums around Sydney and paying my rent with wedding gigs! This experience was invaluable and has broadened my opportunities as an Australian contemporary artist. I'm now interested in working more with dancers and theatre as well as continuing my music."

"One composition I wrote during my residency has since been recorded by the vocalist/bassist Lucinda Peters and produced by veteran Australian jazz artist Don Burrows."

Nick believes that the Asialink residencies at Darpana have paved the way for more Australian projects in Ahmedabad and beyond. He hopes to follow up the links made in India, and possibly tour and record in Australia with some of the artists he met at Darpana. "Asialink's residency scheme changed my life," he says, "and I am sincerely grateful for the experience".

New JazzChord Editor

In a further effort towards decentralising responsibility for *JazzChord*, an editor based in Melbourne has been appointed: Vicki Horne. Vicki's responsibilities include editing contributions and letters to the required length, re-drafting contributions that are unsuitable, and omitting libellous or unnecessarily confrontational statements. Eric Myers has moved to Managing Editor, and Peter Lothian is now Assistant to the Managing Editor.

It's all jazz – but play YOUR bag!

by Keith Hounslow



This historic shot was taken in 1958 at an art gallery in Melbourne on the occasion of the late Peter Upward's first exhibition of his paintings. Upward is reclining, then (L-R), Keith Hounslow on trumpet, the legendary Stewart Speer on drums, and David Tolley on bass.

Getting old is an inevitable state no one can escape and, unless unavoidably debilitated by disease or whatever, can be entered into with reasonable grace. For a creative improvising musician mental clarity is also required.

In this, my 72nd year, I have felt the need to put down my thoughts on the implications of ageing. I have played jazz trumpet for over 55 years. Let me say right now, it's not getting any easier: it is taking considerably longer to work my lip into shape every day, particularly as my performance playing is now only an occasional thing.

I'm not addressing brass players, however, or the physicality of playing any instrument in particular, simply the creative aspect of jazz playing. Not trad or dixieland with its strictly formulaic tunes and arrangements – I'm speaking of creative performance. Writings on the ageing process often speak of the diminution of thought processes, with possible loss of creative powers. Happily, most of us can recall many famous jazz players whose creativity remained evident right up to their death, Dizzy being perhaps the most outstanding example. No, the problem facing the ageing musician could well be confronting and overcoming the pressures, real or imagined, of the music of the 21st century. Whether to conform to what you know, or try to embrace the new just because it's new. Can you move with the times? Do you want to? I guess if you are already truly innovative it's your decision.

Miles Davis, the all time great innovator right up to his demise, had the extraordinary ability to touch "the people out there" with his explo-

rations in the world of electronic devices while keeping his *melodic* integrity. Miles' harmonically muted trumpet kept his beautiful *melodic* lines

going. He achieved commercial success and retained his artistry in spite of his widely criticised on-stage indifference to his audience. Some musicians today play with such arty self-indulgence they may well lose contact with their audiences.

Ninety-nine percent of jazz musicians worldwide will never get rich. So "get real". Be true to yourself and what you feel about how and what you play. The early history of jazz is peppered with individual jazz instrumentalists who played their "own bag". I'll cite the following: their instruments don't matter, it's what they played on them that made them really individual and creative exponents of jazz. Check out recordings of these jazz originals: Pee Wee Russell (clarinet), Roy Eldridge (trumpet), Ben Webster (tenor sax), Coleman Hawkins (also tenor), Rex Stewart and Buck Clayton (trumpets), Jack Teagarden (trombone), Lester Young (tenor sax), Bix Beiderbecke (cornet and piano).

Even in the early years of jazz playing they evolved their own expression through the influence of others and in their living of life. I'm not suggesting that their styles have anything to do with jazz today, simply that they were examples of individuality in their day. There were no colleges to learn to play jazz so they didn't develop the jazz cloning that is so prevalent in today's world. Many of today's players are great, really great technicians, but it is difficult to detect 'soul' or a depth of meaning and self-expression in their work.

Sure, study the learning courses, study the inversions, all that technical stuff, but respect melody and get your own bag going. Bernie McGann is an original. Coltrane didn't play like anybody else but he sure as hell got all he could

from what went before, then springboarded to his thing. Bird was melodic, so too was Clifford Brown, Stan Getz, Gerry Mulligan and many others.

Western world audiences have received gratification and enjoyment over hundreds of years from performances of great musical beauty. It is significant that the audience for the atonal and avant-garde has never come close to the same public acceptance and it is my belief that it never will!

What of the music of the 21st Century in say 40 years from now, when perhaps many younger readers of this article will be in their 60s and 70s? No one knows how it will go and I'll be long gone. It's now all in your hands – so get out there and do your thing: but keep a healthy respect for melody!

I believe jazz will only survive on stylistic diversity, not on monotonous sameness. Today and in your old age.

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Earlier this year I was asked to be the musical director for the North Sydney Boys High School tour of England and Finland. Having worked with these lads in the past I was overwhelmed by their enthusiasm for all things jazz. You may have seen some of them hanging off every note at the Side On Cafe, sneaking into the Basement (no names mentioned) or buying up big at any of Sydney's jazz record stores.

The tour was organised by Ted Tyne, an extremely dedicated parent at the school, and presented us with 13 days in England and five days in Finland. He arranged ten performances and three workshops in just a few months, mainly through the internet.

Whilst away we got to see the Dave Leibman Quartet (we were seated with Ian Carr, musician and author of the Miles Davis biography), Scott Hamilton Group, Kenny Garrett, Denis Chambers, Elvin Jones, Victor Bailey, Eric Lewis, Jan Garbarek Group (same personnel as the Sydney concert), Antoine Roney, Steve Kirby, The Alexis Toumarilla Quartet (a fantastic young group based in Belgium) some of Finland's greatest jazz artists as well as some of the big names of British jazz including John Dankworth, Mark Nightingale (trombone), Tim Garland (tenor - currently in Chick Corea's origin band), and Guy Barker (trumpet).

As well as seeing and playing music we also attended some workshops at other British schools that had jazz programs. We heard some good young musicians in Britain, but I felt that the standard of jazz education in our country more than favourably compares. Also, after hearing some postgraduate jazz students I wondered how they would compare to some of our finer undergraduate players on the local scene, although there was an outstanding young trio led by pianist Andrew McCormack, who is currently in British sax player Denis Baptiste's band.

After our final performance at April Jazz in Espoo, the boys flew home to Sydney and I continued touring through Northern Europe to establish contacts with Scandinavian musicians and promoters. In Stockholm, I saw the Peter Asplund Quartet at the unfortunately named Glenn Miller Cafe. Peter was the trumpet soloist with the Tolvan Big Band that recently toured Australia. Great band and a really nice, intimate venue that reminded me of Sydney's Cafe de Lane (that former bastion of the young Sydney jazz musician). Leaving a beautiful city, as in the tune *Dear Old Stockholm*, I caught a train to Malmo, home of the Tolvan Band and one of Sweden's finest jazz schools. Staying with young Australian expat musicians Darrin Archer (piano), Matt Keegan (tenor) and the travelling Kiwi, now resident in Sydney, Cameron Deyell (guitar) helped connect me with some young Scandinavian musos whom I played with. I was pleasantly surprised at the standard of their university facilities and their penchant for playing hard, swinging music.

Copenhagen being 30 mins by ferry from Malmo, meant I could hop over to Denmark every other day where I was truly blown away by some local musicians including Tomas Franck, a magnificent tenor player, who has recorded with Mulgrew Miller and the Danish Radio Big Band, amongst hundreds of others and Anders

Hentze who just arrived back from gigs in Melbourne, the pianist Jacob Karlzon (Tolvan band), Martin Anderton (tenor) and Mattais Svensson (bass).

Frederick Lundin (tenor) fronted a fantastic ten-piece crossover band at the Copenhagen Jazzhouse. What a venue! This was a dedicated jazz club in the heart of old Copenhagen. With a cafe and bar upstairs and the music downstairs with seating facing a medium-large stage (complete with Steinway) this venue was made for jazz. You could stand to the side at a bar and have a drink without disturbing others, or go into the main room and enjoy without distraction. A great sound system/engineer and a full lighting desk gave what would be a regular gig at home a concert feeling. I was delighted to learn that most of the jazz gigs are subsidised by the Danish Jazz Federation so they pay AU\$300-\$350 per player. Although their cost of living is more than in Australia their relative difference in income is remarkable.

Every Sunday night at the club La Fontaine there is a good jam session. This smallest club had a great vibe for both player and listener alike. After convincing the bandleader that I could 'play' he then called Joe Henderson's *Inner Urge* (a difficult tune, but a good indication of the level of music that was expected here - lucky I knew it!). For the rest of the night I was astounded by the level of musicianship on display. Many of the top professionals in town came here to just play!

Very few musicians I met during and after the tour knew about our own healthy scene, and only a couple of Australian musicians' names were recognised (eg Dale Barlow and Mike Nock). I noticed that, although our sporting achievements were known, little was known in Scandinavia about Australian culture and what it has to offer the global stage.

I found that there is terrific jazz in Scandinavia (not only 'ECM style') as well as a govern-



The Sydney saxophonist David Theak: little was known in Scandinavia about Australian culture and what it has to offer the global stage...

ment-supported network of clubs and musicians' associations, an example of a well funded and organised scene that Australia could really learn from.

OBITUARY

Don Johnson 1939-2000

Don Johnson was born on August 7, 1939, in Chicago, Illinois, USA. He died on May 29, 2000, in Jerrabomberra, New South Wales.

When the 29-year-old Don Johnson arrived in Perth in 1968 to become the Principal Trumpet of the WA Symphony Orchestra, he had already accumulated a wealth of experience as a performer and teacher. As a teenager he had toured as player and arranger with the bands of Judy Garland, Charlie Spivak, Art Mooney, and Ray Eberle. By the age of 20, he was the Principal Trumpet of the Atlanta Symphony Orchestra.

He relinquished this position in 1963 to further his education with a scholarship at the Curtis Institute of Music, and gained a degree in Music Education from the University of North Carolina while supporting himself as a music teacher and band director in the Greensboro (NC) Schools System.

His impact on the WA musical scene was immediate. He introduced the C trumpet (in his case, a Burbank Benge) as the standard for orchestral use in WA, emphasising that performance should be both aesthetically appropriate as well as technically correct. Never an aggressive player, he is remembered for the beauty of his tone, and an ability to fill an auditorium with the sound of a pianissimo passage.

