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Death of The Boss

by Tony Baldwin

Tom Baker's awesome command of half a dozen instruments in virtually any listenable idiom tended to overshadow his more subtle talent of diplomatist, which made him such a terrific bandleader and, to his lasting credit, a more consistently effective ambassador for his adopted country than any Foreign Affairs bureaucrat could ever hope to be.

Life for a young 'Septic' (Tom's averred nationality) in the early 1970s meant, among other things, coming to terms with the what-are-yer chippiness and petty hostility that some Sydneysiders have occasionally reserved for their foreign guests. It was partly as an antidote to this kind of experience that Tom developed the calm, humorous even-handedness that gained him such universal respect and affection over the years. Faced with bandleading situations that would have had a lesser mortal foaming at the mouth, he constantly suffered fools, sidemen and secretary-managers gladly - and (almost) never lost his temper or bore a grudge.

The single exception to this that I can recall provided a salutary lesson to one of the less hospitable members of Sydney's hospitality industry. One evening when the Swing Street Orchestra had been playing to a packed harbourside club audience, the management asked the band to play for an extra hour after the contracted midnight close. Tom said they would do so for some nominal extra sum, to which the manager agreed with alacrity, the finances of the place being lavishly fuelled by dozens of jangling poker machines. When Tom went to collect the band's pay soon after 1 am, the aforementioned paragon of clubland integrity simply gave him the original fee. With his usual courtesy Tom reminded the club official of their recent agreement, which merely elicited a sneering enquiry as to what he was going to do about it. The reply was brief and to the point. When the offending minion had picked himself up off his office floor, Tom told him that the band wouldn't be playing there again. Still, be-



Tom Baker, resplendent in white coat, snapped at a Manly International Jazz Festival in the 1980s, fronting the Swing Street Orchestra: he developed a calm, humorous even-handedness that gained him universal respect and affection over the years...

ing a forgiving sort of fellow, he did go back ten years later when the club management had changed.

The version of the Swing Street Orchestra that I joined in 1988 was an object lesson in Tom's sleuth-like ability to identify the specific skills of a wildly diverse sampling of humanity and then, through his sheer presence and personality, extract music from it considerably beyond the sum of the musicians' individual talents. In my case I was recruited at Sydney's Wynyard Hotel, where, as a paying customer, I occasionally plucked up enough Dutch courage to play a bit of intermission piano, though I never attempted to sit in.

One day Tom pulled up a neighbouring bar stool and asked if I'd play a set with the band, as Pat Qua was not with him that night. I said I would, on condition that they only played numbers I was familiar with. The trouble was that I only knew three tunes and I'd never seen a chord chart in my life, so I should have been more wary of Tom's easy acquiescence. After my three tunes were up I desperately tried to get off the stand, but, having physically trapped me behind the piano, Tom blithely segued straight into what was, in the most frightening and literal sense, completely uncharted territory. He yelled the harmonies at me between breaths and I finished the set with my shirt glued to my spine. I can't say I was particularly amused.

A couple of days later Tom phoned up to ask whether I'd be willing to be the band's regular pianist, as Pat wanted to concentrate on her painting and only do the Sunday jobs. This seemed a completely absurd idea to me, as the other guys were full-time musicians and I'd almost never played in a band of any description. All Tom said was, "You'll be okay." So I was his pianist for the next four years.

I last played with Tom in my French backyard one fine July evening this year, when he also cooked some magnificent curries for 40 of my friends. Among the musicians present were Californian trumpet player Dan Barrett and Michel Bastide, leader of France's Hot Antic Jazz Band. Typically, despite having travelled hundreds of miles out of his way to be there, Tom's parting shot was, "Thanks for the blow, Dad."

A couple of weeks before Tom's death I was listening back to a tape from that evening and was stunned yet again by the power and lyricism of his recently acquired trombone prowess. I wrote to him saying it was lucky for Bastide (by day Michel is France's top ophthalmologist) that he had opted to take up trombone and not eye surgery. This is Tom's reply of the 18th of October, four days before

In This Edition

JOHN CLARE ON WANGARATTA.....	4
LAUNCH OF CYBER-JAZZ.COM.....	5
MARIA SCHNEIDER INTERVIEW.....	6
LETTER FROM THE PREZ.....	7
BRUCE JOHNSON VALEDICTORY.....	8
DUKE ELLINGTON'S WORLD.....	11
MUSIC BOARD RESULTS.....	14
REVIEW: DON'T WORRY BABY.....	16

he left us:

"I am studying eye surgery as well as advanced de-clicking and also de-crackling" [a reference to my work as a restoration sound engineer]. "My marks have been above average so I have been given time off from exams to study drums and Afghani beadwork. The Pashtun lessons are expensive, but an investment in the future, I think. Regards to Bastide et al. Cheers, Tom."

Cheers, indeed, Tom. We'll miss you.

OBITUARY: Tom Baker 1952-2001

Tom (John Thomas) Baker was born in Oakdale, California, on September 14, 1952, just over 100 miles from San Francisco. He died in Holland, on October 23, 2001, aged 49.

Tom Baker began piano lessons at the age of six, with the parental expectation that he would one day become a concert pianist. His interests, however, lay more with contemporary pop, but it was a concert by a US Marines band in San Francisco that turned his attention to brass instruments.

Already with a strong grounding in theory, he looked forward to a career as a band director or music educator, and in high school, given the option of any of the brass instruments, he took up the trumpet at age of 15. He played in the school marching band, and a smaller version, the 'Pep Band', whose repertoire included written versions of jazz standards like *Sweet Georgia Brown*. But it was not until after graduating from high school and while he was attending university, that jazz became the focus of his attention. In the weeks immediately preceding the family's migration to Australia, Tom heard a radio broadcast of a concert by Turk Murphy's band; in particular he recalled them playing King Oliver's *Mabel's Dream*. His conversion to jazz was immediate.

This unfolded for me as an audient and as a performer, and it is in the latter capacity, standing on stage with someone improvising a dialogue, that you become deeply aware of how someone's voice is changing, how a developing sensitivity in interaction is proclaiming some kind of growth that goes well beyond musical execution. Tom's evolution was extraordinary and along so many axes. He was soon able to give up his day job at Palings record shop to become a full-time jazz musician - in itself a considerable achievement. Part of the reason for this was his increasing versatility both instrumentally and stylistically. I first heard him as a trumpet player and he had always sung since joining a school choir at the age of 12, but within a couple of years he was also being heard on brass bass in the band led by Ray Price.

By the early 1980s he had added a range of saxophones to his palette, beginning with alto and moving down the registers through tenor to baritone, and with a command and assurance that took this erstwhile 'dixieland' trumpeter into the Morrison Brothers Big Band sax section. That is, the expansion of Tom's expressive range was stylistic as well as instrumental. Most jazz musicians with a continuing curiosity begin to straddle

the stylistic barriers which are largely erected by followers and reviewers. But Tom Baker's amphibiousness was remarkable, and disclosed a profound interest in an enormous range of musics that can be gathered together under the jazz umbrella. He continued to traverse that terrain throughout his career.

He formed his first bop group, Groove City, in 1981, but then in 1983, established the first of his Swing Street Orchestras, a seven-piece band that redirected attention back to an earlier phase in the jazz tradition. Most recently, he took up the trombone, with the mellifluousness and drive of Jack Teagarden, and with what seemed to be an immediate facility that took him into Graeme Bell's touring band. Apart from becoming one of the best known and admired jazz musicians in Australia, Tom also developed an equally strong international reputation. He first toured overseas with the band that really established his name locally. His San Francisco Jazz Band made its 'national' debut at the Australian Jazz Convention held in Balmain in 1975, and he took it on tour to the USA in 1978, where it was then accorded the great honour of being one of the first foreign bands to attend the Sacramento Dixieland Jubilee.

From the early 1980s he spent increasing amounts of time touring overseas, most frequently as a multi-instrumental guest soloist at such Festivals as Breda in Holland, where he worked with a range of other luminaries including Bob Wilber, Ralph Sutton and Major Holley. He was on tour in Europe at his sudden and untimely death from a heart attack. The analogy I made earlier between jazz and conversation serves well in so many ways. We are all aware of the so-called conversationalist whose only interest is in displaying how much more he knows than others in the dialogue. The outcome is not conversation at all, but an exclusionary power game that disrupts the potential for harmonised fellowship, a form of social dysfunctionality. It says a great deal about the Tom's musical magnanimity that he never tried to disrupt the coherence of any band by the kind of intimidation that is not at all uncommon among musicians with what they regard as superior stylistic insights. Whether working in a

bop or traditional setting, his voice was right, was focussed on harmonisation, on making the music work in the best way the materials at hand allowed. Like a good conversationalist, he was a good listener, a player who understood the musicality of self-effacement. Sometimes, indeed, totally so.

In 1987 I produced an anthology of Soup Plus bands for the then owner, James Duprée. He suggested the bands and I invited the bandleaders to nominate the song by which they would be represented. Recording was by no means the relatively inexpensive acoustic business-card it has become with cheaper and more accessible technology. It was a rare and significant career opportunity, to put one's musical voice into the public domain beyond earshot. At this stage Tom had only a few albums to his credit, none of which displayed the stylistic breadth he was developing and which was on display in these live recordings. We listened through the sessions we had recorded with his Quartet and he insisted on one on which he had not played at all, a feature for pianist Vince Genova, simply because he thought it was a lovely performance. This is conspicuous generosity of spirit; I in turn insisted that his group should have another song included.

The word 'dedication' has lost much of its resonance because it is so casually invoked in journalistic hype. One mark of it is that you take your instrument in from the boot of the car after every gig, and you take it out and play it every day, gigs or no gigs. You listen to music with respect and unremitting curiosity, and without ever taking it for granted. You don't apologise for what you play just because it might not have all the hip mannerisms - in fact that is what really makes it richer than hip. And you might get paid for playing jazz, but that's not why you play it. You discover dignity in all music-making, and you have such clarity and honesty about what you play that whatever that style happens to be, it is its own vindication.

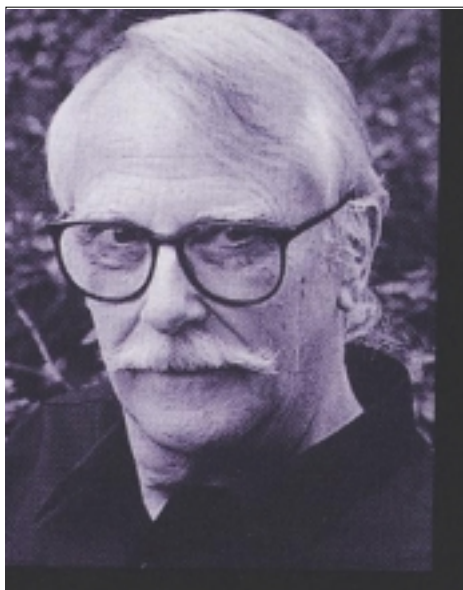
As an individual and as a musician, Tom Baker had dedication of the highest order, and the gap he leaves in Australian jazz and its potential is dreadful to think of. Like having our house burgled, we will keep discovering afresh over the years just how much has been taken from us.

Bruce Johnson

Tom Baker
(right)
performing with
his partner and
musical
colleague Janet
Seidel (left), at
The Basement
in Sydney in
1996 on the
occasion of the
launch of their
Doodlin' CD...



Letters to the Editor



The American jazz writer W Royal Stokes: stoked by the review by J Lester Clare of his book *Living the Jazz Life* in a recent edition of *JazzChord*...

A witty and perceptive review by J Lester Clare

Sir,

I have to say that J Lester Clare's assessment of my book *Living the Jazz Life* is, bar none, the best written, most perceptive, and wittiest piece yet done on the book. Clearly, it was penned by someone who had actually read the book in its entirety and then thought deeply about what he had read and what he had experienced in the course of that reading. I shall write him thanks and explain the source of the mysterious "W". And inquire what the "J" (minus a period after it) represents.

W Royal Stokes
Silver Spring, Maryland, USA

Leading Melbourne pianist deplores the "jazz cringe"

Sir,

We are all aware of the notorious cringe factor for which our great land is famous. There exists another cringe, a thriving force whose ferocious thrust cannot be thwarted by even the most potent of vaccines. It's called *jazz cringe* and it manifests itself in three main ways. It's first dictum decrees that no Australian musician can be as good as his or her overseas counterpart, no matter where the latter may come from. The second declares a person's talent to be inconsequential if he or she plays in a style not approved of by the current superintendents of the genre. The third involves instrumental proficiency: Thou shalt not possess more than thy neighbour doth.

Matt Clohesy, who was awarded second prize at the Wangaratta bass competition is the victim on this particular occasion. Our venerated American friends wanted to demote him to third, my insiders inform me. Let me tell you, from the point of view of someone who has played with

a few great bass players (I recorded a whole album with Ray Brown and another Ira Coleman, one each with Brian Bromberg & Delbert Felix and four with Ben Robertson -yes, I dare to add an Australian to this list), Matt is one of the great players around, anywhere!

But it's not going to be an easy road for him in the jazz world because he suffers all three symptoms of jazz cringe; in particular he violates the third law. I believe that people with exceptional ability on their instrument suffer from an unbelievable amount of discrimination. Matt is a virtuoso, as is Ben Robertson. However this achievement seems to disqualify them from receiving approbation for any other positive attributes they may possess. Technique is no substitute for soul but a lousy technique is not a prerequisite for great musicianship. Yes, these guys have great hands. Their ears are at least as good as anyone's also, as is their knowledge of harmony, sense of rhythm, intonation, melodic invention, creativity etc. etc.

Oscar Peterson suffered this same fate. This man could play all his arrangements in all keys at whim (Ray Brown told me this) which indicates to me that he is an ear player (the fact that he reads music doesn't mean that his ears are stillborn - yet another absurd misconception dearly embraced by the terminally stupid). Yet how many people talk about Oscar's ears. I am tired of the inverted snobbery which permeates through some parts of the jazz world where, it seems, a musician's worth is inversely proportional to his or her instrumental proficiency and what is considered a *true* jazz musician is someone who will end up in hospital with a fractured arm after trying to attempt a C scale at a fast tempo.

What an indignity it was to witness the slamming down of one of our great musicians by a jury of New York jazz militants who probably wouldn't have made the finals if I were judging.

I live for the day when, as Australians we can trust our own hearts about what it is we are trying to achieve. If we are to import people from overseas -at considerable cost, I might add - let's make sure that they are better than, or at least sufficiently different from, what we have



The Melbourne bassist Matt Clohesy: he is one of those with exceptional ability on their instrument, who suffers from an unbelievable amount of discrimination, according to Joe Chindamo...

Readers' letters to *JazzChord* are welcome. Letters of 250 words or less are given preference; all letters may be edited. In each edition of *JazzChord* the best letter wins a CD. The winner this edition is Sid Bromley, who will receive a CD of his choice from our available stock. Email letters directly to this address <emyers@ausjazz.com>, or write to:

JazzChord
Pier 5, Hickson Road
Millers Point NSW 2000

around here. If only we accorded our musicians a modicum of respect, support and loyalty we grant our sport stars... In sport we barrack for our side (even in this democratic society, try and do otherwise and see what happens). In music it's always for the other. This is why Australians have to be four times better than anyone else in order to be considered half as good.

Joe Chindamo
Canterbury, Vic

Community radio station blatantly breaching Australian content quotas

Sir,

Radio is the best media for the promulgation of music, particularly by community radio.

Radio Hope Island (RHI) FM, claims (see *Australian Jazz Directory*, 1998, page 235) that it has a policy "of broadcasting all styles of jazz and swing, weekly, 24 hours per day".

However, the station blatantly deviates from this guarantee. Its programming includes "pops" and decidedly nonjazz segments, including during the period Saturday 9am-12 noon, where country and western music is presented! During peak hours on Sunday (9am to 3pm) the norm is, at best, half a dozen Oz vocals (no originals). At the recent AGM, the station's CEO acknowledged that the station was not adhering to Australian content quotas.

Contemporary (Oz) jazz is conspicuous by its absence. The CEO's dictate to young volunteers is: "if their mum and dad don't listen to it, don't play it". He believes that his demographic is being turned off by much of the modernistic fare which today parades as jazz, and that above all listeners relate to music which has melody.

How can a community jazz radio station even begin to tap the knowledge of informed, dedicated people, qualified to contribute to the support of this music, especially the Australian contemporary groups, when such shallow opportunistic remarks are made, that do not rise above the level of "I do not like it, therefore it is bad art", and, dangerously invalid, a pontification that seeks to present these views as absolute truth?

But, more alarmingly, RHI's dereliction has been brought to the notice of the Australian Broadcasting Authority, JAS Gold Coast, and the Qld Jazz Coordinator. No action has been taken to protest against these breaches.

Sid Bromley
St Lucia Qld 4067

12th TAC Wangaratta Festival Of Jazz

by John Clare, with a brief introduction on the Peace Process

There are morons in Sydney who call Melbourne 'Bleak City', having no receptors for the subtle and intense atmospheric changes of our most fascinating capital. But everyone I know loves Melbourne, and at any rate all that nonsense is left behind when we meet at Wangaratta. Therefore I was distressed to hear rumours of a jihad stirring in the warm South. Some Bin Laden type was howling a prophecy that would madden the remotest resident of Reservoir with dreams of paradise. If enough hatred was directed north, infidel Sydney would explode in time loop for ever and ever and ever.

On the first night I did encounter some infantile chauvinism. A group of good old southern boys gave the stranger the dead eye each time he tried to be friendly. But Allah is merciful, and this evaporated as the joyful music of Sydney, Melbourne, Perth and elsewhere unrolled over the next few balmy days. Great Melbourne friends began appearing out of the sunshine, two brilliant Melbourne musicians I didn't know well at all - Stephen Grant and Don Stewart - declared that Sydney's James Greening was just about their favourite trombonist 'in the whole world', and Wangaratta was restored. Don't let's throw it away!

Seriously, Melbourne has better everything, if you insist, but some of us live in Sydney for reasons you may never have contemplated. In my case a certain raw natural beauty. I can surf at Maroubra with fairy penguins hunting beside me between waves and tern hurtling down like stukas with their angled wings. Call me a philistine but that is my culture. For civic beauty, style, lanes, arcades, coffee shops, pastel subtleties of the Bay, the Melbourne Shuffle, etc etc, I love to visit Melbourne. But all pretension to superiority is cancelled the moment you begin sneering and jeering at others.

Okay. This festival far exceeded my expectations. Curtis Lundy and Odean Pope (who has been here before) were not international guests who excited anticipation in the way, for instance, Arthur Blythe, Mark Helias or Sam Rivers had. But there was an international dark horse in the German band Pata Masters, and they gave de-

JOE GLAYSHER



The Sydney trumpeter Warwick Alder: he played a series of elegant, fiery, yet oddly fragile solos that were highlights of the festival...

lightful, clear, fresh, inventive and buoyant recitals in which composition and improvisation, acoustic and electronic sounds, were unusually well integrated. The instruments included flutes ranging down to the giant sub-contrabass!, slitted wooden bass drums and gongs, tenor saxophone, drum kit and electronics - all as good to look at as they were to hear.

Of Curtis Lundy, trumpeter Warwick Alder said, 'His manner was sometimes a bit outlandish and his instructions often not very clear, but as soon as he played the bass I knew what he was about!' Alder himself played a series of elegant, fiery, yet oddly fragile solos that were highlights of the festival. In the same league was the masterful playing of Paul Furniss. But back to Lundy. He had under his admittedly eccentric command a group of top drawer Australians, most of them best known in hard bop areas. And that's what they played. It is a music born in archetypal small jazz clubs, terrifically exciting up close but quite often distant and sterile in the concert hall. Lundy's local lads, under his unpredictable direction, managed to project the excitement of a small club and direct sound into

JOE GLAYSHER



the big hall, and while it got better and better with each performance, I thought it was on from the start.

Critics, we hope, try to be objective, but we have our mysterious likes and dislikes, in ice cream

The Melbourne alto saxophonist Ian Chaplin: he sounded fantastic in his acoustic jazz set in the Town Hall...

flavours as well as musicians. I had not been crazy about the clearly excellent pianist Mark Fitzgibbon until these performances. With Lundy - and I would think the drumming of Danny Fischer was a significant factor here - he seemed somehow lighter, less muscular, yet more swinging and airborne. He was dazzling in the best sense.

Speaking of fine trumpet playing, Eugene Ball, leading the Melbourne band Donut, startled me with the progress he has made. Always inventive, often original, compelling to hear, he has now added technical mastery and perhaps a more intense drive. Donut, in which Stephen Grant replaced their usual pianist Colin Hopkins, bring something fresh, satisfying and very Melbourne to the acoustic sextet format. Several of the members can be heard on Andrea Keller's outstanding *Thirteen Sketches* on Newmarket.

The first band I heard, immediately on arrival and almost reluctant to step in out of the late afternoon sun, was Melbourne's Snag, who were a delight. Steve Magnusson, with the beautiful colours of his effects pedals, was the perfect guitarist for this rock-influenced and distinctive band, which on this occasion anyway achieved a clean aerial quality, full of power but judiciously restrained just at the point of going over the top.

Young WA band Frames Of Mind had some of Snag's attributes - clean, fluent, sparkling sound, enthusiasm, vitality - without having yet found as distinctive a path as the more experienced Melburnians. Plenty of signs that they will, however.

Absolutely over the top, pointedly and ecstatically so, was punk-rock/free-jazz/R&B outfit Bucketriders, who have quite a following in Melbourne. Some of their fans speak in a kind of hyperthyroid version of the Valley Girl accent which sits oddly beside the punk influences - 'Is he into creative math?' I heard one girl say, with math pronounced maaarth - but the Bucketriders poured forth such a joyful aggression that I decided to speak like that as well - or should I say as waaahrl? The dancing of saxophonists Tim O'Dwyer and Adam Simmons had an antic and quite inspiring effect. True, nobody has that kind of visual flair in Sydney.

With an expanded line-up which included fantastic drummer Will Guthrie the Bucketriders also gave a recital of Coltrane's simultaneously solemn and uproarious *Meditations*, somehow conquering the very live acoustic of St Patricks Hall, and introducing an ecumenical note (these works of Coltrane's often remind me of the horn relays and chanting of a Tibetan ensemble: the solemnity of the eternal.)

Free playing holds audiences in Wangaratta - an international visitor observed people he would never associate with this music sitting there and taking it like men, and women - but my son Mathew Clare's band Freedivers (a reference to our deep snorkeling out from Sydney's cliffs) sent masses fleeing. Those who remained were very enthusiastic indeed. I really can't say - conflict of interest and all that - whether it was actually any good, but the *Sydney Morning Herald's* John Shand said that this was the most original development of the free jazz tradition that he heard. He also said that two of the most enjoyable bands were led by saxophonists:

Freedivers and the Andrew Robson Trio. What would he know? A Kiwi for godsake.

Speaking of which, Judy Bailey's septet presented some of her excellent ensemble writing and distinctive, unmistakable piano in St Patrick's. The small sampling of Chelate Compound that I heard showed some considerable advance in vocal control and improvisatory invention by the highly original singer/songwriter Michele Morgan.

I did not hear Odean Pope's Saxophone Choir. Many said that Serge Ermoll's piano solo was the highlight of the first performance, with further applause for Tim O'Dwyer, Adam Simmons and others. Pope's trio was most enjoyable. The leader has one of the great tenor saxophone sounds - a very distinctive dark tone, hinting perhaps at Don Byas - and this time round he deployed it with much more subtlety, continuity and invention over swing and Afro Latin rhythms. As a full bore energy player he is not in the league of Mark Simmonds, for instance, but I would like to have heard him punctuate his performance with some of the aggression from the last time we heard him.