During this period he performed as a soloist on a number of occasions, including his definitive performance of Alfred Hill's *Trumpet Concerto*, which was released by EMI Records (OASD 7556).

In 1978 he was appointed to the Canberra School of Music (CSM) as their first Lecturer in Trumpet. He designed and implemented a world-class curriculum establishing the ACT as a centre for tertiary trumpet performance education. He also became Principal Trumpet with the Canberra Symphony Orchestra (CSO), and performed with the Australian Chamber Orchestra among others.

The quality of his playing during this period was aptly described by the conductor, Robert Pikler, who, following a solo trumpet passage during a rehearsal of the CSO, laid down his baton and quietly declared "Mr Johnson, that is the finest trumpet-playing I have ever heard in Australia."

Uneasy about the narrow classical focus of the CSM curriculum, Don initiated proposals for the introduction of a Department of Jazz Studies. When this was formed in 1985, Don became its first Director, with Paul Plunkett taking over his former position as Lecturer in Trumpet.

The influence of this new Jazz Department on the Australian music scene has been enormous. Don gathered a staff of first-rate jazz musicians to the faculty, and very soon the students of the Department were being referred to as "the Canberra Phenomenon". Always aware of the need for jazz musicians to meet their classical colleagues on equal terms, Don encouraged



Don Johnson: his lyrical jazz style concentrated on tone and melodic improvisation rather than demonstrative high-speed, high-altitude manipulation of chord changes...

his staff members to gain Masters Degrees in Jazz Performance, a policy which he implemented through personal example.

A measure of the success of the Jazz Department came in 1995 when the CSM Big Band won a national competition to represent Australia at the 1996 Monterey (California) Jazz Festival. Their US tour was a great success. After being backed by the CSM Big Band at the University of California Berkeley and in Fresno, the international trombonist Bill Watrous remarked should he ever tour Australia he wanted "this band" behind him. It was one of many tributes paid, on that tour, by highly recognised musicians and educators.

With the establishment of the Jazz Studies Department at CSM, Don performed almost exclusively in the jazz idiom and now preferred the flugelhorn to the trumpet. His lyrical jazz style concentrated on tone and melodic improvisation rather than demonstrative high-speed, high-altitude manipulation of chord changes. His concerts with the Sydney-based pianist Julian Lee were breathtaking.

Sadly, the only commercially-available recording of Don's flugelhorn playing is one track on the Gery Scott CD *A Lot of Livin'* (Artsound 002), *Here's That Rainy Day* in which Don offers an improvised tribute to Chet Baker.

Frustrated by the increasingly bureaucratic and administrative demands on a Head of Department at the Australian National University, Don resigned from CSM in 1998, devoting himself once again to the education of school children, first as Band Director at Radford College and then as a member of the Instrumental Music Department of the ACT Department of Education and Training. His young charges soon became devoted to "Mr Johnson".

Don was a modest man who avoided the limelight, yet made a huge and lasting contribution to the performance and teaching of music in Australia. On May 29, 2000, after a courageous six-month battle with cancer, he passed peacefully from the loving care of his wife, Florence, and their family.

Bob Burne

Slovakian Zig-Zag

by Viktor Zappner

The bandleader, drummer and manager Jozef 'Dodo' Šošoka arranged for me a tour of Slovakia in 1999 that will be hard to forget. Not only did he arrange nine performances (unlike my previous visit in 1993, which comprised one concert only) but we were joined at several performances by some unforgettable musicians.

I knew Dodo from the early 60s, when we formed a trio with Tibor Platzner on bass. We won a national jazz competition. Later in life Tibor became a respected artist, I became a disrespectful psychologist, and Dodo became a full-time musician and popular jazz guru. He has global recognition for his work in Europe, the USA and Africa and crowds of people surrounded him wherever we played.

For the tour we were joined by the youngsters Mato Durdina (trumpet and flugelhorn) and Martin Marincák (acoustic bass).

Our first performance in Bratislava, capital of Slovakia, was particularly special, as Tibor, our old bass player, was in the audience. He was called on stage and applauded in acknowledgment of his musical contribution during the 60s.

After that, we zig-zagged across Slovakia travelling thousand of kilometres. Wherever we played our performances were greeted with an enthusiasm which is rather unusual there for our type of music.

Throughout the tour we were lucky to be joined by some amazing musicians. An outstanding violinist Lubo Šamo, and vocalist Miriam Bajlová joined us in the packed Art Gallery in Liptovský Mikuláš. Juraj Bartoš depped for Mato Durdina at our last concert in Modra near Bratislava. Bartoš is undoubtedly Slovakia's best modern jazz trumpet and flugelhorn player; he's also a soloist with the Slovak Philharmonic Orchestra. His love of pre-1950s dance and jazz music borders on obsessive and he leads the Bratislava Hot Serenaders who played at the 1995 International Festival of New Orleans Jazz in Saint-Raphael, France, trouncing 52 orchestras to take first prize and the prestigious Sydney d'Or.

Solo vocalist with the Vienna Art Orchestra, the swinging Anna Lauvergnac from Italy

joined us too for our final performance. The organisers said that out of 45 concerts (mainly classical) ours was the most well received, which was a dignified ending for the tour.

On route it was joy to meet again my friend Ján Hajnal, although we had stayed in touch through correspondence. We met 35 years ago in Košice in East Slovakia where he studied at the Conservatorium. He is now one of the pillars of jazz in Slovakia as a pianist, composer and bandleader. His latest CD *Monk's Tatra Dream* has just been released in Bratislava.

I had sent him one of my compositions, *Galanda's Madonna*, inspired by a picture of a mother with a child by the Slovak painter Mikuláš Galanda from 1933. The piece was written in 1962 during my "contemporary" period. The core was the Lydian scale, so often used in Slovak songs. There were no bars, no time prescriptions! My friend arranged and re-composed it now as a normally structured tune and, with my consent, registered it with the Slovak Authors Association under our joint authorship.

At the end of my stay in Slovakia, I joined Martin Marincák (bass) and Gejza Szabados (drums) as a guest for a jam at the Jazz Club in Košice, owned and run by Gejza Szabados, another of those special individuals who are crucial for the continuous existence of jazz.

Many of the people we met, from the club owners to the piano tuners were incredibly supportive, and I would like to thank them all. I hope that some of those talented jazz musicians I met will one day be given a chance to play in Australia.

Before returning home, when visiting Paris and walking through the labyrinth of the Metro, I heard the sound of an accordion, playing Jean 'Toots' Thielemann's *Bluesette*, but I couldn't find the source. Finally, turning into another tunnel, I came across a lonely busker, playing his accordion, and he was improvising beautifully on that tune. It was impossible to resist the combination of typical Parisian sound with jazz, so I let my family wait, and we missed at least one Metro train enjoying this swinging tune. I keep cherishing the memory of that lonely figure in the Paris underground.



From L-R, Viktor Zappner, Martin Marincák, Anna Lauvergnac, Jozef 'Dodo' Šošoka, and Juraj Bartoš, snapped on August 21, 1999, in the church at Modra, near Bratislava, the capital of Slovakia.

News from the National Jazz Development Officer

Eric Myers writes: The National Committee's guidelines regarding travel for the NJDO now stipulate that I should visit each state at least once a year, (and Victoria twice a year), in order to keep personal contacts open with key people in the various jazz communities. Therefore, I was very glad to go to Tasmania in late June, 2000, for the Suncoast Jazz Festival, generally regarded as the state's most important jazz event. There is a detailed report elsewhere in *JazzChord* on the festival itself, but let me say here that what I experienced in St Helens, the small town which hosts the festival, was a shining example of how voluntary effort, and enthusiasm for jazz at the grassroots level, not only keeps jazz triumphantly alive in this country, but spreads the message to bigger (and younger) audiences.

My hat goes off to Bruce Haley, the local St Helens businessman who has nurtured this festival since its inauguration in 1984. And also to his festival committee, an energetic, skilled and thorough organising body, if ever I've seen one. But more on the festival itself on page 11.

On Sunday June 25 I was able to attend a meeting of the board of the Jazz Foundation of Tasmania. This Foundation hosts the Tasmanian Jazz Co-ordinator position, currently a voluntary job done by the very public-spirited Geoff Woods in Deloraine. The Foundation board is made up of two representatives of each of the five jazz societies in Tasmania: Jazz Action Society Nth West Tasmania, Launceston Jazz Club, Jazz Action Society of Tasmania, Suncoast Jazz Club, and Deloraine Jazz Club.

The Foundation has had at least one unsuccessful application to the Music Fund of the Australia Council to fund the current Tasmanian jazz co-ordination program, and the stresses on an organisation which does not have any money to pursue its objectives were all too evident at the meeting. Leaving aside the ACT and the NT, Tasmania is the only state where the Australia Council does not fund a jazz development program. On the board there was some misunderstanding about how the Australia Council works, so I spent some time trying to clarify this. I had to explain to the committee that 'geographical location' is not a criterion for funding. That is, the fact that Tasmania was 'missing out' was not necessarily a reason why the Music Fund should fill the gap. Jazz co-ordination applications, if they're not in the 'Triennial Funding' category, have to compete with artists in the 'Presentation & Promotion' or 'Development' categories and, given current funding strictures, the inauguration of a new state jazz project in Tasmania would probably mean taking funds off one of the Music Fund's current clients. That is the hard reality. Therefore, such an application from the Jazz Foundation of Tasmania would have to be a very good one indeed, and brilliantly address the selection criteria.

I suggested that the Foundation make serious approaches into the state funding body, Arts Tasmania, and investigate why no funds were currently available from that source. If Arts Tasma-

nia doesn't fund a state jazz program it appears - at least to the outside world - that key people in the Tasmanian arts bureaucracy lack confidence in the leading figures in the jazz community. The Australia Council might say, "why should we fund, or increase funds to, a state program that does not have the confidence of the state government which, after all, is much closer to the state jazz community than the Australia Council is?"