The new marquee venue, where I heard enjoyable performances by Ian Chaplin's techno/jazz band Decoy and The World According To James, works very well. In fact the sound folks seemed to get a better saxophone reproduction here than elsewhere. Or maybe Andrew Robson just sounded better than everyone else! Actually Ian Chaplin also sounded fantastic in his acoustic jazz set in the Town Hall. All in all, the sound was the best I have heard at these festivals, in all venues.

Through some aberration the only traditional jazz I heard was the San Francisco Jazz Band, founded by the late Tom Baker and led for some time by Paul Furniss. Superb. Groping for a word to describe Furniss, I was happy to let Ian Date supply it: 'incandescent'. I kick myself for missing Tony Newstead's first Wangaratta performance. Likewise, I only heard one blues performance, and it was not officially part of the festival. Jim McFloyd's Blues Band were rock solid in the front yard of the Sydney Hotel. Sunshine, the blues, and the river nearby with the weir overflowing. Could be worse. And a mug overflowing with the warm South.

My only excuse is that I have been extremely ill (I missed last year for two reasons: my mother's funeral at Bendigo and a desire to get back to Sydney for the results of a nuclear scan for bone cancer) and tended to go to performances when I was feeling good. Still, I went to more than most. More than enough to say that this remarkable event maintains its best traditions.

Wangaratta is a forum, unmatched in my experience, for the spectrum of jazz and its offshoots and relatives. The variety of music presented under the one heading - jazz - is quite remarkable. It is also a meeting place for musicians from different states. I was vastly relieved to see that the friendliness and curiosity continues. I only missed seeing the great Allan Browne, master musician, distinguished poet and wit.

Finally, Vince Jones was flying on the last night. He began with a fast version of *September In The Rain*, spinning the melody out with a series of rhythmically loose but accurately

pitched melisma that had a thrilling effect. He played a couple of very nice trumpet solos indeed. His Sydney band did him proud. A couple of his new songs are co-written with pianist Matt McMahon. After that, Melbourne bassist Matt Clohesy and drumming compatriot Scott Lambie grooved ecstatically with visiting pianist Henry Butler, who played in both the jazz and blues (with guitarist Corey Harris) sections of the festival.

Largeness and power characterised Butler's piano statements, whatever the idiom. He sang a powerful version of *Sometimes I Feel Like a Motherless Child*, recalling Nina Simone in the way piano and voice were deployed simultaneously with equal force. You probably won't be too surprised to learn that he closed with a medley that included Thelonious Monk, John Coltrane and the Henry Glover classic *Drown In My Own Tears* (made famous by Ray Charles).

For the first time I heard not one heat of the National Jazz Awards competition, which was for bass. Many were amazed that Melbourne's Philip Rex and Sydney's Brett Hirst did not make the finals. Brendan Clarke won, and what a relief that was for me as I had half a million dollars riding on him! Kerry Packer foolishly shot his mouth off and I challenged him to put his money up. Seriously, Brendan is a beautiful player with a great sound, and a very modest fellow who was genuinely shocked by his victory. A group of the good old boys picked up their instruments and marched out in a tight platoon as he began his brief, self-effacing speech.

One musician told me he thought the Perth electric bassist Dane Alderson was the winner on the day. Can't comment, but he must have

been good. He was third, with superb Melbourne bassist Matt Clohesy second.

Footnote: I have not been overwhelmed by every international guest at Wangaratta, but there have been enough who were fascinating and/or exciting enough to justify the tradition. Who would I like to see? Don Byron, Dave Douglas, Steve Coleman, Kenny Wheeler... Would the budget extend to any of them?

NOTES ON JAZZCHORD CONTRIBUTORS

John Clare writes for the *Sydney Morning Herald*, the *Australian Financial Review* and *The Australian's Review of Books*, and wrote the books *Bodgie Dada & the Cult of Cool*, *Low Rent* and *Why Wangaratta?* Tel (02) 9518 5132.

Matt Keegan is an Australian saxophonist and composer who has been recently studying, working and recording in Malmo, Sweden and Copenhagen, Denmark. He is also active as a jazz writer, having conducted a number of interviews with leading international jazz artists from the USA. He is currently active, performing in the Sydney jazz scene.

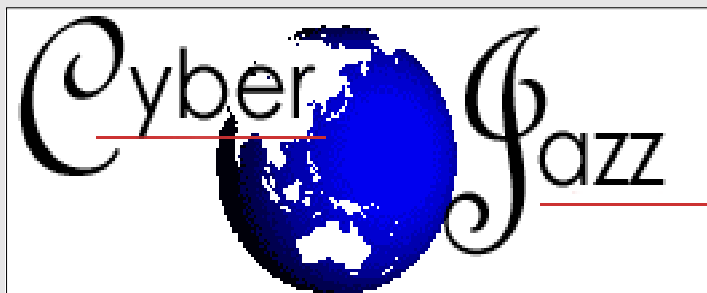
Peter Newton is a freelance writer, editor and book seller whose jazz writings have appeared in a number of specialist books and journals in Australia and elsewhere, including recent articles on Ellington for *Happy Go Lucky Local*. He is currently writing a history of the Sydney Jazz Club.

Miriam Zolin launches cyber-jazz.com

On December 1, 2001, the latest initiative in spreading the good jazz word went live at cyber-jazz.com. Cyber-jazz.com is an Australian online jazz store - specialising in Australian jazz, by Australian musicians and by visiting musicians who tour or record here.

Miriam Zolin, responsible for the initiative, is dedicated to providing an online music outlet that works for both shoppers and suppliers. "I know what I want when I go shopping for music on the Internet. I want a good range of quality CDs; I want to be able to see and hear my purchase before I spend my hard-earned dollars - and I want security for my credit card information. Cyber-jazz.com has been set up to provide that."

With short sound grabs from selected tracks of as many CDs in the catalogue as possible, Miriam also hopes the site will help raise awareness of some of the great Australian-made music currently available. "I'm not a musi-



cian," she says. "I'm just a punter who wishes I had somewhere to go to buy recordings by some of the artists I listen to live on a weekly basis. I couldn't find what I wanted out there, so I'm trying to create it."

The idea has been well received by musicians. "All the musicians I've spoken to have been totally positive," says Miriam. "Why wouldn't they be? - cyber-jazz.com makes it easy for them to sell their music."

To check the site out, and browse the catalogue (updated on a regular basis) go to www.cyber-jazz.com

The first 20 visitors who mention that they heard about cyber-jazz from *JazzChord* will receive a free CD for every two CDs they purchase.

Interview with Maria Schneider

by Matt Keegan

[Editor's Note: The American composer/arranger Maria Schneider will arrive in Australia for the first time in January, 2002, brought out by the Festival of Sydney to conduct a big band of Sydney musicians, playing Schneider's music. Recently, she was interviewed for JazzChord by Matt Keegan.]

Matt Keegan: What expectations of Australia do you have?

Maria Schneider: Well, I know a couple of Australian musicians. There's a trombone player, Dave Panichi; he lived in New York for a long time and he's played in my band several times, so I know he's a great player. Also, I have had many friends work with [the trumpeter] John Hoffman, so I am familiar with him. The Australian musicians that I do know are really, really good, so I'm sending all my most difficult music, expecting that it will be great.

MK: What instruments did you used to play?

MS: Piano is my main instrument, but I also grew up playing clarinet and violin.

MK: Was there a definitive moment when you decided that you would become a composer?

MS: Yes, I remember the moment. It was the first time I saw a ballet live. I saw Leonard Bernstein's *Fancy Free* in Minneapolis, when I was a freshman in college. Just watching these amazing dancers leaping into the air to that music, and it was a live orchestra playing too. It was so incredible that, at that moment I felt "I can create music that does that..... I want to make dancers go leaping through the air." So that's kind of when the light went on. And still to this day my music is very much tied in with dance.

MK: Could you tell us a little of your compositional background?

MS: When I went to college, I went in as a theory major, and in theory class a lot of the time you had to write things in the style of, Bach or whatever, and I would have my things played. Soon the teachers really encouraged me to be a composition major and I was so happy to have that kind of support, because that's really what I wanted to do. I don't know what it's like now, but at the time in regards to the classical music at the university, it seemed that in order for your music to be accepted, it had to be extremely strange sounding, very dissonant and very experimental. To me, there was just absolutely nothing I could relate to in that music. I grew up listening to standards, beautiful standards; Cole Porter, George Gershwin, Stravinsky and Bach, Mozart and Ravel, so all the things that I loved, were full of tonality. I mean, I started listening to Schoenberg and things like that, which I loved, but it just wasn't my language. Finally, my composition teacher said to me "I really think you should write for the jazz band, you seem to love that sort of thing so much. Why don't you do that?" And so I made the change. Then, when I stepped into the jazz world, it was an amazing thing because the people liked tonality, they needed tonality in a way and they respected it. Actually, my music seemed almost experimental to the people who were in the jazz world!



Maria Schneider, who will be in Australia in January, 2002: sending all her most difficult music, expecting that it will be great...

MK: What else drove you to write jazz music, apart from the tonality?

MS: My teacher taught me to play in a kind of old stride style, so early on I had this affinity and this love of jazz. And even when I was studying classical music, I was still listening much more to jazz. Also, when I heard Gil Evans' music with Miles Davis, that whole mix just really attracted me. That marriage of really deep and beautiful composition; orchestration together with the expression of an individual, a soloist. I have this kind of feeling that when I'm working with a group, when I'm putting my music out there, it's almost like a play that is being staged. The different people in the play

bring the music to life and make it theirs. The soloist is almost like an actor who interprets a part a certain way, or maybe even does some improvisation so that he/she really makes the part their own. And so in the end, it's not just people performing my music, but it's a production that creatively belongs to the both of us, it's something very intimate and special. That is what I find attractive, that jazz music is composed, but that there is also some room for improvisation.

MK: Where do you find the inspiration for your compositions?

MS: Well...for me, it is definitely things that have come from my childhood. Your childhood has a certain tonality to it...there are some parts of my childhood I remember as being very joyous and other parts I remember full of fear. When you are a child and you experience all these different emotions for the first time, your responses to things are so much bigger than when you're an adult. And so it is those things that I remember and tap into when composing. Also, I try to make music from my life. It's almost like my life is a movie, and imagine a scene from it and try to compose a score for it. For instance, I just wrote a piece, actually it's three pieces called *Three Romances*. I think I'm going to bring one of them with me to Australia, the one called *Dance Illasorio*, which is a Portuguese title but it's almost like a foxtrot. The music has a very Brazilian kind of thing happening, and it's just me imagining dancing with a Brazilian man. And I'll fantasize about that and just write, I mean I go into a complete fantasy, literally, and I just turn it into music.

MK: And what about composing visually?

MS: I think everybody relates to sound in different ways. If I listen to music with somebody who's a bass player, they'll say, "Did you hear that?" And it will be something that I didn't even notice, because everybody's hearing through whatever they play, or whatever their perspective is. And for me, I'm really tied into texture, orchestration, and form in music; music almost as story telling, as a kind of a sound sculpture. So when I play things and I play chords, it's like I almost see them visually, they have a quality to me that is maybe about density and translucence. That's how music kind of comes into me. I rarely write thinking in terms of, "Oh I want to write something in this meter with this kind of a melody." I have to get involved in that way in music, otherwise I have nothing to say.

MK: How do you consider form, when composing for big band?