There is much that could be done in Tasmania by a state co-ordinator to raise the profile of jazz. Take the media for example. An examination of the local newspapers on June 24, 2000, *The Examiner* and *The Saturday Mercury*, indicated a similar marginalisation, or omission, of jazz that is characteristic of many Australian newspapers. The *Saturday Magazine Arts* section in *The Examiner* had three pieces on theatre productions, one on a classical music concert series, and four on artists or art exhibitions, (including an interview with the NSW artist Ralph Hobbs). Where was jazz, I hear you ask, on a day when the most important jazz festival in Tasmania was getting into full swing? Well, as usual, it was as if jazz did not exist. Perhaps Ralph Hobbs is an important painter from NSW, but instead of one of the four articles on the visual arts, why not run an interview with Paul Furniss, who was probably the most distinguished Australian jazz musician to appear at the 2000 Suncoast festival? I wonder if Ralph Hobbs has been celebrated in various overseas countries in the same way that Paul Furniss has. Why does the *Examiner's* arts editor devote so much of the available space to the visual



Paul Furniss: why not an interview with him in *The Examiner's Saturday Magazine Arts* section?

arts? Has he or she been constructively approached by representatives of the jazz community?

While in Melbourne for a few days after Tasmania, I was glad to attend a meeting at Arts Victoria with Gerry Kerlin (the Arts Minister Mary Delahunty's senior adviser), Lesley Alway (head of Arts Victoria) and Fiona Beckwith (program officer). I was accompanied by the Victorian Jazz Development Officer Martin Jackson, the purpose of the meeting primarily being to discuss the failure of Arts Victoria to fund the Victorian Jazz Development Program. As Martin suggests in his report below, this was a "fruitful beginning" to the task of rectifying Arts Victoria's apparent negativism towards a program that is already funded by the Australia Council. My thanks to Michael Nation, the Minister's ministerial liaison adviser, for arranging this meeting at short notice. Mr Nation indicated that, had the Minister not been on leave during the week, she herself may well have attended the meeting. So, I was delighted that these key people in the arts in Victoria were so quick to respond, and treat my request with the utmost co-operation.

Eric Myers

News from the WA Jazz Co-ordinator

Rachel Robins writes: Earlier this year I was approached by Mike Price, Head of Department for Jazz Studies at Canberra School of Music, Australian National University, for advice regarding funding for jazz for the ACT and the nature and style of such funding. I approached Vanessa Chalker, Senior Program Officer at the Music Fund, Australia Council, for assistance. As was the case in the establishment of the Jazz Co-ordination program for Western Australia Vanessa advised me to pursue state funding from artsACT and if this could be achieved then the Australia Council would consider funding for a similar program as occurs in other states. I commenced discussions with Robert Piani, Performing Arts Officer, artsACT, on behalf of Canberra who advised me that at this stage no precedent was in place and that a jazz development program would need to focus on core projects with an administrative component built in. Subsequent discussions with Mike Price who is also Chairman of the Manuka Jazz Foundation took place and on June 11 I arrived in Canberra at Mike's request to commence preparations for submission of an application to artsACT.

The deadline for the application was June 23, 2000 and the 13 days I spent in Canberra were at breakneck pace in order to fully develop the proposal to a satisfactory level. After much discussion the content of the application proposed the formation, performance and promotion of the National Capital Jazz Orchestra comprising twenty established professional performers, emerging artists and current students residing in the Australian Capital Territory. Several of these artists are considered at the forefront of their artform with internationally and nationally recognised profiles including: Mike Price (guitar),

Miroslav Bukovsky (trumpet) Colin Hoorweg (percussion), John Mackey (saxophone), Mike Nelson (piano), Dave Panichi (trombone), and Eric Ajaye (bass).

In order to achieve support for the project I arranged several meetings with leading organisations with relevance to the criteria for funding through artsACT with a particular focus on marketing and cultural tourism.

We met with Elizabeth Rogers, Director for Canberra Arts Marketing Consortium and as a result the National Capital Jazz Orchestra's performances will be marketed through Arts Around Canberra, the promotional vehicle for all members' events.

We also met with Cathy Winters, Manager, Canberra Tourism and Events Corporation to discuss the opportunity for performance as part of the Floriade Festival. The potential to form part of the "umbrella" events of the festival was discussed at length. This proposed style of programming enables the orchestra to "piggy back" on the festival's considerable marketing campaign.

We also met with Graeme Chambers, Director of Events and Visitor Services and Steven Baldwin, Events and Strategy Development for Canberra Tourism and Events Corporation to discuss the project and ways in which we could market the orchestra through the corporation's resources. We will utilise their on line trade newsletter and access their free poster distribution service.

In addition we also arranged a meeting with Andrew Sayers, Director National Portrait Gallery and Pamella Clelland Gray, Manager, Education and Public Programs, National Portrait Gallery who embraced the idea of a jazz performance profile at the gallery which is located in the Old Parliament House.

Possibly the most exciting coup of my mission to Canberra was to secure the launch of the National Capital Jazz Orchestra at the official opening of the prestigious Canberra National Multicultural Festival for 2001. A new work especially written to reflect this auspicious occasion will be premiered at the launch. I negotiated this prestigious contract for the Orchestra in a meeting with Domenic Mico, Executive Artistic Director, Canberra National Multicultural Festival.

I was delighted to be invited to Canberra to assist in the development of what promises to be another successful branch of Australian jazz.

Rachel Robins

News from the Vic Jazz Development Officer

Martin Jackson writes: With my first (overdue) visit to the Victorian Jazz Archive, and attendance at both VCA and regional schools' performances at the Concert Hall, my recent activities have covered the full spectrum of generations. A really healthy scene, with solid foundations, clearly needs a balance between the past and future developments, so it was reassuring to see these aspects being managed in such a promising manner.



Mike Price, Head of Department for Jazz Studies at the Canberra School of Music, Australian National University; he approached the WA Jazz Co-ordinator for advice on funding for jazz in the ACT...

I have had ongoing contact with John Kennedy of the Archive for some time, and have made several suggestions to help in expanding the modern content of this collection (as well as making some donations of my personal material). I had also been impressed when I saw the Archive's work on display at the Graeme Bell Tribute concert in January 1999, but I was still unprepared for the scope of its achievements at the Wantirna repository. This breadth could only have been produced through the efforts of a committed and cohesive team, and this is exactly what I found. There is a hive of ongoing activity, with all areas being dealt with: acetates and tapes being copied in the studio by Ron Halstead (who originally engineered many historic sessions himself); photos being identified and scanned; material catalogued; and display material prepared for exhibition. Their self-deprecatory references to themselves as "Dad's Army" belie their resourcefulness, a mastery of technology which would embarrass many younger people, dedication, and a thorough organisation so essential to such an undertaking. But the two magical key ingredients on their side are a tangible mateship and an enthusiasm for jazz. They also have struck a healthy balance between short-term and long-term goals and results, with a display room of memorabilia for visitors (with some items for sale), and an impressive amount of material already accessible for research. I will be glad to support such great work in whatever way I can, and I will be organising more donations (such as some of the Jamie Fielding material I gathered, and the Melbourne Jazz Co-operative archives of recordings and documents from 1983) in the near future. I believe that the Archive is already a major asset for Australian jazz, and its importance will grow exponentially.

Almost coinciding with the appointment of the percussionist Alex Pertout as Head of the Improvisation Department, the VCA staged an ambitious concert entitled *The Gathering* at the Concert Hall on June 6 (with Pertout as artistic director). Featuring staff, students and well-

known graduates (such as drummer Peter Jones, pianist Sam Keevers and saxophonist Fiona Burnett), the program presented a broad cross-section of musical styles, ranging from an Unplugged Deadstar, to World Music, with vocal and percussion ensembles. With Christine Sullivan, Joe Chindamo, the Tony Gould Quartet and Kavisha Mazzella joining Deadstar as headline acts, the concert drew a sizeable crowd for a Tuesday night. But one of its main successes was as a showcase for the breadth and diversity of the Improvisation Department, as well as providing valuable performance experience for the young students. In the last edition I wrote of the continued unwillingness by Arts Victoria to financially assist either the Melbourne International Jazz Festival or the VJDO Program. Both the MIJF and the VJDO had made requests to the Minister for the Arts, the Hon. Mary Delahunty, to discuss this issue. Therefore, it was fortuitous that, during a visit to Melbourne in late June, the National Jazz Development Officer Eric Myers organised a preliminary discussion meeting on this issue with the Minister's Senior Policy Adviser, Ms Gerardine Kerlin, and the Director of Arts Victoria, Ms Lesley Alway. I attended the meeting as VJDO representative, and it was a fruitful start to addressing this issue. It was also an opportunity to be able to work directly with the National Officer and we were also able to discuss proposals for the forthcoming National Touring Circuit submission.

The National Office has recently compiled a list of successful grants to jazz applicants from all Federal funding bodies from late 1994 to the present. It is pleasing to see such a valuable resource being produced by the National Office. I have spent some time examining the figures and have discovered several interesting trends and patterns so far. I hope this register is maintained, as it will be an important source of national data on the funding process.

Another new modern jazz venue opened in May, The New Amsterdam, at 172 High Street, Prahran (phone 9525 2533). While it lacks an acoustic piano at present, it features an excellent performance space and extremely supportive management. It is also well-situated, near trendy Chapel Street. Music is currently presented from Thursday to Saturday nights, as well as Sunday afternoon sessions. Finally on the Festival front, there has been good news for both of our major festivals. The MIJF has received an initial payment from Diana Krall's management (in response to legal claims over her cancellation in January, 2000). And, at the recent program launch of the Wangaratta Festival of Jazz, the Victorian Minister for Tourism announced that this festival had been designated a "Hallmark Event" (which puts it in the same category as the AFL Grand Final). That is a level of recognition and kudos for jazz which, in the recent past, many thought was only a dream when they said, "Now, I'd like to see that!" (to borrow from an AFL advertisement).

Martin Jackson

Competitions and Awards

* John Christian, of the Jazz Action Society of NSW, recently reported that the Society's annual **Awards for Original Jazz Composition**, running since the early 1970s, has now been discontinued, because of cuts in funding by the Australia Council and the NSW Ministry for the Arts. The Australasian Performing Right Association (APRA), which also contributed funds towards the awards, has indicated that it will continue its support. The JAS has submitted applications to the funding authorities to reinstate the awards in 2001. Enquiries to the JAS, at tel (02) 9281 2230.

* The winners in the 25th **Annual Australian Entertainment Mo Awards** were announced on June 20, 2000 at the Sydney Entertainment Centre. The winner of the award for Jazz Vocal Performer was Shelley Scown, the other nominees being Michelle Nicole, Kristen Cornwell, Vince Jones and Emma Pask. The winner of the award for Jazz Group was Ten Part Invention, the other nominees being Brad Child's Swing Orchestra, Theak-tet, The Necks, and the New Wolverine Orchestra. The winner of the award for Jazz Instrumental Performer was James

Morrison, the other nominees being James Greening, James Muller, Scott Tinkler and Mark Fitzgibbon. James Morrison was nominated for the Australian Performer of the Year award, which went to Savage Garden. The other nominees for this award were John Farnham, Anthony Warlow and Simone Young. Further enquiries to Geoff Weston on tel (02) 9281 5633.