MS: It is just as I was saying. I look at my pieces like they're a story, and I want the piece to kind of evolve in what ever the musical idea is. Bob Brookmeyer, who was my teacher, sometimes calls it 'the hook'; which means that the piece, from beginning to the end, goes through some sort of transformation. The thing that Brookmeyer did was when I would bring in music, he would always say, "Why? Why did you do that?" And I couldn't answer him a lot of the times, and I would go home feeling stupid because I never asked myself "Why?" Soon I realized that the jazz world and the jazz tradition, as short as it is.....well it's like we all have this template in our head, especially in

MUSICIANS ACCOMPANYING MARIA SCHNEIDER ON JANUARY 12, 2002

The personnel of the Sydney Festival Jazz Orchestra, under the direction of Ralph Pyl, which will be working with Maria Schneider at The Domain concert on January 12, 2002, is as follows:

John Hoffman, Paul Panichi, Ralph Pyl, Scott Tinkler (trumpets); Dave Panichi, James Greening, Anthony Kable, Colin Philpott (trombones); .Graham Jesse, Tim Oram, Dale Barlow, Lachlan Davidson, Richard Percival (woodwinds); Bill Risby (piano); James Muller (guitar) Adam Armstrong (bass); Gordon Rytmeister (drums).

For further information see the website www.ralphpyl.com.

writing for big band. You have your typical form or template and basically, most people are just plugging melodies and rhythms into it. With Brookmeyer, I started to realize there is no template, and that we should erase the template. When I start writing now, I first write my ideas down, but I don't write bar lines. I try to really free my music up from anything that's going to put my idea into a box, or a song form or whatever. I try to really develop the idea, so that it feels free to move in different places. And I try to erase all expectations of what would have been done before and I ask myself at every step of the way, "What does the music need?"

MK: What's the most beautiful sound that you've ever heard?

MS: A chord in *Saeta* from Gil Evans's *Sketches of Spain*. There is Miles Davis's first improvised note in the middle of that, then there's a chord where the brass come in and actually on the record, it's not as strong. I conduct that music a lot and whenever it comes to that chord, I have the brass play it a little bit stronger than they did on the record, and it just makes the hair on my arms go up. You know, every single time I just die for that chord, it's like it molecularly goes in you and does something amazing, it's magic that way. I think the most beautiful piece I know; is the middle movement of the G major Ravel *Piano Concerto*, that's probably my favourite piece of music.

MK: Who's the most influential musician you have worked with?

MS: Well Gil Evans, we didn't make music together, but we worked together. I was an assistant to Gil, so that was really powerful for me. And Bob Brookmeyer, whom I mentioned before, the two of them. They both influenced me because each of them have such individually strong personalities. In the beginning, sometimes I'd wanted to sound like Gil Evans, and then sometimes I'd want to sound like Bob Brookmeyer. Then all of a sudden, I realized that I didn't want to sound like them at all, because what was so great about them, was that they were so determined to be themselves. That was a really big lesson for me.

MK: Could you tell us about the process you went through of setting up your first orchestra?

MS: It's very difficult to get started! I originally started the band with my ex-husband, he was a writer too and the way we finally did it was by setting up a first rehearsal. It was like, "Ok, we have to have all our music prepared by this date, because we already set the rehearsal." And then we tried to get some gigs, which we got, and then it went on from there. The most difficult part is the fact that you're dealing with an orchestra of 17 people and they're all freelance musicians. They all have their own lives with different groups and bands, and trying to get all those people together every Monday night, for almost no money, is tough. I was so lucky to find players whom I respected and who also respected me and the music, enough to be there and to play. I'm really grateful that I had that, otherwise it would have been impossible. Now it's really expensive and it's difficult, I'm running into it right now. My band is going to Europé soon and some of the guys are scared to

Letter from the JCA NSW President

Dear Member/subscriber,

2001 has been an interesting, if challenging year for the JCA NSW. A new Committee came on board in April this year with some major changes but also with important continuity. I was privileged to take on the role of President in the stead of Assoc Professor Bruce Johnson who has stood down after ten impressive years in the role. The Association has been more than fortunate to have had Bruce Johnson at its helm. In him we have had a President who has been prepared to put in the hard yards in terms of the administration, planning and lobbying that keeps such an organisation going. But much more than that, the Association and jazz in NSW and Australia, has been enriched by the involvement of a musician who is also a highly regarded academic. Bruce Johnson has made a unique contribution as both researcher and writer to the understanding of the complex cultural, economic and artistic position of jazz in Australia. My own understanding of the role and history of jazz in Australia would be nothing but limited and paltry if not for the input and insights provided by Bruce's research and writing.

It seems that 2001 has been a watershed year for the Association. The always changing landscape of arts and cultural policy and funding does necessarily impact upon our activities and the formulations of our goals. The broader National jazz scene has an impact too. This year the Association has made the significant decision to no longer host the National Jazz Development Program. The Committee was unanimous in its decision, believing that it allowed for a significant period of refocus and renewal for infrastructural support for jazz in NSW. The Committee fully endorses the National Strategic Plan for Jazz Development and still supports a National jazz program. We look forward to a new era of national discussion, negotiation and planning for the future development of jazz in this country.

As it has transpired our refocus on the development of jazz in NSW has been timely. The increasing cost of running a jazz development program coupled with a decreasing pool of arts funding has culminated in the Association carrying a deficit which must now be dealt with in order to ensure the future of infrastructure support for jazz in this state. To remedy our financial situation the Committee has taken the only responsible decision and the Association has ceased trading effective from November 23, 2001. I am

pleased to convey that consultation with state and National arts funding bodies confirm their support for ongoing development of infrastructure for this important music form. The Committee is confident that refunding from May 2002 and an initial strategic focus on developing a viable business plan for the Association will put us in good stead for the future.

Between January 1 and May 1, 2002, the JCA NSW will provide a volunteer-assisted skeleton service to members, while the Committee undergoes a comprehensive review process, focusing on governance structures, clarification of strategic goals to meet musician and audience needs, and a future business model. During this time, we will

- * publish *JazzChord* on the internet;
- * maintain the website at www.ausjazz.com;
- * continue to develop the successful Jazz Booking Agency which is now playing an important role in increasing performance opportunities for jazz musicians in NSW.

We are optimistic that the JCA NSW office will re-open on May 1, 2002 and we will then return to providing core services to members as we develop a reinvigorated NSW Jazz Development Program for implementation from January, 2003.

From May 2002, we will undertake the following activities:

- * hire a consultant to assist with developing a new Business Plan for the Association to come into operation on January 1, 2003;
- * maintain the services already current: *JazzChord*, website, Jazz Booking Agency;
- * continue with international initiatives already in the pipeline;
- * stage professional and business development workshops for jazz artists;
- * continue to offer a consultation service for musicians who require assistance with funding applications and tour planning.

The Association believes that this series of activities will considerably enhance the performance opportunities, and managerial expertise, of both leading and new jazz musicians in NSW.

If you feel you would like to contribute to this process, by all means contact us. I can be reached at email <m.benjamin@uws.edu.au>, and Eric Myers, the NSW JD Officer can be emailed at <emyers@ausjazz.com>.

All the best for the season.

Marion Benjamin
President, JCA NSW

fly because of the situation, so now I have players who haven't played the music, so I have to pay for more rehearsals to get the whole group together.

MK: So what are the important qualities you need to be a good bandleader?

MS: Oh God! Today I was trying to figure that out myself! I mean, the main thing is

.....you have to have some people skills, because you're dealing with a lot of different kinds of personalities. It's not enough to just be a nice person; you also have to be strong enough to make some tough decisions. You have to like people, and respect people, yet at the same time, demand a certain amount of respect yourself.

MK: How do you see your role as a con-

A Valedictory by Bruce Johnson

At the last AGM of the Jazz Co-ordination Association of NSW (held in April, 2001) I stepped down from the Presidency, as I had foreshadowed in the previous year. The main reasons for this are to do with a general sense of transition.

The Association is approaching a significant new phase and it is important to position a new President in time to oversee it from the beginning. The most conspicuous marker of transition in the last year of my Presidency was the completion of the long term National Strategic Plan for Jazz Development. It recognises significant shifts in the Australian jazz movement, ranging from the macro-context of globalisation and cultural reorientation, through the innovations in music media technology, to such local shifts as the legislative frameworks that have reconfigured performance opportunities in the last several years. Some aspects of the strategic shift have already been registered in the recent devolution of the proposed 2002-2004 National Jazz Development Program. I fully support and congratulate the new executive on this major initiative, which leaves the NSW Association greater opportunities to focus on local issues.

There are also transitions in my own life, chiefly other projects to be attended to. Administratively, I wish to focus on the development of the Australian Jazz Archive as part of broader research and education objectives outlined in the Strategic Plan. I am also conducting government funded research into the impact of recreation legislation on live performance opportunities, which of course continues to intersect with Association interests.



Trumpeter Bruce Johnson: he began as a sceptic when the jazz development programme was inaugurated...

Academically my centre of gravity is shifting, and a number of projects in the UK and several European countries are crystallising into heavy commitments: much of 2002, for example, will see me based in Liverpool at the Institute of Popular Music, and research centres in Hungary and Finland.

And I think I would just like to be known as a musician again. People in the jazz world have a chronic difficulty in imagining anyone as both administrator and performer, and that has a profound effect on performance opportunities. The almost nightly gig regime that I enjoyed up to the mid-1980s has diminished considerably, and indirectly this has been related to arts administration activity, although I am pleased to find that I still do a couple each week, and without that continuing coal-face experience something would certainly have been taken away from whatever insights I can bring to administration.

There are only so many hours in the day, and the amount of time devoted to the Association has inevitably been at the expense of both musical and academic life, in ways that would take too long to explain here. People who imagine that the work will bring any reward in terms of money or ego simply haven't grown up. There is only one reason to do this job: because you think it matters. And although I began as a sceptic when the whole jazz development programme was inaugurated, I now see that the Jazz Co-ordination Association does matter. It became unquestionably the country's peak jazz administrative body, but you would have to have begun your jazz career before its formation to appreciate its impact, since so much of what has been achieved by its programmes is now regarded as a given.

Ego, personal ambition and divisive rivalries are wholly counterproductive in this enterprise. Socrates understood that a desire for power should be a disqualification from attaining it. Like me, the current President, Marion Benjamin did not seek the position, but was invited to it. That augurs well. For this year I agreed to remain on the committee to assist in the transition to a new executive, and I am deeply impressed at Marion's proactive energy and open perspective.

I would like to record my deep appreciation of all the committee members with whom I have served, and whose input has been a permanent reminder that nothing is so important as listening to other points of view. In particular, I have formed the greatest respect and affection for long-term colleagues on the executive, Vice President Peter Rechniewski and Jazz Development Officer Eric Myers. Our ability to express ourselves robustly to each other but without arousing the slightest personal rancour has been of inestimable value, and the jazz community probably is unaware that this rare openness is one of the greatest strengths of the Association. Preserve it at all costs; and best wishes to the incoming Committee and its Executive.

ductor in a jazz orchestra?

MS: I see it in an entirely creative way. I didn't set out to be a conductor. What happened was that when I was rehearsing my music, and hearing my music standing in front of a group, it was like my body would just respond in a certain way. If people were playing something too disjointed I would make my arms kind of do some smooth motion, and before I knew it, I was conducting. My music is not really music that you can just kind of read down, play the notes and rhythms and it sounds good, it has to be played with a lot of feeling, subtlety and blend. Sometimes at a rehearsal, I'll walk around my band just to understand what people are hearing from where they sit. Each person in the band is really hearing a very different sound, so unless they have me to really kind of make signals to them, it becomes just kind of like a machine.

MK: I would like to send our deepest condolences to you regarding the September 11th terrorist attacks.... How do you think it will effect the art culture in New York, and in a broader sense?