Shelley Scown (left), pictured with Ian Chaplin (centre) and Paul Grabowsky (right): A Mo Award for Female Jazz Vocal...

News from the Qld Jazz Development Officer

Lynette Irwin writes: Having survived an Arts Queensland acquittal and funding application, MYOB training sessions, and many meetings, I'm ready to immerse myself in setting up our web page. This has been taking space in my head for some time. Now that I've knocked over a few necessities I'm looking forward to getting it up and running.

On my travels around town I've been warmed by the enthusiasm of young artists in our scene and the audience support they receive. Sunday June 25 at the Zoo featured three excellent ensembles playing to a huge following: Appian Way, Elixir and Steve Newcomb's ensemble. Meanwhile, patronage at the Pot Music Bar for the weekly Thursday night jam sessions has continued to grow. At the recent Open Day for young Qld Conservatorium students, a wealth of talented jazz improvisers displayed their skills under the direction of Tony Hobbs and Mastenah Nazarian.

Congratulations to Pat Marchisella, this year's winner of the James Morrison Scholarship. I believe Pat will utilise some of the winnings he truly deserves towards purchase of a new double bass. I have recently been negotiating with the Brisbane Festival for inclusion of our jazz

presentations within their program which happens in Brisbane from October 3-23, 2000. An update on who, where and when will be in the next *JazzChord*.

Brisbane's Riverfestival, held in Brisbane from September 3-9, has a significant program of local and national talent, including a night on the Kookaburra Queen on September 6, featuring Dave Rankin's Paradise Jazz Band and Up the River Jazz Band. Free Riverjazz concerts on September 7 and 8 at Eagle St Pier include Vince Jones, the Big Band Theory and the USA Marine Corp Band.

For most of 2000 I have been guest at Radio 4EB on their women's program hosted by Elizabeth Brown. This is generally a weekly live-to-air broadcast of an hour's duration. I really enjoy being on the show as it gives me the opportunity to publicise and promote our organisation and upcoming jazz gigs in Brisbane. I also choose the music, so I can feature Queensland jazz artists and some national ones too.

On the last Sunday of each month beginning on September 24 a Jazzworx jam session will take place at the Brisbane Jazz Club. Acclaimed pianist and educator Vince Genova and trumpeter Greg Quigley will be on board to lead the sessions. The Sydney trumpeter Don Rader appears at the club on August 10, the vocalist Trudi Kerr on September 10, and Bob Barnard on September 17.

Lynette Irwin

Qld Saxophonist on Music Minus One

The Queensland tenor saxophonist Brian Hayes has achieved an unusual coup with the worldwide release of a full album of tenor saxophone solos as an educational product on the prestigious New York label Music Minus One (MMO).

The album titled *Sinatra, Sax & Swing* is the first ever to feature an Australian instrumentalist, an unusual achievement given that MMO was founded in 1950 and has released more than 2,000 albums in their 50-year history. MMO pioneered the "play-a-long" recording concept in 1950 which later became synonymous with Karaoke and music education programs such as those issued by Jamey Abersold.

JazzChord hopes to publish a review of package in the Oct/Nov, 2000 edition.

"*Sinatra, Sax & Swing* features my tenor sax and clarinet leads recorded in my own lounge room studio on top of fantastic all star New York orchestral backings recorded in the early 1950s through to 1960," says Brian. "Players in the backup band include Jimmy Rainey (guitar), Oscar Pettiford (bass), Don Abney (piano) and Charlie Parker's drummer Kenny Clarke."

Brian Hayes is a part-time, self-taught musician who grew up in (and still works in) the small country town of Gympie, 160 kms north of Brisbane. "This is indeed an honour of which I am immensely proud," he says. Further enquiries to Brian Hayes at email address <bmmusic@bit.net.au>, or tel (07) 3285 6606.



Brian Hayes on the tenor: a part-time, self-taught musician who grew up in (and still works in) the small country town of Gympie, 160 kms north of Brisbane...

NJDO VOLUNTEER PROGRAM

Volunteers are being sought to assist in the administrative and organisational duties of the National Jazz Development Office in Sydney. Volunteers will gain experience in many aspects of arts administration including the preparation of *JazzChord* magazine, website maintenance, office administration, and assisting NJDO Eric Myers and NSW Project Officer Peter Lothian. Volunteers need to be motivated, efficient and versatile. Those interested should ring (02) 9241 1349, or email <emyers@ausjazz.com>.

festival review

THE SUNCOAST JAZZ FESTIVAL, St Helens, Tasmania, June 23-25, 2000.

The little seaside town of St Helens in north-east Tasmania has a population of no more than 4,000, I'm told. Picture the ABC-TV series *Sea Change*, and you won't be far wrong. Every year, on the last weekend in June, imagine about 1,000 people invading the town for a jazz festival that takes place in three adjoining venues, and you have the Suncoast Jazz Festival.

The local businessman and dynamo Bruce Haley started this festival in 1984. Apparently people thought he was crazy. Would people attend in the middle of winter? Well, they did, and they're still coming 16 years later. The festival has seen such growth that this year it was felt necessary to open a third venue for the first time, the local RSL Club, across the road from the two main venues: the lounge of the St Helens Hotel, and the Mahogany Hall, a hut in the back of the hotel, which has been converted into a little concert hall with superb acoustics. The weather was cold, particularly at night, but the wood fires were burning.

Bruce's model is a simple one: bring into St Helens about a dozen jazz 'stars' from the mainland, and also from other towns in Tasmania. Mix and match them with local musicians who have come from all over Tasmania (and some from the mainland), who have registered to perform. Every group therefore is a pickup group, thrown onto the stage together, and they choose their repertoire as they go along from the common language of popular and jazz standards.

So, this is primarily a traditional and mainstream jazz festival. The major guests who sustained a commendable level of excellence throughout were traditionalists such as Eric Holroyd (trumpet) and Geoff Power (trumpet, trombone), Ian Pearce (piano), Bruce Gourlay (piano), Jack Duffy (piano & piano accordion) and Paul Bonnefin (trombone). But there were also some musicians, young and old, who were very familiar with the traditional idiom, but also seamlessly pushed the music into more progressive areas: the Perth trumpeter Matthew Jodrell, the young clarinetist from Adelaide Duncan Hemstock, the trombonist Steve Collidge (from Tasmania, now living in Melbourne), the saxophonist Tony Ashby from Brisbane, the resi-



The Perth trumpeter Matthew Jodrell: an awesome talent, he pushed the music through the stratosphere in a session with Sydney reeds player Paul Furniss...

dent maverick alto/clarinet player Alex Hutchinson from Melbourne, and the uncategorisable Sydney reeds player Paul Furniss, who was very much the star of the festival.

Some people would never concede that a festival with such a spontaneous program could work. And it was true that, other than the special guests Alf Properjohn (drums, from Hobart) and Michelle Whelan (double bass, from Albury), good bass players and drummers were very thin on the ground. But I heard a terrific amount of interesting and stimulating music over the weekend. One of the most fascinating aspects of the festival was the extraordinary procession of female vocalists who were simply superb, and I mean superb by the very best standards: Yoly St Torres from Burnie, Christine Bailey from Hobart, Bridget Duffy (Jack's wife), Kaye Carter (from Launceston, now living in Sydney), and the teenager Janelle Gough, who sang a set of flawless standards in the Mahogany Hall, accompanied by the young Hobart pianist Matthew Boaden.

Bruce Haley plus his mobile phone were everywhere during the festival, informing musicians that their sets were over, or instructing them to play on, all the time being sent up with great affection by the musicians. Then, (blow me down), on the Sunday night, when most of the festival's audience had gone and there were only 300 or so core stalwarts left, Bruce picked up the cornet and played lovely, concise lead, in a front-line that included Bonnefin (trombone), Ashby (clarinet), Furniss (alto sax) with a rhythm section of Pearce (piano), Whelan (double bass), and Properjohn (drums). Then he took the mike and sang very well, with a pronounced Louis Armstrong influence. What other festival director could mix and match it like this with some of the country's leading musicians? It was as rewarding a set as any I heard at the festival.

I was very honoured to be asked by Bruce

Haley to present the annual Satchmo Award for 2000, which goes to a person who has "made a significant contribution to jazz in Tasmania over the years". It went to one of the festival organisers Christine Bailey, from Hobart, "as a result of the many letters from the Suncoast Festival delegates, for her tireless efforts in mixing and matching all the jazz musicians that assemble here in St Helens annually." Congratulations once again, Christine.

Other unforgettable highlights: the achingly beautiful singing of the trumpeter Clem Meehan; the mischievous piano playing of Viktor Zappner; the awesome playing of the trumpeter Matthew Jodrell who, in one set with Paul Furniss on alto in the Mahogany Hall, pushed the music into the stratosphere; and of course - I nearly forgot - the beautiful piano playing of Bruce Gourlay, which was indeed a revelation. There's no question that Bruce Gourlay is another one of the Living National Treasures in Australian jazz. If he is on the program in 2001, I think I will have to be there.

Eric Myers

Conjurer

Well, there's this fellow
arrives an hour beforehand
freshly showered, shaved, waxed
in a suit from Joe Banana's
He surveys the room, clears a path
through the chairs,
perhaps shifts the piano;
he avoids eye contact,
he is still half awake
after a late afternoon nap.

He arrives four times
first tottering, knocking chairs
he threads his way through,
bass drum supported African style
on his head
Then comes an oft repaired hat box,
a small drum emerges, a pedal contraption,
the top of a stool
four rabbits
conjured from a brimless, fibre tophat.

Next trip, he plays an overdressed navy
or underdressed undertaker
shouldering a leaden coffin of "Traps"
Deftly, he reveals the contents
screwing and slotting a giant Meccano
around the big drum.

Perhaps the bass man arrives
he will talk to him
prior to his last trip, a bump and grind
through the growing throng
A mad hatters box, a round briefcase;
more magic, more drums, we recognise the shape.

Finally the cymbals are set,
adjustments made while he nods to friends,
smiles, relaxes, glances at his watch,
hardly fifteen minutes have elapsed.

He has done this before.

Allan Browne

Have you seen my baby?