MS: I've been thinking about it a lot because I was here when the whole thing happened, the day that the Trade Centers went down... For the following two weeks I could not play a note of music. I didn't want to think about music, I didn't play music on my stereo... Finally, one day I just forced myself to just sit down and play a note and then I played a little bit more.. It was hard because everything that I had thrown my life into, just felt so incredibly superficial and trivial. I think what's going to happen as a result of the whole thing is that people are tired of musicians trying to go further and further out... At this point, people aren't going to want to be challenged, to try and understand some very abstract or complex thing, I think people want to be moved, and people want to relate. I believe that the concept - that more notes and complexity are more exciting - I think that's going to go away and music is going to become simpler. I think jazz musicians are going to be playing less. People want to make music now to be together with other humans. It's such a heavy time, I can't tell you what it feels like here and I can't even describe it.....I'm sure it's the same all over the world. It's a little hard right now to find deep meaning in music, I have to say. I have to start writing a piece really soon, so we'll see what comes out, I have no idea. I'm not sure I can find a sound that can relate to what I'm feeling now.

DEADLINE FOR NEXT JAZZCHORD

The deadline for the Feb/Mar 02 edition of *JazzChord* is **Thursday, January 10, 2002**. 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.

News from the National Jazz Development Officer

Eric Myers writes: The National Jazz Development Program comes to an end on December 31, 2001, and this is my last *JazzChord* report as NJD Officer. At this time, let me draw the attention of *JazzChord* readers to one of the Program's proudest achievements: the Wangaratta Festival of Jazz.

This came to mind on the evening of Friday, November 2 recently, as I was cooking dinner for my 13-year-old daughter and one of her friends, and my kitchen radio beamed the live broadcast on Radio National of the quartet SNAG's performance at Wangaratta. (SNAG is composed of two Australian, and two European, musicians. For the personnel, see Lynette Irwin's column below).

I don't know what sort of festival this city might have had if representatives of the Wangaratta Chamber of Commerce had not contacted my office in 1989; if President Beverley Wittig and Vice-President Bob Dewar hadn't flown up to Sydney for a series of meetings with myself and Peter Rechniewski; if Peter and I had not flown down to Wangaratta to inspect the proposed venues, and over a period of two days give detailed advice to the organisers (including the then City Manager Greg Maddock, who later became Chief Executive of Sydney City Council with the creation of Australia's leading jazz festival on his CV); if Peter and I had not provided the model for the festival; if I had not proposed a full program for the inaugural festival in 1990; if we had not recommended certain Melbourne personalities whom we felt should be involved (including Adrian Jackson, who became the festival's artistic director); and so on.

As I have said before, I have often been consulted by working parties intent on setting up a jazz festival in a particular town, but my advice, once tendered, has usually been overridden by other, more commercially-oriented suggestions, usually from theatrical agents. I can truthfully say that Wangaratta is the only city that has ever appeared to faithfully follow my advice. Certainly the festival which emerged in Wangaratta was very much what Peter Rechniewski and I had in mind. It is now universally regarded as the finest jazz festival of its type in the country, and stands out like a beacon, in that it is devoted primarily to musical excellence.

Of course, very few people know of the role that Peter and I played in the gestation of the Wangaratta festival. I doubt whether the corporate memory of arts funding bodies currently runs to this sort of knowledge. I don't seek recognition, other than in the history books (John Clare's book on Wangaratta certainly acknowledges the role of my office). At the tenth anniversary Wangaratta festival, a list of major contributors to the festival was acknowledged. Peter and I, who were there, were not mentioned, but both of us were amused at the irony of it. This is as it should be. No-one who came after us would have any great awareness of the roles

we played. 'Jazz development' aims to start things rolling then, once there is enough momentum, fade away, leaving others to run with the ball. The collateral danger is that the seminal role played by jazz co-ordinators in an important project may never be widely known.

But, if Peter and I had put a foot wrong in the 12 months or so during which we advised the Wangaratta organisers in preparing for the inaugural 1990 event, the country would not have the impressive festival it now has. That's how fragile these things are.

Eric Myers

News from the Vic Jazz Development Officer

Martin Jackson writes: The Australian jazz scene has witnessed some dramatic recent changes through Federal funding decisions, but there has been a further shock development for the thriving Victorian scene with the fate of the 2002 Melbourne International Jazz Festival now in serious jeopardy after its funding applications to both the City of Melbourne and Arts Victoria were rejected in early November.

The City of Melbourne, which had instigated the festival back in late 1997 under Lord Mayor Ivan Deveson, had contributed \$50,000 to the event last year (a cut of \$10,000 from its initial level of support), while Arts Victoria had supported it for the first time with \$15,000. The recent elections saw John So appointed as Lord Mayor, and several changes in the make-up of the Council.

In an article in *The Herald Sun* on November 9, 2001, Councillor Kate Redwood stated that, "While the concept of the festival is admirable, the festival has struggled to achieve the level of

success it had sought. There was a judgement to be made whether to preserve it or direct funds to other equally promising and worthwhile proposals". One can only wonder if attendances of 27,000 for the 2001 Festival (including a substantial house for the Branford Marsalis Quartet at the Concert Hall, a near-full house at the Athenaeum for Peter Gaudion and capacity audiences at Bennetts Lane's Jazz Lab and other city venues for ten straight nights) is "struggling to achieve success"? Over its four festivals, there has been some bad luck (such as the Diana Krall cancellation), but the successes far outweigh the negatives in an impressive and innovative artistic record (including the Brad Mehldau Trio, Matt Wilson Quartet and Chris Potter exclusives, amongst others). One might ask what level of success Cr Redwood expected from a \$50,000 investment.

With the loss of last year's major sponsor Baileys in June (due to a management decision to withdraw from all sponsorships), the festival's budget has been decimated (with the only financial contributions now being from the Australia Council, the Pratt Foundation and Southgate). If the Festival has to be cancelled, this will be a real tragedy for the whole Australian jazz scene - not just the Melbourne scene - as this was a national showcase, providing opportunities to groups from several States.

The irony of the announcement was that MIJF's Artistic Director Adrian Jackson received confirmation of this news in the middle of guiding his twelfth TAC Wangaratta Festival of Jazz to yet another resounding success (with a 4% increase in box office returns). The Festival continues to improve in its service, with the successful addition of two new marquee venues, and new accommodation options (such as a fleet of mobile homes at Airworld).

Having attended the Jazz 2001 Forum at the festival, I felt that this was highly valuable on several levels, including as a national conduit for exchange of ideas. The only negative aspect is the danger that there is now no formal means for exploring or implementing some of these valuable suggestions.

Following two days later, the VJDO successfully presented its *International and National Touring Seminar* on Wednesday, November 7 at the VCA. The keynote speaker was Henk van Leeuwen (Promoter, Australia Northern Europe Liaisons) with Susie Combley (manager for Vince Jones), Ann Moir (Administrator, Australian Art Orchestra), Eugene Ball (of the Hoodangers) and the VJD Officer as moderator and speaker (having entrepreneured over 35 national tours between 1988-1995). With the participation of the three international guests towards the end, the session went over 150 minutes, with much valuable information exchanged (a summary of which will be posted on the website www.jazzvic.org over the New Year period).

With the international guests unable to participate in the proposed pre-Festival seminar *CD Production & Promotion* owing to their travel itinerary, it was decided to postpone this seminar to a later date (with a link with the MIJF in January). Details will again be advertised in *The Age* and on the website.

JOHN ABBOTT



The American saxophonist Chris Potter: one of the Melbourne International Jazz Festival's successful 'exclusives'...

Speaking of workshops, the Australia Council increased the VJDO's grant by \$2,000 to \$17,000, but this extra money will be directed towards workshop fees for tutors for three youth jazz ensemble projects: the Victorian Jazz Club's Workshop; the Victorian Youth Jazz Orchestra; and, Steve Sedergreen's Jazz Cats ensemble.

In addition to the VJDO program effectively remaining on the same level of Federal funding, the Melbourne Jazz Co-operative remained on \$26,000 (effectively rejecting a proposal for a special concert series to highlight its 20 years of continuous presentations).

It was pleasing to see Anita Hustas receive \$3,500 for a new work project to be premiered at the 2001 MWJF.

Speaking of the Melbourne Womens Jazz Festival, the City Of Melbourne did include funding for the 2002 MWJF in its latest round of announcements. The MWJF will receive \$6,500, a \$500 increase from the funding for the 2001 MWJF. It remains to be seen whether this extra \$500 will permit the Festival to step up to 'International' level, as had been encouraged by Council staff.

On the subject of youth jazz education, I met with the British jazz pianist/teacher Charles Brereton, who was in Australia to launch the exciting and impressively thorough *Jazz Piano and Jazz Ensemble Syllabus* from the Associated Board of the Royal Schools of Music. If this is widely distributed and utilised here, it will provide a boon in the jazz education of secondary piano students.

Another successful local musician is expatriate guitarist/composer Lucas Michailidis, who recently came equal first in an international acoustic guitar competition in Germany, earning a recording contract with Acoustic Music records, and a solo spot in next year's event.

In addition to donating some reel-to-reel recordings to the Victorian Jazz Archive, I undertook an interview with Allan Browne for them (covering his contemporary jazz career).

Finally, I wish to restate my belief in the potential value and need for a national jazz representative/officer (preferably funded on a fulltime basis), regardless of which city they are based in, to build on the enormous potential of the Australian jazz scene.

Martin Jackson

News from the Qld Jazz Development Officer

Lynette Irwin writes: Townsville, the second largest city in Queensland has a remarkable group of dedicated jazz people, passionately supportive of Australian jazz artists. The Palmer Street Jazz Festival held annually in July, has a reputation for presenting quality ensembles as does the Great Tropical Jazz Party held on Magnetic Island each October. I wish to thank Radio 4TTT jazz presenter Maurice Besgrove for his warm letter informing of the Magnetic Jazz Association's great success this year. Maurice writes "From a listener's point of view,

it was the best, by far, jazz listening experience in all my years of involvement with jazz. This includes a 'round Australia' trip in 1998/99 and a tour of Victoria in 2000. Our own musicians...Larry Thomson on keyboards and Katrina Ryan-Sargeant, vocals, were absolutely superb and highlights of the party." Congratulations to all our colleagues in Townsville on their continuing successes.

The award-winning Australian jazz vocalist Michelle Nicolle returned to Brisbane in late October for performances and a masterclass. Michelle and Melbourne drummer Ronny Ferella teamed up with Brisbane musicians pianist Steve Newcomb and bassist Helen Russell for a lunch time concert in the Main Auditorium Brisbane City Hall on Thursday November 29, and an evening concert on Saturday December 1 at Pages. The masterclass on Saturday December 1 was filled within days. We'll have to encourage Michelle to return soon to cater for those who missed out.

The outstanding vocalist Sharny Russell performs with brother Steve on piano and sister Helen on bass, plus extended jazz family member drummer Paul Hudson for a Christmas concert @ the Main Auditorium Brisbane City Hall on Thursday December 20 from 12.30pm. Guest appearances by recipients of the Brisbane Lord Mayor Young Performing Arts Fellowship pianist Steve Newcomb and drummer Joe Marchisella promise a quality jazz listening experience.

From 11.30pm on Sunday January 13, 2002, ex-pat Trudy Kerr, currently living in London, performs at the Brisbane Jazz Club. A masterclass will be held on Saturday the 12th from 10am - 4pm. If you are interested in attending please contact Ingrid James. Email <ingridj@powerup.com.au> or phone her on (07) 3369 1431.

On Tuesday October 30 internationally acclaimed jazz quartet SNAG, comprised of Melbourne musicians guitarist Steve Magnusson and saxophonist Julien Wilson, both winners of the National Jazz Awards, Swedish bassist Bjorn Meyer and Argentine drummer Sergio Beresovsky, performed @ the Holiday Inn in Brisbane to an enthusiastic gathering of locals. Although road weary from weeks of travel around the country, the quartet were inspiring and amaz-

ingly energetic! It was great to hear this tight ensemble and it's always fun to have them around. Thanks for coming to Bris Vegas. My ears look forward to your return.