Tenor Saxophone

Selmer 'Pennsylvania' Serial #D5322
in black zip-up sax shaped case with
Berg Larsen 115/2 M mouthpiece
Last seen at the Governor Hindmarsh
Hotel, Adelaide sometime after 2am in
the morning Saturday 16 June 2000.

Generous reward offered for any
information regarding the whereabouts
of this much loved and treasured
instrument.

Please phone Phil Bywater
0412 412 551 or
ph/ fax 03 9645 8512

Around the Jazz Festivals

Townsville, in Tropical North Queensland, hosted the **Palmer Street Jazz Festival** from July 28-30, 2000. Festival performers included the Australian Allstars, featuring Don Burrows and including Bob and Len Barnard, Ed Wilson, Chris Qua, Joy Yates and Dave MacRae, the Stephen Newcomb Trio, Mackay Connection, Magnetic Drum, Downtown Dixie, We Got Rhythm, Ulysses Blue, Barrier Reef Jazz Band, Stokes-Nicholson Big Band, Pacific Mainstream Jazz Band, Tableland Swing Band, Steve Martin Trio and special guest trio from Kathmandu, Cadenza. For information, contact Townsville community radio station 4TTT FM 103.9 on (07) 4721 5333, fax (07) 47215853 or email: <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 11th **Bellingen Jazz Festival** will be held from August 18-20, 2000. The line-up includes Geoff Bull's Olympia Jazz Band, George Washingmachine, Cheap Suit Serenaders, Shelley Scown & Mark Isaacs Trio, Larrie Cook & the Blues Masters, Guy Strazzullo Trio, Daryl Aberhard Trio, Richard Maegraith Band, The Dowlings with Bob Bertles, Bellingen on the

Rocks, Roger Burke Quintet, Marguerite Montez with Fuego, Lil' Fi Band, Bellingen Blues Project, Susan Gai Dowling & Dave Levy, Julian Lee & Carol Ralph, and Tina Harris's Delicatessen. Ticket prices range from \$4-15 for individual events to \$72 for a weekend pass. Some events are free. Information can be obtained from their excellent website, at <http://bellingenjazz.holidaycoast.com.au>, by emailing <belljazz@midcoast.com.au> or by phoning (02) 6655 9345. Accommodation information can be obtained from Bellingen Shire Tourist Information Centre on 1800 808 611.

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.

The **Noosa Jazz Festival** runs from August 3-September 3, 2000 showcasing eclectic styles of jazz. There will be over 100 artists attending the festival including James Morrison and Band, Bob Barnard, Gaynor Bunning, the Society Syncopators, Fireworks, Nina Ferro, Tom Baker, Janet Seidel, David Seidel, Pippa Wilson, Anita Thomas, James Sherlock Trio, Lyn Gillett, Trevor Rippingale, Joe Epps, Clare Hansson,

RON JOBE



The Melbourne singer Nina Ferro: appearing at the Noosa Jazz Festival in Queensland in August/September, 2000, as part of an eclectic program.

Victorian Jazz Archive Wins Conservation Award

An initiative set up by the VJA, "Acetate Action", for the transferring of ageing acetate discs to CD-R for preservation and public access, has won a coveted Museum Industry Recognition Award 2000 for Conservation, at a recent International Museum Day awards presentation.

Dr Ray Marginson, Chairman, and John Kennedy, Curator received the award from the Honorable Mary Delahunty, MLA, Minister for the Arts and Education, who has shown interest in visiting the Archive in the near future. The Executive Director of Museums Australia (Vic), Ms Jessica Frean writing in the Melbourne Herald-Sun, described the Archive as "displaying the ingredients of a healthy, robust museum. Most of the group is made up of retired jazz musicians who are copying and preserving jazz recordings from across Australia".

"Acetate Action" has now reached the point where over 75 CD-R discs contain some 100 hours of Australian jazz recordings, mainly from single one off jazz acetate recordings, dating back to 1942. 95 percent of these recordings have never been issued commercially, and the core of the program has been the transference of the acetate collection of William H Miller (Ampersand, AJQ records), comprising 320 sides of valuable heritage Australian jazz recordings. Many local and interstate collectors have forwarded further copies on loan or donation for transfer, thus presenting a wide range of performances, now safely preserved for the future.

Registration & Accreditation

The Archive was successful in May, 2000, with its application to Museums Australia (Vic) to become a registered museum. A lengthy and detailed submission outlining the structure and purpose of the Archive, along with collection and preservation procedures, was presented and accepted. Following Reg-

istration there is a three year period to attain Accreditation by May 2003. The Accreditation procedure entails the monitoring by the museum industry into the workings of the Archive, and its continued pursuit of higher conservation and preservation standards, and includes the upgrading of public facilities. Accreditation will hopefully give greater access to State Government funding, and the employment of a paid part time Curator.

Jazz Exhibition

From December 1, 2000, to February 25, 2001, the Victorian Jazz Archive will be mounting a jazz exhibition at the Arts Centre, St Kilda Road Gallery, in conjunction with the Performing Arts Museum, ScreenSound Australia, and the Melbourne International Jazz Festival. The Performing Arts Museum Curator, Ms Margaret Marshall, will professionally curate the exhibition (working title "Melbourne - Cradle of Australian Jazz") with the possibility of touring to Canberra later in 2001.

Visitors

Since the archive opened to the public two days a week (Tuesday and Friday -10am to 3pm) there has been a constant stream of visitors to view the Archive at work. In the last two months, notable visitors have included Roger Bell, Ade Monsborough, Frank Johnson (from Noosa), Adrian Jackson, Martin Jackson, Eric Myers, Diana Allen, and also Mal Eustice, Pam Swanson and Arno Ramp from Adelaide. Musicians Graeme Pender and Jex Saarelaht have been using the facilities of the Reference Library for research purposes.

Information about the Victorian Jazz Archive can be obtained by contacting the Secretary John Rippin, PO Box 442, Ashburton Vic 3147, or by phoning the Archive on (03) 9800 5535 or e-mail <vjzarch@vicnet.net.au>. The curator John Kennedy can be contacted on 0412 867 587 or send him an email at this address <jkennedy@vicnet.net.au>.

and many more. This year's festival will see a Louis Armstrong 100th birthday celebration and a tribute to Benny Goodman. There are three free outdoor concerts, and door ticket prices range from \$5-\$30. Accommodation and airfare packages are available. Tickets and further information can be obtained by calling the Jazz Hotline on (07) 54499189, from their website www.noosajazz.com.au or send an email to noosajazz@optusnet.com.au.

The Great Tropical Jazz Party 2000 will take place on Magnetic Island from Friday to Sunday, October 13-15. This year's program has been extended to make the trip worthwhile for artists and visitors. On Tuesday 10th October there will be 'Sunset Jazz' in Horseshoe Bay and on Wednesday 11th October is a world first 'Jazz on the Reef', 95.5 kilometres from Townsville on the Great Barrier Reef. The festival will commence on Friday evening. For further details contact Max Brown on (07) 4758 1161 or Faz (07) 4778 5348.

The **Moruya Jazz Festival** is held on the weekend of October 13, 14 and 15, 2000. Two features of this festival are the Belmore Basin Jazz Band and Mike Hallam Dixieland Allstars. For \$30, delegates will receive a badge pass and program that will entitle entry to all venues on Friday night, Saturday night and Sunday. More program details are forthcoming, but for any enquires regarding the festival, telephone or fax John Fearnley on (02) 4474 4462 or email morujazz@acr.net.au.

The fourth **Bartercard Glenelg Jazz Festival** will be held on October 20-22, 2000 in Glenelg, Adelaide, South Australia. For the first time the festival begins on the Friday night with a gospel choir concert at Elder Hall, and at the festival site, with the Late Late Breakfast show featuring Goose, Marmalade Circus and the Hammond Eggs Trio. In total there are 60 performances programmed over the weekend, featuring a majority of SA jazz bands in the traditional and modern genres. For further information about the festival, travel and accommodation packages, contact Events Oz at tel (08) 8271 4411, email satconv@camtech.net.au or ajf@jazz.adelaide.net.au.

On October 27-29, 2000, the **West Australian Jazz Festival** will be held at Toodyay. Features of this year's line-up include international guest band the Swedish Jazz Kings, Melbourne musicians Bob Pattie (trumpeter from Steve Waddell's Creole Bells) and John Withers (banjo player with the Society Syncopators) and many other well-known local jazz artists. Further program details are still pending. For more information you can contact Elaine Thomas on (08) 9314 1920 or by fax (08) 9314 3690. Accommodation information can be obtained by phoning Sue at the Toodyay Visitors Centre on (08) 9574 2435.

The **Wangaratta Festival of Jazz** happens on November 3-6, 2000. Highlights include the Zawinul Syndicate (USA) Mark Helias's Open Loose (USA), Freddy Cole (USA, brother of Nat 'King' Cole, but a fine artist in his own right), one of the world's premier blues bands Little Charlie & The Nightcats, the singer Claire Martin (UK), Mark Fitzgibbon Trio, the Swedish Jazz Kings, *Music For Sita* (a rare cross-



The American bassist Mark Helias: his group Open Loose will be appearing at the Wangaratta Festival of Jazz & Blues in November, 2000.

cultural collaboration, with members of the Australian Art Orchestra joining five Indonesian musicians to perform Paul Grabowsky's music from *The Theft of Sita*, Don Burrows & Kevin Hunt, Bob Barnard, The Bondi Cigars, Joe Chindamo, Lily Dior, The Society Syncopators, Wanderlust, Jim Kelly, Allan Browne, Guy Strazzullo, Jamie Oehlers, Kerri Simpson, Andy Cowan, Nina Ferro, and many more. The National Jazz Awards competition features the guitar this year. Information is available from the Jazz Festival Headquarters, phone/fax (03) 5722 1666, email jazzwang@wangaratta-jazz.org.au or from the website: www.wangaratta-jazz.org.au.

The **Sunraysia Jazz and Wine Festival** is held from November 3-7, 2000. Festival Train packages are available, including on-train meals and accommodation. Jazz performances are by the Maple Leaf No Respect Band, Maryborough Traditional Jazz Ensemble, E Type Jazz, Balled Eagle Jazz Band, Royal Garden Jazz

Band, Patsy O'Neil and Friends, Dukes of Jazz, Frank Gow's Fat Swaller Jazz Band, Eddie White All Stars, Red Hot Jigglers, Bruce Gray Shades, and the Louisiana Shakers. For a copy of the detailed program - and for bookings - contact the Mildura Visitor Information and Booking Centre on 1800 039 043. For jazz enquiries, call the Mildura City Jazz Club on (03) 5021 2122 or fax (03) 5022 2897. For Festival Train enquiries and booking, call Dawn Musgrove on (03) 5460 5284.