Jazz 2001, an International Jazz Industry Forum was held at the Ian Hanger Recital Hall, Qld Conservatorium, Griffith University from 4-7pm on Thursday November 1, 2001. Many thanks to the Con for the space and to the Australia Council's Contemporary Music Program for bringing these three gentlemen to share their knowledge and experience. A showcase of local talent was presented during the forum and at the Healer later in the evening featuring jazz musicians Jeff Usher, Louise Denson, Helen Russell, Paul Hudson, Tony Hobbs, Steve Newcomb, Phil Noy, Owen Newcomb, Jon Dimond, Jamie Clark, John Parker, Shannon Carroll, Anthony Aggs, Nick Aggs, Mark Henman, Marcello, Scott Tinkler, Elliott Dalglish, Sam Bates and Isaac Hurren. I wish to thank all the musicians involved and my assistants Jannie Timmermans and Anita Thompson for giving freely of their time for this event.

Our association in collaboration with jazz vocalists Jan Gillies and Ingrid James presents the fourth Jazz Singers Jam Night @ the Holiday Inn (ex Centra/Travelodge) on Tuesday December 11. The November Jam night which featured 18 piece Jazz Choir Vocal Latitudes plus Mark Ham, John Turnbull, Dan Quigley, Elena Schack, Julie James, Wendy Murray, Simon Watson and Jan was a fun gig. We'll be doing it again next year so if you wish to be involved give one of us a call - Jan Gillies on 3356 3237, Ingrid James on 3369 1431 or this office 3844 3931.

Our association is pleased to receive Australia Council support for our program in 2002. An increase of \$5,000 gives us a total budget of \$20,000. Thanks for supporting our application. We are constantly updating our database and welcome contact details of Queenslanders wishing to be informed of what's going down here in the sunshine state, soon to become the "smart state". (I like the sunshine one). If you have any queries in relation to jazz in Queensland or wish us to promote your gig on ABC Radio 612 I encourage you to contact our office.

Please be advised this office will be closed throughout January 2002. See you in February.

Lynette Irwin



The multinational quartet SNAG: inspiring and amazingly energetic in Brisbane at the Holiday Inn...

book review

DUKE ELLINGTON AND HIS WORLD: A BIOGRAPHY, by A H Lawrence. Routledge: New York City, London. ISBN 0-415-93012-X, hb, photos, xvii + 492 pp. Distributed in Australia by Macmillan Academic & Reference, 527 Chapel Street, South Yarra, Vic 3141, tel (03) 9825 1025; fax (03) 9825 1010, email <academic@macmillan.com.au> RRP \$73.70.

In my preview of this elegantly produced psychobiography (not my term) on the life and times of the Duke (see *JazzChord* #60, Aug/Sept 2001), I explained why I could not produce a full appraisal of A H Lawrence's *Duke Ellington and His World* at short notice. I concentrated instead on production quality, layout and a gloss of certain problems that I had found with the substantial set of appendices. I referred to the book's overall production elegance - well-produced photographs, a nicely set text on acid-free paper in a readable and well-spaced format, and a good index. To the collector of such things, it's a very fine-looking first edition and, if kept unread and in pristine condition, should increase in value. But the old adage lives: you simply cannot always tell the book from its cover or, for that matter, from the hyperbolic sales pitch on the dust wrapper folds. I should here point out that although I have been reading about and listening to the music of Duke Ellington since my schooldays more than 50 years ago, I do not claim any special expertise.

As a teenager, Austin Lawrence aspired to become a jazz musician and claims to have worked (1944-48) as a trombonist with such hot big bands as the Hot Lips Page, Benny Carter and Luis Russell Orchestras. I have again searched through my own extensive library and have found only one incontrovertible reference to him as a working musician— as third trombonist with the Russell Orchestra on two New York sessions for the Manor label in 1945. Lawrence, it seems, was a school friend of Russell's son, hence the gig. Luis Russell was an important part of the evolution of the jazz big band, and well respected as a pianist/arranger of prominence during the late 1920s/early 30s. He introduced his young protégé fleetingly to Ellington in about 1944.

Despite the claim of early friendship, Lawrence's own account of this and other occasional meetings with the Duke over the next few years suggests that they were then little more than passing acquaintances. True friendship came about a decade later, in the early 1950s. Lawrence credits Ellington for encouraging him to carry out oral history studies on Harlem jazz musicians, which evolved over time into this recent book. What a pity he relied so much on Duke's own memoir, *Music Is My Mistress*, for the final writing. After 1948, when he had put aside his dream of a musicianly life, Lawrence's subsequent career was as a professor of psychiatry. It is important to understand that when tackling this new book, much of its analytical content is based on the principles of writing psychobiography - getting into the minds and practices of his subjects in both the biographical and analytical sense.

There are many Ellington biographies, critical analyses and other related studies of the Duke and his works, some scholarly, others ranging from the populist to the hagiographic, as you would expect in an Ellington century. A dust



The A H Lawrence biography of Duke Ellington: a book which has a number of problems, and which has been severely criticised...

wrapper note from the respected jazz writer Nat Hentoff praises the book as '...the definitive biography of Duke...' I have a problem with this. Just what are the parameters of definitiveness? I have over many years of reading and writing been particularly sceptical about the use of such terms ('authoritative' is another). Indeed, I find that many allegedly definitive biographies may be so driven by rafts of differing agendas, that all they really offer are different spins on the same subject; objectivity, veracity and astute judgments are often the first casualties. To be sure, the treatments may be novel, the analytical approaches varied, but can any claim to be definitive over the others? To make such a claim - whether it is made by the author or the promoter - can leave the serious writer with delusions of definitiveness well exposed to the most rigorous criticism. And, as you will see later, although I do not believe that Lawrence in any way obscures the identity of Ellington and his music, Lawrence's approach to writing as psychobiography, and a cavalier use of primary and secondary sources, has in fact laid him so open to criticism that my scepticism is justified.

Let me first expand on problems that I found in some of the appendices, particularly those titled "Biographies", "Source Notes" and "Bibliography". Eighty-two potted biographies are given of which only 57 refer to actual band members, which either contradicts or renders ambiguous the publicity description 'biographies of key players'. The other 25 entries refer to family members, friends, entrepreneurs and so on. But perhaps the inference is that this appendix in-

cludes key players in Ellington's life. Even so my quibble is against error of omission. Although they are named in a listing of band personnel, there are no biographies for a number of interesting post-1950 players including trumpeters Nelson 'Cadillac' Williams, Bill Berry, Money Johnson and Rolf Ericsson, the superb trombone duo Britt Woodman and Quentin Jackson, as well, bass trombonist Chuck Connors (with the orchestra from 1961 until Ellington's death in 1974), and two very remarkable saxophonists Norris Turney and Harold Ashby. This led me to suspect that the main writing had ceased by the early 1960s.

Although some of the appendices are useful ("Chronology", "Compositions", for example), the two dealing with reference materials are woefully inadequate. As mentioned in my preview, the bibliography barely skates the surface of the 1990s literature. Earlier works of importance are cited but usually reference is made to the first rather than revised editions, all of which should have been readily accessible to the author and his editor. To me this smacks of lazy research habits and not what one would expect from a trained and published academic. Curiously no references are made to the wealth of quite excellent articles that have appeared over almost seven decades in learned and popular jazz publications. For those who might feel robbed and would like to look further into this, Wolfram Knauer and his team at the Jazz-Institut Darmstadt in Germany maintain on the Net an extensive and excellent Duke Ellington Bibliography at www.darmstadt.de.

With regard to the "Source Notes", I found these to be inadequate too, mainly because the author relies more heavily on older secondary sources than on recorded interviews and personal correspondence. A listing of these primary sources and their dates would have been useful too. The interviews cited in text but not always in the source notes yielded some interesting and novel observations, but they must be read in the context that they are oral histories which, when used in the raw and uncorroborated state, are often flawed. What one player believed happened at some time in jazz history is often perceived differently by another player in that same event. In oral history, nostalgia, self-imagery and gilding the lily are often comfortable bedfellows.

As some stage in the reading, I began to suspect that what author and editor have done is cobbled it together in some haste from very early research, with no real attempt being to sift and replace outdated or erroneous material according to new information received. This feeling was reinforced by the paucity of useful information on the band and the music in the later chapters. I was rather surprised when I read that Lawrence's editor '...took a mountain of data and organized it into a book that I am proud to have my name on.' So who actually wrote the final draft?

Just as I completed my reading, I came across a small book notice by a well-known American writer/critic Floyd Levin in the July 2001 issue of *Jazz Journal International* which had just arrived. He pointed out that an acknowledged Ellington expert, Steve Lasker, had well and truly pulled the plug on this biography, sending an

extensive and highly critical letter to the publisher of the US edition and demanding its withdrawal. Seeking to know more I spoke to Bill Haesler who kindly sent me items from the ensuing debate on the on the Net. I also contacted David Stevens who runs the small Australian-based Duke Ellington Appreciation Group and edits its newsletter *Happy Go Lucky Local*; he sent the full text of Lasker's letter, as published over nine densely packed pages in the Duke Ellington Music Society's *DEMS Bulletin*.

This is not the place to replicate Lasker's very detailed arguments, but I would be happy to copy them to anyone who is interested. Suffice it to say that the critique is set out in an error/comment format under several broad headings: plagiarism; lack of a deep knowledge and understanding of the subject; erroneous dates; fabrications/distortions; repetition of discredited apocryphal stories—the list goes on. At the end of his letter, Last casts light on the background to publication. Originally contracted to Schirmer Books, the threat of legal action by members of the Ellington family and takeover of the company caused the book to be dropped. His editor, Richard Carlin, moved on to Routledge and invited Lawrence to resubmit his book. At a meeting on 7 June 2001 Lasker challenged Lawrence with his findings:

"I mentioned I had found scores of mistakes and was told that under great pressure from his editor, he had to take his narrative from 1927 to 1974 in a single year, working three or four days a week, Lawrence said that whenever he told Carlin that he had corrections to make to the earlier material, he was told to supply fresh material instead, so the corrections were never made". (*DEMS Bulletin* 01/2, p.9).

Oh what a troublesome web they seem to have woven for themselves!

The Ellington industry is of course awash with experts; often their scholarly interests may run counter-current to those of the jazz public, the sometimes maligned fans who privately or through their taxes actually provide the bread to keep our jazz circuses and their writers afloat. As a whole, the book is packed with a plethora of detail about the whole Ducal persona; his external and internal lives from cradle to the grave as it were. Although Lasker has dredged up some very serious problems within the book that doubtless will and should inform other experts, scholars and those of us who care - and keep the industry churning for years to come - I'm sure that this book will sell to those everyday readers who can afford it, or will be borrowed regularly from public libraries by those who can't. For them, the book will read rather well and tell them as much of the gist of the Ducal story as they might need, irrespective of what I or any other reviewer might say about veracity and accuracy. However, I do recommend the principle of *caveat emptor* to any intending buyer.

Two Testimony Concerts in January

The Sydney Opera House and Sydney Festival in association with the Melbourne Festival presents a world premiere *Testimony - The Legend of Charlie Parker*. There will be two concerts only, Wednesday 16 and Friday January 18, 2002.

A milestone in Australian music, *Testimony* brings together the creative talents of Australia's eminent jazz saxophonist and composer Sandy Evans with the Pulitzer Prize winning American poet, Yusef Komunyakaa.

Charlie Parker is recognised as one of the most influential musicians in jazz history. In his short life of 35 years his improvising style revolutionised jazz and helped shape the course of 20th Century music.

Yusef Komunyakaa, Professor of Creative Writing at Princeton University and Chancellor of the Academy of American Poets has written 14 brilliant sonnets for voice. Sandy Evans's extraordinary score recasts the legacy of Charlie Parker reflecting the broad range of influence he has had on contemporary popular and experimental music. The music Evans has created for *Testimony* ranges across bebop, latin, big band, swing, blues, gospel and avant-garde.