The 55th **Australian Jazz Convention** takes place in Forbes, NSW, from December 26-31, 2000. For more information write to PO Box 517, Forbes NSW 2871, or go to website <http://www.lisp.com.au/~fbsinfo/index.html>. Email reality@lisp.com.au, or phone Lester D'Ombra on (02) 6851 1450, fax (02) 6852 4106.

INTERSTATE PHOTOGRAPHS BADLY NEEDED

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

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).

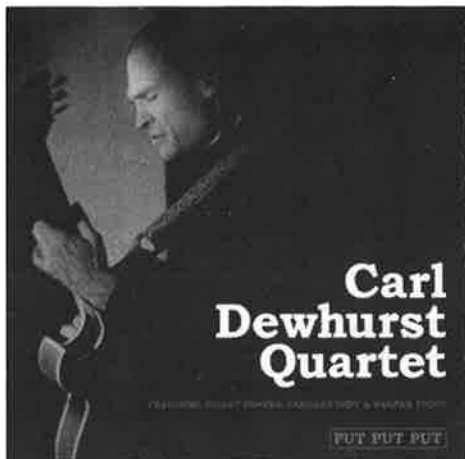
sima gratefully acknowledges the generous support of the Music Fund of the Australia Council, the Federal Government's arts funding body, and the Ministry for the Arts, NSW Government.



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

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

Recent Australian Jazz Album Releases



CARL DEWHURST QUARTET

Put Put Put (Sitting Bull Productions 001)

Nine original compositions (six by Dewhurst) by quartet members Carl Dewhurst (guitar), Stuart Hunter (organ, fender rhodes and piano), Cameron Undy (bass guitar) and Warren Trout (drums). Recorded and mixed at ABC Studio 227, Sydney, July 1998. Engineered by Neale Sandbach and mastered by William Bowden at Festival Records. Produced by Carl Dewhurst. To purchase the CD contact Carl or Jennifer at Sitting Bull Productions on (02) 9387 3767, email: <carljen@eagles.bbs.net> or through their website: www.jazzgroove.com/carl_dewhurst.



D'VOLV

D'volv (DV001)

Peter Martin (electric guitar), Jim Kelly (acoustic guitar) and Jon Fitzgerald (nylon string guitar). D'volv's debut release showcases nine original compositions by group members. Recorded, mixed and mastered by Ross A'hern at Sony studios Sydney, February 2000. For information, concert bookings and CD purchases, contact management on phone/fax (02) 6629 8453 or email: hazelm@turboweb.net.au.



FATS

Fats (FATS001)

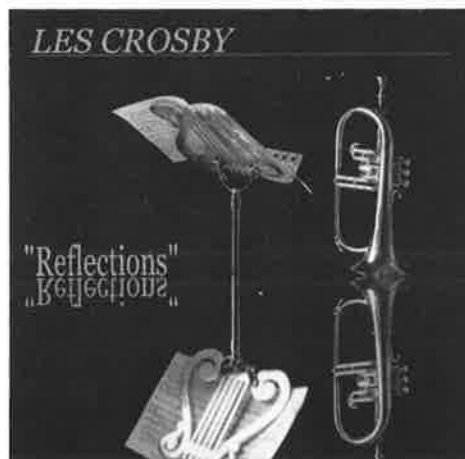
This debut release of 17 original compositions was arranged and recorded by quartet members Scott Tinkler (trumpet), David Ades (alto saxophone), Thierry Fosmale (electric bass) and Greg Sheehan (drums and percussion). Special guest is Claes Pearce (violin) on one track. Recorded and mixed by Anthony Lycenko at Rocking Horse Studios, Coorabell NSW on March 20 and 21, 2000. Produced by Scott Tinkler. For more information or purchases, contact Fats on (02) 6687 2959, (02) 6685 5866, 0408 070561 or check out www.posdog.com/stellavision.



FROCK

Tales Of Olive Groves (NEW 3060.2)

Frock consists of Craig Beard (vibraphone), Simon Starr (acoustic bass), Adam Starr (electric and classical guitar), Anthony Schulz (piano accordion and piano) and David Beck (drumkit and percussion) performing nine original compositions. This was recorded at the ABC Melbourne, 27/10/99 by Mal Stanley and was produced by Frock and Mal Stanley. For further information and purchases, contact Newmarket Music on (03) 9372 2722, fax (03) 9372 2196 or send an email to this address: <sales@newmarketmusic.com.au>. For more information on Frock, you can access their website at www.ozemail.com.au/~FROCK or email them at <jazzmanage@hotmail.com>.



LES CROSBY

Reflections (LCR 001)

A total of 16 standards featuring Les Crosby, recorded with the following artists or groups: Julian Lee Trio plus Kerrie Biddell (vocal) and Phil Pryor (tenor sax), George Golla Trio, Hacienda Jazz Band, Allan Mulley's Blues Review, and the Abbey Jazz Band. There are no individual musicians credited apart from the abovementioned. According to the CD sleeve, however, this recording displays Les Crosby's versatility on cornet, trumpet, flugelhorn and vocals. Produced by North Supply Media Australia. For more information or purchases, contact Les Crosby at North Supply Media Australia on (02) 9787 9900.



Phil Slater . Matt McMahon . Ken James . Paul Cutlan . Steve McKenna
Toby Hall . Fabian Hevia . Carolyn Johns . Lucian McGuinness . Dave Theak

STEVE HUNTER

Nine Lives (ABC Jazz 7243 52752225)

Nine compositions and arrangements by Steve Hunter (bass). The other group members are Phil Slater (trumpet), Paul Cutlan (tenor sax, bass clarinet), Ken James (soprano sax, flute), Dave Theak (soprano sax), Matt McMahon (piano, rhodes piano, melodica), Steve McKenna (guitar), Carolyn Johns (tuba), Lucian McGuinness (trombone), Toby Hall (drums, percussion) and Fabian Hevia (hand drums, percussion). Engineered and co-produced by Neale Sandbach at ABC Studio 227, Sydney, November 1999. Produced by Steve Hunter. The CD is available from ABC shops, Birdland in Sydney, Discurio in Melbourne, or from Steve Hunter via email: s.hunter@bigpond.com, or from PO Box 683, Glebe NSW 2037.



RON JACKSON & NICKI PARROTT
Concrete Jungle (Airmen Records 007)

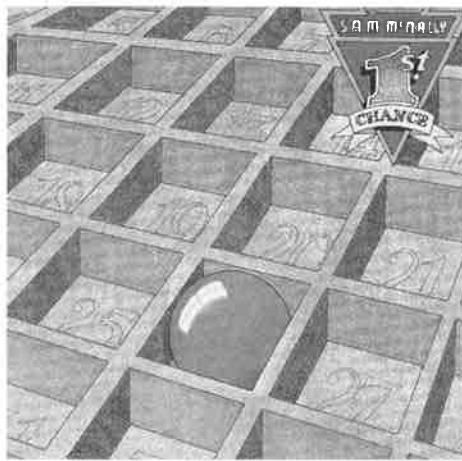
This co-production by Australian bassist Nicki Parrott and the American guitarist Ron Jackson (electric and nylon string guitar) includes eleven tracks comprising original compositions and arrangements. The other band members are Café (percussion), Dion Parson (drums and cowbell), Lafayette Harris, Jr (piano) and Sam Newsome (soprano saxophone). Recorded and engineered by Mike Marciano on September 25, 1998. Mixed on October 23, 1998 and July 12, 1999 at Systems Two, Brooklyn, New York. You can purchase the CD or get more information by contacting Airmen Records at 294 First St, Brooklyn, NY 11215, phone (718) 391 4637, fax (718) 768 0272, email <lafharris@jazzcorner.com> or contact their website at: www.airmenrecords.com.



JUBILATION WITH JOY YATES & THE DAVE MACRAE BEAT
Jubilation (MCD 333)

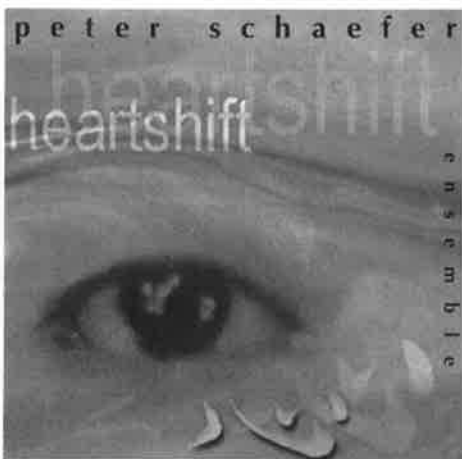
Fourteen tracks that include Dave MacRae (piano, musical director, arranger), Gary Holgate (bass), Russell Dunlop (drums), key vocal soloists Joy Yates (artistic vocal director), Jade MacRae, Carrie Lakin, Jessie Harris, Amanda Thomas, Asli Ozdogan, Amie Brownrigg, Harry Rivers and Jo Lavell and the Jubilation Ensemble. The Jubilation ensemble includes Maryke Ackerman, Julie Blanchard, Susanne Brint, Penny Chandler, Elizabeth Eldridge, Beris Graham, Jennifer Hammond, Liz Irving, Jane King, Greg Lovell, Brigitte Lawson, Carolyn Mathews, Lana Morgan, Lisa Peers, Olivia Simons, Peter Vels, Michelle Von Troba, Andre

Von Troba, Robin Whitaker, Katrina Williams and Tania Zadoroznyj. Recorded December 1999 at Sony Studios, Sydney. Engineered by Ross A'hern and mastered by Louise Taylor. Produced by Dave MacRae and Joy Yates. Enquiries to Mistyville Music, phone (02) 9997 7787 or email: mistyvil@cia.com.au



SAM McNALLY
1st Chance (Song 1st Music 9900)

Sam McNally's first album, re-mastered for CD from vinyl, features David Jones (drums, percussion), Tommy Emmanuel, Jim Kelly, Peter Cupples and Sam Hawksley (guitar), Bill Harrower and Ben Northey (tenor saxophone), Bob Venier (flugelhorn), Ian Cooper (violin), Jeremy Alsop and Roger McLaughlin (bass guitar) and Sam McNally and David Hirschfelder (piano, keyboards and programming). The ten tracks, including seven originals by Sam, were recorded at AAV Melbourne, Festival Sydney, TCS Melbourne, Ramrod Sydney, Sony Music Sydney, ACMI Lismore or Blue Harbour Sydney, in 1979-81, 1993-94, and 1999 by Ross Ahern, John French, Ian MacKenzie, Mark Moffat, John Sayers, Louie Shelton or Glenn Skarratt. This release was produced by Sam McNally and is distributed by Song 1st Productions, phone (02) 9867 1157 or email <song1st@hotmail.com.au>.