"It is this 'marriage' of two brilliant international artists - Evans and Komunyakaa - which excited me as much about this project as anything else. The result is a perfect festival work," says Brett Sheehy, Sydney Festival Director.

Testimony will be performed by the Australian Art Orchestra with 11 of Australia's leading jazz and blues vocalists including Jackie Orszaczky, Shelly Scown, Lily Dior, Tina Harrod, Joe 'Bebop' Lane and Tanya Sparke.

Testimony is brought to life on stage with an evocative multi-media production created by the theatrical imagination of the director Nigel

A HANSEN



An unusual early shot of Charlie Parker, playing the tenor saxophone...

SYDNEY OPERA HOUSE CONCERT HALL

Wednesday 16 January
Friday 18 January

PRICES*

A Reserve \$60/conc \$50*;

B Reserve \$50/conc \$40*

Under 30: \$45

(*includes GST where applicable;
booking fees may apply)

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FESTIVAL TICKETMASTER
1300 136 166

ONLINE:

www.sydneyoperahouse.com

www.sydneyfestival.org.au

For media enquiries: Emma Heath
Public Relations & Management
Ph: (02) 9328 0762, 0413 768 588 or
email <ehprm@ozemail.com.au>

Jamieson - well known for the *Tin Symphony* section of the opening ceremony of the Olympic Games and *The Theft of Sita*. "With Nigel Jamieson's theatricalisation of *Testimony*, this commission is now one of the most anticipated events of 2002," said Brett Sheehy.

Testimony began in 1995 as a creative dream of ABC Radio producer Christopher Williams. He sought to create a musical piece for radio with jazz as its central theme. *Testimony* was first broadcast in 1999 on ABC Classic FM.

Testimony is an Australian Art Orchestra/Sydney Opera House partnership project.



Sandy Evans: an extraordinary score which recasts the legacy of Charlie Parker ...

Competitions & Awards

* The winner of the bass competition of the **National Jazz Awards** at the 2001 Wangaratta Festival of Jazz was the Sydney (ex-Canberra) double bassist Brendan Clarke, 26, who collected \$5,000 plus an opportunity to record for *Jim McLeod's JazzTrack*. Runner up was the Melbourne double bassist Matt Clohesy, 27, who collected \$3,000. Third place was taken by the Perth electric bassist Dane Alderson, 18, who collected \$1,000. The other seven finalists were Brett Hirst (Sydney, 28); Mark Lau (Sydney, 25); Nick Sinclair (Sydney, 30); Chris Hale, (Melbourne, 24); Philip Rex (Melbourne, 30); Tim Bowen (Adelaide, 29); Zoe Hauptman (Canberra, 23).

* The **Mount Gambier National Stage Band Awards 2002** will be held in Mount Gambier, South Australia from the May 17-19, 2002. The awards are open to secondary school stage bands and offer the opportunity for these bands to compete in one of three Divisions, depending on the experience and standard of the band. Prize monies totalling \$24,000 are offered in the form of 1st, 2nd & 3rd prizes for both Division 1 and Division 2 bands. Division 3 represents adjudication only for the newly formed and less experienced bands, which participate for the experience and education of the event. Bands from as far a field as Queensland, Western Australia and Tasmania have participated in this event as well as Victoria, New South Wales and South Australia. This weekend is part of the Generations in Jazz activity, which hosts the James Morrison Scholarship also. It is a great weekend of music when Australian musicians have the opportunity to see James Morrison, Daryl Somers and John Morrison and many others in a relaxed and exciting environment. For further information visit the website www.generationsinjazz.com.au or contact Executive Officer, Karyn Roberts on 0408 854 316.

* Applications for the prestigious **James Morrison Scholarship** are now open. It will be awarded in Mount Gambier South Australia, in May 2002. This award is open to all solo jazz musicians and vocalists between the ages of 15 - 19 years (as at January 1, 2002). The winner will produce a CD in collaboration with James Morrison and receive an instrument to the value of \$3,000 sponsored by Yamaha Music Australia Pty Ltd. Applications are now available and close on March 29, 2002. Registration on line at www.generationsinjazz.com.au. For further information please contact Executive Officer, Karyn Roberts, on 0408-854316.

ROGER FRAMPTON'S AUSTRALIAN JAZZ KIT

The Australian Music Centre has available the *Australian Jazz Kit* teacher resource kit. The late (Dr) Roger Frampton did most of the work on this invaluable resource. \$105. Further enquiries to tel (02) 9247 4677 or toll-free 1800 651 834.

Willow Neilson Quartet in Belgium

Sydney's **Willow Neilson Quartet** came third in the recent Jazz Hoelaart International Competition in Belgium, behind Arpad Olah and his trio from Hungary, and the U Street All Stars from Finland. Along the way, they developed numerous contacts for further touring, recording and arrangement work. "I think we created interest in Australian jazz amongst all the musicians and organizers that we met," says Willow. "We met a lot of musicians from Finland, Belgium, Hungary, Italy, Holland, Germany and Israel. Each person was eager to help us in the future with any possible European touring. I have attained a contact in each major city in central Europe. I have also met a person who is going to help organize an Indian tour for the quartet." The reviewer for the Belgian jazz publication *Jazz Mosiaek* was particularly impressed with the quartet and is sending a copy of the review he is publishing in the next issue. Willow enjoyed the musical interaction between other young musicians of high calibre from so many countries. "I organized an impromptu jam session after the winners were announced. Everyone was eager to play with one another. I think that this was one of the highlights of the competition." Following the competition Willow and the pianist Gerard Masters went on to Germany and recorded in Hamburg. "We impressed the producers enough for them to make plans for a whole album with them in the near future." The Willow Neilson Quartet was as-



Craig Simon (bottom), then clockwise, Gerard Masters, Willow Neilson, Brendan Clarke: third in Belgium...

sisted by the PPCA Performers Trust Foundation to make this trip to Europe. As a spin-off of the competition Willow and the quartet were able to gain sponsorship from Stella Artois for their CD launch which took place at The Basement on November 26.

Luke Howard's success in Montreux

JazzChord congratulates the Melbourne pianist **Luke Howard**, who came in fourth at the prestigious Montreux International Jazz Festival Solo Piano Competition, held in (Switzerland) on July 20, 2001.

From July 17-20, 12 semi-finalists from Australia, England, Finland, France, Germany, Hungary, Russia and the USA took part in the Montreux competition, in front of a large audience. This group was selected in a prelimi-



The Melbourne pianist Luke Howard: he did well at the prestigious Montreux International Jazz Festival Solo Piano Competition, held in Switzerland in July, 2001...

nary round of auditions from the recordings submitted by contestants from around the world.

In 2001 the ad hoc jury was made up of famous names from the world of jazz, appointed by the Montreux Jazz Festival Foundation, in addition to members of the Swiss Moët Hennessy Art Foundation: Mrs Jacqueline Peier (President of the Swiss Moët Hennessy Art Foundation), Messrs Thierry Lang (pianist), Ron McCurdy (President of the International Association of Jazz Educators-IAJE), Claude Nobs (Founder and President of the Montreux Jazz Festival), Armando Piguet (Managing Director Steinway Hall Suisse Romande), Jean-Claude Reber (Director of the Montreux Academy) and Randy Weston.

Organised for the first time in 1999 during the Montreux Jazz Festival, this competition offers to young pianists the opportunity to make a name for themselves in front of an informed, international audience. The winner receives a scholarship of 10,000 Swiss francs from the Swiss Moët Hennessy Art Foundation. He also receives a contract plus travel expenses and accommodation for the IAJE Conference in New York, a contract for the following Montreux Jazz Festival and the recording and stamping of a model record at The Balik Farm GmbH studio.

Grant Results From the Australia Council

Following its assessment meeting from September 24-28, 2001, the Music Fund of the Australia Council recently announced the successful applicants for financial assistance. The following applicants whose activities relate to jazz and improvised music received grants:

New Work:

Anita Hustas (Vic) \$3,500 for a period of creative development for a new work for jazz ensemble.

12 applications were funded in this category. Total amount approved \$66,209.

New Work Emerging Artists:

Australian Art Orchestra (Vic) \$9,900 for a commission for works by Adrian Sherriff, Elliott Dagleish and Daryl Pratt for *Into The Fire*.

Mike Nock (NSW) \$6,500 for the commissioning of new work by Andrea Keller, Phil Slater and Gerard Masters for the Big Small Band.

Seven applications were funded in this category. Total amount approved \$46,820.

Presentation and Promotion:

Robert Avenaim (NSW) \$20,000 contribution to the eighth What Is Music? Festival in Sydney and Brisbane.

Melbourne International Jazz Festival (Vic) \$20,000 contribution to the presentation of the 2002 International Jazz Festival.

The JazzGroove Association Inc (NSW) contribution to performers' fees, administrative and publicity costs for the weekly performances.

36 applications were funded in this category. Total amount approved \$290,425.

Skills & Arts Development Individuals:

Errol Buddle (NSW) \$6,000 contribution to a period of study in LA with Pete Christlieb and Gene Cipriano.

David Goodman (NSW) \$8,000 contribution to a period of study in New York, USA, with drum mentors Jim Chapin and Joe Morello.

Mark Lau (NSW) \$6,000 contribution to a period of study on double bass & Ron McClure in New York, USA.

Six applications were funded in this category. Total amount approved \$34,500.

Skills & Arts Development Organisations:

Jazz Development Association of Victoria (Vic) \$17,000 contribution to the Vic Jazz Development Program (\$15,000) and youth jazz workshop program (\$2,000).

Sydney Improvised Music Association (NSW) \$2,000 contribution to tutors' fees for a jazz improvisation workshop program for young female musicians.

Eight applications were funded in this category. Total amount approved \$68,000.

Key Organisations Special Program Grants:

Jazz Co-ordination Association of Qld Inc (Qld) \$20,000 for the 2002 Qld Jazz Co-ordination Program including performances, commissioning and core costs.

Jazz Co-ordination Association of WA Inc

(WA) \$20,000 for the 2002 WA Jazz Co-ordination Program including a contribution to salary costs and projects.

Melbourne Jazz Co-operative (Vic) \$26,000 contribution to 2002 activities including the weekly A-Live Jazz and Transitions series.

Sydney Improvised Music Association (NSW) \$38,000 for the 2002 core presentation series (\$32,705) and the improvised music concert series (\$5,295).

University of Adelaide (SA) \$20,000 for 2002 activities of the SA Jazz Co-ordination Program, a contribution to core costs and projects.

17 applications were funded in this category. Total amount approved \$445,000.

Key Organisations Triennial Grants:

Australian Art Orchestra (Vic) \$95,000 for 2002-2004 activities involving concert presentation, commissioning and a contribution to core costs.

West Australian Youth Jazz Orchestra (WA) \$25,000 contribution to professional fees and administrative costs for WAYJO's artistic program 2002-2004.

10 applications were funded in this category. Total amount approved \$498,000.

Six Music Fund members were present at the five-day assessment meeting, which took place from September 24-28, 2001. They were Nathan Waks (chair, NSW), Dr Tony Gould (Vic), Jennifer Newsome (SA), Lucky Oceans (WA), Dr Nigel Sabin (NSW) and Jillianne Stoll (Qld).

Participating advisers were Julian Knowles (NSW) and Ant McKenna (Qld), who attended the assessment meeting and provided additional expertise in the genres of music and new technologies, sound art, improvisation, acoustic folk, and contemporary rock and popular music.

The Fund considered a total of 261 applications, requesting total annual funding of \$5,385,210 and approved 98 grants totalling \$1,518,954.

PETER SINCLAIR



The distinguished Australian multi-instrumentalist Errol Buddle: a skills and arts development grant at 73 years of age...

Matt Keegan: Expatriate Saxophonist



Matt Keegan: active in LA, USA and Malmo, Sweden...