PETER SCHAEFER
Heartshift (PSE Productions, no number)

This release features two original compositions by Peter Schaefer. The musicians are Pe-

ter Schaefer (synthesiser, sitar), Richard Otmar (electric bass), David Jones (percussion), Mark Atkin (didgeridoo), Fiona Ziegler (violin), Leone Ziegler (violin), Susan Collins (violin, orchestra leader), Gregory Ford (viola) and Houston Dunleavy (orchestra conductor). Recorded at Studio 227, ABC Sydney. Produced by Owen Chambers and Peter Schaefer. This CD is available by calling the Australian Music Centre toll free on 1800 651 834.

STEVE TALLIS
Zozo (Zombi Music CD03)

Sixteen compositions by Steve Tallis. Zozo was nominated Best Australian Blues Album 1999 by *Rhythms* magazine readers poll. The musicians are Steve Tallis (vocals, guitar), Gary Ridge (miscellaneous percussion) and Dave Clarke (mandolin, steel guitar, mouth organ). Recorded May 1999 at Loop/Nova studios. Engineered and mastered by John Galbraith. Produced by Gary Ridge and Steve Tallis. You can purchase the CD from Steve Tallis on 0411 559 264, email <steve@stevetallis.com>, or through his website: www.stevetallis.com.



VARIOUS ARTISTS
Respect Overdue Volume 2: The Road to Discovery. Australian and New Zealand '70's jazz, funk, soul and soundtrack music (Creative Vibes CVCD 021).

Eighteen tunes. Artists include Kerrie Biddell, Quincy Conserve, John Sangster, San Francisco TKO's, Dr Tree, Sue Barker, George Golla, The Golden Horn Big Band, The Kevin Clarke Group, Sven Libaek, Colleen Hewett, Don Burrows, The Rodger Fox Big Band and Mark Williams. For more information and purchases, contact Creative Vibes on (02) 9267 8860, fax (02) 9267 8862 or email: <info@cvibes.com>.

VINCENT/MEADER TRIO
Vincent/Meader Trio (no label, no number)

Tom Vincent (piano), Marc Meader (drums) and Matt Clohesy (double bass) perform 12 jazz standards recorded October 12-13, 1999 at Move Records, Melbourne. Mixed by Danny Fischer and Tom Vincent. The CD is available by phoning Tom Vincent on (03) 9593 9221 or through email: <tom@dw.com.au>.

New Funding Sources for International Touring

* The NSW Government's Ministry for the Arts is inviting applications under its newly established **International Program**. Funding through the program has already assisted a number of NSW artists and companies to develop new markets, eg Company B's tour of Cloudstreet to Dublin, London and Zurich has resulted in an invitation to present *The Small Poppies* at the 2000 Dublin Theatre Festival. The visual artist Robert Howard, through the same program, sold works at the 1999 Sculpture, Object and Functional Art Exposition in Chicago, which he attended. Enquiries to Jan Irvine at the Ministry, tel (02) 9228 4357.

* While on this topic, don't forget about the Australia Council's new **International Pathways** program, which is designed to support international Australian musical activity overseas strategically and flexibly, and provide long-term benefits to the artists, the artform, and international market development. International Pathways recognises that there are issues concerning international market development and touring that make the task of applying in the normal grants time-frame limiting for some musical genres. Difficulties include: the need for long-term planning, often 2-3 years in advance, and where some overseas presenters require confirmation of the artists' participation far in advance; where some presenters cannot and/or will not confirm performances too far in advance; short-term response, where some presenters will only organise performances at very short notice. International Pathways replaces support previously provided under the Music Fund's Presentation and Promotion category.

Examples of the kinds of activities that will be considered include: international touring - quick response *and* long-term planning for up to three years in advance; expansion of overseas networks and markets by attendance by the artistic director, manager or leader of a group/ensemble at key conferences or performing arts markets; distribution and promotion of recordings internationally; development of publishing and distribution networks for the work of Australian composers.

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

For further details, see the Apr/May, 2000 edition of *JazzChord*. To discuss a proposal, contact Kurt Olofsson at the Australia Council on (02) 9215 9118 or toll free 1800 226 912, or ring your local state jazz development officer.

Send Your CD To Brian Davis in WA

The program *Saturday Jazz* has been presented by John Green on RTR FM 92.1 at 11am (Western Standard Time) for three hours each Saturday since early 1994 and has the largest listening audience of any jazz programme originating in WA. The programme is now being presented by Brian Davis who would welcome any CDs of Australian produced mainstream or contemporary jazz or, for that matter, any recently issued CDs of any style of jazz for airplay on *Saturday Jazz* on RTR FM 92.1 coming out of Perth. Incidentally, you can listen to RTR FM 92.1 live on the Internet 24 hours a day at the web address <rttrfm.ii.net> in Realtime Audio. Brian Davis can be contacted at 65 Northumberland Avenue, Alexander Heights, WA 6064, or on phone/fax (08) 9342 1173.

Young Australian of the Year Awards

Members of the jazz community are invited to nominate candidates for the **Young Australian of the Year Awards** for 2001. Jazz artists in NSW between the ages of 14 and 27 are entitled to be nominated for one of the awards, the Collins Booksellers Arts Award, which carries prize money of \$4,000. The winner will be given an opportunity "to share their creativity and parade their vibrant talents, to encourage others, and mostly to be rewarded for their courage, hard work and dedication." Entrants should be between 14 and 27 years of age as of Friday, January 26, 2001. Nominations close on Friday 8th September. For enquiries and entry forms in NSW, telephone (02) 9899 7251 or fax (02) 9899 6196. If you live outside NSW, contact your state jazz co-ordinator for details of similar awards which are available in other states.



The Gus Merzi Band pictured during in a segment of the popular ABC-TV program *Six O'clock Rock*, where it was a featured band in 1960-61. L-R, Mark Bowden (drums), Wally Wickham (bass), Alan Nash (trumpet), Norm Wyatt (trombone), Charlie Munro (alto sax) and Gus Merzi (leader & piano accordion).

From the Archive

by John Sharpe

Gus Merzi has probably been Australia's leading jazz accordionist over the years going back to the Sydney Town Hall jazz concerts of the late 1940s/early 1950s and beyond. His music has however, encompassed many genres. He has appeared with theatre orchestras and the Sydney Symphony Orchestra and has led bands in nightclubs and on radio and television shows. His recordings cover both jazz and commercial material. His services to music were recognised by an Order of Australia Medal in 1979.

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

How to Practice

by Jonathan Dimond*

(1) What is Practice?

Ironically, rule number one is this: There are no rules! Therefore, nobody can really tell you exactly how to practice, and consequently people will have different views on exactly what practice "is". Having said that though, I have found certain fundamentals to be of importance to many people whom I respect for their achievements and dedication to the pursuit of excellence in music. I will outline these fundamentals below, but first I will draw from these a definition which works for me:

Practice is the act of self-teaching, with the view of developing oneself. It puts theories, musical parameters, techniques and concepts into use - using the whole being (aural senses, tactile senses, visual senses, mind, limbs, body, etc).

(2) How should I practice?

The fore-mentioned fundamentals include the following: **a) Goal.** People who work with their sights set on nothing special will achieve just that - nothing special. Practice becomes haphazard without some degree of preconception about where you want to end up. Visualization comes in here, as does imagination, and knowing what you want. (Inextricably linked also is the need to know who you are.) It's not enough to dream "wouldn't it be nice if I could play like so-and-so...". You must perceive what it is that "so-and-so" has, and then convert this goal into manageable goals that are at once realistic and challenging. Once again, you must know yourself to be able to judge the right pace of progress towards the specific goals. In addition to work towards your goals in your practice routines, include time also that is free from preplanning, that allows for spontaneity and the mood of the time.

b) Repetition. As dull as it may sound, a good proportion of practice involves "routine" work that you do every day. That's not to say every day's practise can't have its own interesting characteristics, but understand that improvement of the ears and all the subtleties of instrument-playing (or whatever your musical outlet is) happen gradually over time. They need regular, repeated attention. Furthermore, the improvement is usually proportional to the amount of time spent on them. Giving your ears a series of chances to absorb the given material will allow yourself to appreciate deeper and deeper aspects of the music being practised - you will realize how much music is contained in just one note! By focusing on the same repeated aspects of music every day for a while, you also avoid the feeling of being overwhelmed by the universe of music. Exactly what to repeat in your daily practice routine is a personal choice: see the next point - "structure".

c) Structure. This varies from person to person, and depends on time allowed etc. Some people find it helpful to actually write down a plan. Honour this and don't judge its effectiveness until you've given it several attempts. It might take months of "tweaking" until it suits you. I have found that the following general structure works well, and can be achieved moderately well in

little more than an hour per day:

1. Warm up material (for mind and muscles);
2. Technical material (drilling aspects such as timbre, dynamics, pitch -including scales/chords, articulation, velocity/agility, stamina, motor memory, flexibility, rhythm/time);
3. Repertoire (current pieces being played with others or performed);
4. Reading (including sight-reading);
5. Improvisation (not necessarily in a jazz context-exercises with the preceding items could incorporate improvisation);
6. Listening (active listening to a recording, possibly followed by interaction).

d) Attitude. Don't be in a hurry to achieve results. Remember that a cluttered mind will render all of the above useless. Consider what you do prior to the time that you practice. Try a few minutes of peaceful contemplation first of all - it can make the practice time quality time. Consider programming your practice routine at different times of the day - meals and our body cycles etc all make a difference. If you, say, find that 9am is the best time for your practice, don't always practice at this time - vary it. If you've got an important performance taking place at 11pm, it's good to get used to having to play at this time, too. The right attitude is a positive attitude, that loves what you're doing, even when it sounds bad! It is an ego-less attitude. It is a competition-free attitude. It is not concerned with image, money or anything but the love of good music. By far the most common attitude problem is that, in learning to be our own teacher in our practice, we become the harshest critics and punishers of ourselves: don't!

e) Monitor. Keep an "eye" on the success of your practice routine. Innocently question even aspects that seem to be going well. Critique the results. Keep a log book of what you end up doing with your practice structure, specifically. Tape record extracts of your routine, and listen to them later. Advancement in music involves a change in perception, so practise being aware of what you're doing, and be prepared to let go and UNlearn!

www.ausjazz.com

The National Jazz Development Office is now hosting jazz musicians' home pages at its website address: www.ausjazz.com for \$100 a year (or \$1.92 a week).

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

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

* Jonathan Dimond is Jazz Department Convenor at Queensland Conservatorium, Griffith University.

Dr Jazz

A personal view of jazz in Sydney

"... a tribute to those who play jazz and those who listen."

Paul Byrnes, Programme Notes to the Sydney Film Festival, June 1998.

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Price: \$44.00 (includes post and package and GST [\$4.00]). Send orders with cheque to L.W. Savoy Productions, 63 Cabramatta Road, MOSMAN NSW 2088



Dr Jazz

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A Woman in New York

by Justine Jones

It took me three hours to walk from the 42nd St station to the Knitting Factory. I had on me my horn and a bag of essentials. Dewey Redman, the only person I knew in New York, had a gig playing with the Dirty Dozen Brass Band at the Knitting Factory situated in Leonard Street, Soho, about 70 blocks away. However, the changing panoramas of every street corner never ceased to amaze me. As I walked downtown the sun too went down, though my hopes were high, as was the temperature. It was a typical Indian summer evening.

The Knitting Factory is amongst some very dark streets and factories. The corner of 8th Street and Leonard is home to a demolished site converted into a makeshift car park, surrounded by large warehouses. At last, I found the place but it was only 8pm. I walked straight in. With a saxophone, no one questions you, because there is an out of town group playing. The staff have no idea what they look like. So?

I met someone called Kevin who was in the band, and announced that I was here to see Dewey Redman. Which was obviously the right thing to say (they may have mistaken me for one of his molls). They showed me a place for my horn, plied me with a beer, and asked "what's your caper?" The million dollar question. I told them I was a saxophone player from Australia. Wow, they were from New Orleans.

How did I know Dewey? I met him in Melbourne two years ago. Soon we were raving, with them not believing my very existence. Dewey arrived and took a few minutes to figure out who I actually was, but that's cool. When he did, he couldn't get over his own astonishment. This was great, what a welcome! The band played and it was amazing. They played vigorous, danceable, contrapuntal, groovy, energising music, with not a crotchet on paper to be seen. They knew what they were doing and were thrilled to have Dewey playing with them.

During the break, they asked me to play, so I chose, as a tribute to Don Cherry, who had just passed away – this was a subject of discussion, previously - *Lonely Woman*. An honest rendition that brought tears to their eyes. Instant respect. An encore was requested, *Do You Know What It Means To Miss New Orleans*, which

ended up with everyone contributing. I had chosen wisely, and they invited me on down to New Orleans. But, I had just arrived in New York. I couldn't leave, the adventure had just begun. We all had a fun night playing, drinking, dancing and Dewey had offered to put me up for a few days. It was all too cool.

Later on, I'm in a cab with Dewey Redman and he says, what are you doing here?, and I said, do you remember the story about Miles when he went to New York to find Charlie Parker? He replied, but Justine, you see that? He pointed to the receding New York skyline and said 'that's a bad motherfucker, you're a woman, and it's the 90s'. But I was okay.

Dewey lived in Brooklyn. It was three in the morning, the streets were deserted, the roads glossed by a recent shower. We stopped outside an anonymous brownstone and climbed the stairs to his apartment. He lived in the back of this block on the third floor. We stumbled in and I crashed on the couch. His humble abode. It was as if time had stood still in the 60s. It was an exact depiction of what Hollywood deems as a New York pad, complete with an empty fridge, bar and chocolate cake. In the corner of the lounge was a collection of gig posters which probably went back 30 years including, of course, *Dewey Redman Plays Carnegie Hall*. I thought back to this when I heard a common New York musician joke, which went like this. There are four stages in a musician's life. The first is, "Who's Miles Davis?" (Any name can be used; Miles Davis is just an example). The second, "Get me Miles Davis". Then, "Get me someone who plays like Miles Davis." Then, lastly, "Who's Miles Davis?". There is so much truth in this it almost loses its humour. Why did Dewey live this way? I'm sure he looks forward to touring.

Late next afternoon, I strolled down the street to find some food, in this unseemly neighbourhood. Nonetheless, I was not bothered. I bought some wine from the fenced-in bottle shop and the ingredients for a dinner which was never to take place. Walking back, I chanced to hear a church booming with spirituals. The organ player sounded incredible. The choir sound was huge, the harmonious drones intoxicating. I felt it would

be improper for me to go in, and impinge on their religious space, so I sat outside and listened, enjoying the duration of the service, and contemplating the existence of divine intervention.

The Melbourne saxophonist Justine Jones: let the adventure begin...



Contact Jack Mitchell

JazzChord has asked in the past for details of research being carried out by its readers. Amongst other aspects of Australian jazz, I am still collecting material relating to Australian jazz recordings. JazzChord's regular feature *Recent Australian Jazz Releases* is of valuable assistance, but unfortunately does not list tune titles nor some of the more detailed data required for eventual publication in book form. I realise that the newsletter has space constraints, but if the people who supply JazzChord with data or sample discs could forward to me the complete information on their releases, I would appreciate it. I can be reached at Box 169, Lithgow NSW 2790 or email me at <fjmitch@lisp.com.au>.

Jack Mitchell

FURTHER NOTES ON JAZZCHORD CONTRIBUTORS

Allan Browne is a Melbourne drummer and composer who is active in both traditional and modern jazz. He is well-known for his verbal, as well as percussive, improvisations in jazz clubs. He is currently presenting a series of trios every Monday night at Bennetts Lane, and is developing his new eight-piece ensemble the Jazz Ark.

Vicki Horne is the newly-appointed Melbourne editor of *JazzChord*. In real life, she is Communications Manager at Community Aid Abroad/Oxfam Australia.

Keith Hounslow, 72, one of Australia's greatest living jazz trumpeters, now resides in Kiama, south of Sydney. Over a long career, he has been a brilliant presence across the spectrum of styles in Australian jazz: traditional, bop, swing, mainstream, and free improvisation.

Justine Jones is a saxophonist based in Melbourne, who has worked as a professional jazz musician in many countries in Europe, and also in the United States. She has released a CD featuring her quartet called *As You Do*.

Steve Newcomb is a young Brisbane pianist and trombonist who is as accomplished in jazz as he is in classical music. Recently he returned from New York where he is studying for a Master's degree in Jazz Performance.

David Theak is a Sydney saxophonist. He recently toured Australia with his group Theaktet, funded by Playing Australia, and visited a number of European countries as musical director with the North Sydney Boys High School band.

Viktor Zappner is a jazz pianist, originally from Czechoslovakia, who now lives in Burnie, Tasmania. He is employed by the Tasmanian Department of Education as a senior psychologist, and serves on the National Jazz Development Committee, representing the Jazz Foundation of Tasmania.

Services Offered by the NSW Jazz Development Program

The NSW Jazz Development Program offers a consultancy service through which jazz musicians can be assisted to advance their careers, and jazz organisations assisted to achieve their objectives. The Program offers the following in particular:

* A professional **biog or curriculum vitae service**, courtesy of the office's desktop publishing facilities. This service is free to subscribers to *JazzChord*, and to members of the JCA of NSW.

* A **promotional brochure production service**. A professional brochure can be designed and typeset for any musician or group, based on promotional material and photographs. The Program supplies camera-ready artwork, which can then be taken to a printer. There is a small fee, depending on the volume of work requested, with a 40% discount for members/subscribers. Phone (02) 9241 1349 for copies of brochures that have already been produced in this way.

Some of the NSW Program's traditional services include:

* **Detailed and comprehensive information on the jazz world in Australia:** jazz societies, jazz festivals, jazz broadcasters, jazz writers, and so on. Under cer-

tain circumstances, a token service charge may apply; costs such as photocopying and postage now have to be recouped, but there is a 40% discount for JCA members and *JazzChord* subscribers). Most of the information available has been published in one handy publication, the *Australian Jazz Directory* (1998).

* **Advice on arts funding programs** offered by the Commonwealth and NSW Governments, and assistance with filling out the application forms. These services are free of charge.

* The **Jazz Booking Agency (JBA)** is an arm of the NSW Jazz Development Program. Jazz musicians interested in working through the JBA should be aware that, all things being equal, preference is given to members of the JCA or subscribers to *JazzChord*. As a commercial agent, the JBA books jazz musicians and takes a commission of 10% of the fee negotiated. The JBA's phone number is (02) 9241 1528. Enquiries to Peter Lothian. Clients of the JBA are offered demos and promotional material of appropriate artists. Therefore musicians who wish to work for the JBA should submit recordings and promotional material. Fees are paid directly from the client to the bandleader.

* The NSW office offers the following

publications:

- *JazzChord*, the National Jazz Development Program's bi-monthly newsletter. \$30 + \$3 GST per annum for individuals; \$60 + \$6 GST for organisations; \$20 + \$2 GST for pensioners.

- The *Australian Jazz Directory* (2nd edition), now available at \$24 for members of the Jazz Co-ordination Associations of NSW, WA and Qld; and \$40 for non-members). These prices include postage and handling, and no GST applies.

* *Turn Right At New South Wales*, a collection of the compositions of the Australian expatriate pianist and composer Bryce Rohde. \$46.95 including postage. No GST applies.

* The *Euro Jazz Book*, published by IRMA in Paris, France. A directory with comprehensive information on jazz in 30 European countries: organisations, festivals, venues, clubs, promoters, booking agents, record companies, the press, etc. \$70 for members/subscribers, \$85 for non members. These prices include postage and handling, and no GST applies.

* *Jazz Improvisation and the Inner Person: A Guidebook for the Novice Improvisor* by Gordon Brisker, US performer, composer, arranger and teacher, who teaches full-time at the Sydney Conservatorium of Music. \$12 for members/subscribers, \$20 for others.

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JAZZCHORD

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.

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

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MEMBERSHIP OF JAZZ CO-ORDINATION ASSOCIATIONS OF NSW, WA & QLD

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 of NSW.

New members are usually offered a free CD (see insert with this edition).

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

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