The Sydney saxophonist Matt Keegan, 24, graduated from the Sydney Conservatorium of Music in 1998. In his last year at the conservatorium he spent six months studying jazz at the University of California Los Angeles (UCLA), principally with Kenny Burrell, Billy Higgins and Gary Foster. There he met and began his association with the LA based band Pseudopod.

Then followed a year of postgraduate study (August 2000 to June 2001) at the Malmo Music School in Sweden, where Matt studied composition and saxophone. He worked with local musicians in Malmo on various projects including original jazz projects, his own material, and popular dance and groove music. He also played lead tenor with the Monday Night Big Band in Malmo and the Round Midnight Big Band based in Lund.

He has also spent time in Copenhagen, Denmark, busking with friends on the streets, rehearsing, playing in jam sessions and checking out gigs. He recorded there with Sydney musicians Cameron Deyell and Darrin Archer, playing original compositions by the Australians with a Danish rhythm section. One of those tracks - *La Fontaine*, by Matt Keegan's SAJA - was subsequently released on the *JazzGroove* compilation album.

Matt returned to Sydney in mid-2001, and has been performing with his own group as well as with Cameron Deyell's New Music Congress. In October, 2001 he completed a project with SBS radio: two programs of his music featuring himself, Mike Nock (piano), Phil Stack (bass) and Dave Goodman (drums) for radio broadcast.

Matt now hopes to get back to the USA to take up unfinished work there, and has applied for a visa. "Depending on the result of my visa application," says Matt, "I will be recording an album at the end of 2001 for the Intercope label and touring with Pseudopod."

Recent Australian Jazz Album Releases



CHRIS ABRAHAMS

Glow (Vegetable Records, VEGE001)

This CD has seven tracks; all original compositions by Chris Abrahams on solo piano. Recorded by Guy Dickerson. For further information contact Chris Abrahams by e-mail at <delhams@one.net.au>, or phone Chris Abrahams on (02) 9314 5269.



ANTON DELECCA QUARTET

Flow (distributed by Newmarket records, no number)

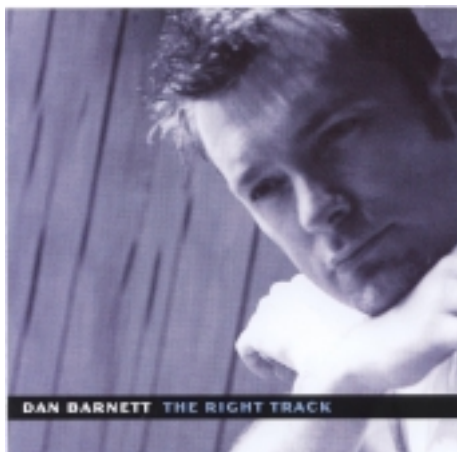
This CD has eight tracks including seven original compositions by Anton Delecca and one standard by Jimmy Van Heusen and Johnny Bourke. The artists are Anton Delecca (saxes), Mark Fitzgibbon (piano), Matt Clohesy (bass), Dave Beck (drums). The CD was recorded by James Clark and mastered by David Briggs. For further information visit the website www.newmarketmusic.com or contact Anton Delecca on (03) 9510 7330.

DAN BARNETT

The Right Track (La Brava LB0042)

This CD has twelve tracks, including two original compositions: one by Dan Barnett and one by Dan Barnett and Shane Cranney. The musicians include Dan Barnett (vocals, trombone, shells); Pete DiLosa, Dan Rader, Daryl Carthew (trumpets); Ben Gurton, (trombone); Nicholas B Hempton, Andrew "Jock" Robertson, Brad

Child, Ralph Franke (saxes); Peter Locke (piano); Steve Arie (bass and vocals); John Morrison (drums); Chuck Morgan (guitar and vocals); Graham Hilgendorf (drums, djembre); Cliff Barnett (bass); Shane Cranney (guitar). Recorded and mixed at Paradise Studios by Jason Lea, Glen Phimester and Dan Barnett. Mastered at Turtle Rock by Rick O'Neill. For further information visit www.danbarnett.com.au or contact La Brava Music on (02) 9360 5928.



CHRIS PAPPAS QUARTET

Sober Nova (no label no number)

This CD has seven tracks, including five original compositions by Chris Pappas, one by John Coltrane and another by Antonio Carlos Jobim. The artists are Chris Pappas (tenor saxophone); Jonathan Zion (bass); and Anthony Baker (drums). The CD was recorded by Henri Grawe. Mixed and mastered by Tim Dudfield. For further information phone Chris Pappas on (03) 9531 7494.



NICKY CRAYSON

Day Dream (La Brava LB0041)

This CD has eleven tracks, all standards. The artists are Nicky Crayson (vocals); Jonathon Brown (bass); Matt McMahon (piano); Simon Barker (drums). The engineer was Dave MacRae. For further information visit the website www.nickycrayson.com, send an email to <daydream@nickycrayson.com>, or contact La Brava Music on (02) 9360 5928.



NEILSEN GOUGH

Neilsen Gough (no label no number)

This CD has three tracks, featuring Nielsen Gough (trumpet and vocals); Greg Coffin (piano), Matt Gruebner (bass); and Simon Barker (drums). The engineer was Allan Black. For further information contact Nielsen Gough on tel (02) 4998 8529.

PETER KINCH

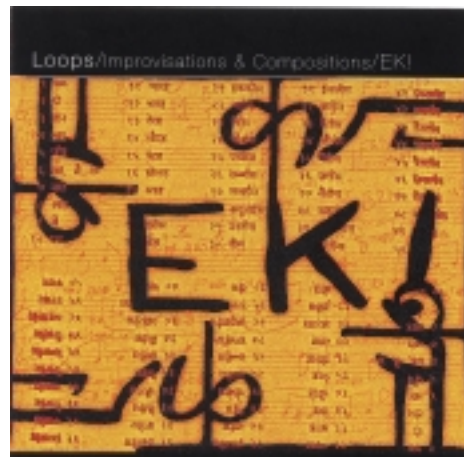
Unsecret Jazz (no label no number)

The CD has nine tracks, eight original tracks by Peter Kinch and one track by Lennon/McCartney. The artists are Peter Kinch (guitars); Adrian Wells (saxes); Danny McCabe (keys); Evan Mannell (drums); and Kevin Hayley (bass). The engineer was Simon Tonks. For further information on this CD contact Peter Kinch on his mobile, number 0418 261 694.

LOOPS

Improvisations and Compositions (no label, JDR02)

This is a two-CD set with a total of 12 tracks, all original compositions, with six by Jonathan Dimond, four by Jamie Clark, one by John Parker and one by Jonathan Dimond and Jamie Clark. The musicians include Jonathan Dimond (bass guitars, tabla and voice), Jamie Clark (electric and acoustic guitars), John Parker (drums), Louise Denson (piano), Katie Noonan, Melinda Laurance-Ceresoli and Amy Cutler (voice). En-



book review

DON'T WORRY BABY, THEY'LL SWING THEIR ARSES OFF: THE STORIES OF AUSTRALIAN JAZZ MUSICIANS, edited by John Sharpe. Published by Screensound Australia. ISBN 0-9579390-0-0. Soft cover, 317 pages, photos.

In some publishing circles the philosophy at times seems to be, "Get a good attention grabbing title first and then write the book", which seems to be the case with many of the 'airport novels' one sees. In the case of this book the reverse holds true: "First write a good, interesting book and then select a title that will grab the eye".

A project of the Australian Jazz Archive, *Don't Worry Baby* has grown out of the National Screen and Sound Archive's Oral History Project and is made up of edited transcripts of oral history interviews conducted over a number of years by the Canberra-based musician/archivist John Sharpe and, while only scratching the surface of the great body of oral histories held by the Archive it is a valuable and welcome addition to Australian jazz historical literature. 14 well-known and important jazz musicians and singers are interviewed: Gery Scott, Geoff Bull, Billy Weston, Chris 'Smedley' Qua, John Ansell, Alan Geddes, Don Harper, Warren Daly, Ed Wilson, George Golla, Tom Baker, Edwin Duff, Johnny Nicol and Vince Jones. Their recollections provide a fascinating and revealing glimpse of their lives and times.

As someone who has spent a considerable number of very happy years around the Sydney jazz scene I found the book a pleasure to read, discovering on almost every page hitherto unknown facets of the interviewees and also having memories revived of events that I personally witnessed.

The recent tragic passing of Tom Baker adds a special poignancy to his section and points up the importance of the Oral History Project and the need to record the memories of our jazz musicians on a continuing basis, because 'one never knows, do one?'

A section of the book is devoted to reminiscences of John Sangster by Ed Gaston, Col Nolan, Tony Ansell, Len Barnard, George Golla and others.

Other sections, such as *Bombs, Bob Hope and Bougainville*, cover the experiences of Australian jazz musicians in war and peace keeping zones from World War II to East Timor, with contributions from Roy Theoharris, Cliff Reese, Edwin Duff, Gus Merzi, Len Barnard, Ron Falson, and others.

Guns, Girls and Gambling will stir up a lot of memories of people and places of an era which has since passed. Ron Falson, Alan Geddes, Gus Merzi, Edwin Duff, Col Nolan, George Golla, Johnny Nicol, Warren Daly and Graeme Coyle all have personal insights to offer.

Jazz Education: this section is sure to create a lot of discussion around the traps as Bruce Johnson, Edwin Duff, Ron Falson, Col Nolan, Alan Geddes, George Golla, Ed Gaston, Paul Furniss and others submit their views on an



Chris 'Smedley' Qua, one of 14 well-known and important jazz musicians and singers interviewed: one discovers on almost every page hitherto unknown facets of the interviewees. The book also revives memories of events that the reviewer personally witnessed...

often controversial subject.

John Sharpe is to be congratulated for putting together an excellent book, as is ScreenSound Australia for publishing it. There are bound to be gripes in some places that the content is too 'Sydney-centric', but those gripes should be dismissed. This is the area John knows and works in. Other interviewers in other places are also collecting material relevant to their knowledge and interests; perhaps another book is in the offing.

One small gripe of my own: There are a number of errors in the spelling of some names. These things happen in the best families, but John Sharpe assures me they will be corrected if the book goes to a second edition.

John Sharpe will be well known to *JazzChord* readers for his series of classic photos and articles from the Australian Jazz Archive, of which he is the ACT delegate to the National Council and Deputy Chairman of that body.

It is also interesting to note that many of the excellent photographs in the book were supplied by the National Jazz Development Office.

Oh, by the way, that title. It is part of a quote by the Australian jazz producer and promoter Horst Liepolt (now in New York), but to find out the whole of it and the context, you'll just have to read the book.

Don't Worry Baby is available from Dymock's Booksellers, the NSW Jazz Archive, and Peter J F Newton's *JazzDag's* Bookshelf.

Kevin Casey

gineered by Paul Draper. For further information visit the website www.kick-art.com.au/loops or contact Jonathan Dimond on (07) 3366 5369.



TOBY MAK

Joyfull (Newmarket Music NEW3084.2)

This CD has nine tracks, including six compositions by Toby Mak. The musicians include Toby Mak (trumpet), Jamie Oehlers (sax), Dave Beck and Danny Fischer (drums), Mark Fitzgibbon and Sam Keevers (piano), and Matt Clohesy (bass). The engineer was James Clark. For further information phone Newmarket Music on tel (03) 9372 2722 or email to <toby_mak@yahoo.com>.



NICHOLAS MCBRIDE

Rectangle (Jazzgroove Records, JGR002)

This CD has ten tracks of original compositions by Nicholas McBride and various collaborators. The musicians include Nicholas McBride (drums and percussion), Carl Dewhurst (guitar), Gerard Masters (rhodes), Michael Bartolomei (piano and keyboards), Brett Hirst (bass), Epizo Bangoura (djembre), Deva Permano (kendang), Willow Neilson (screaming and sax), Javier Fredes (percussion), James Muller (guitar), Sean Wayland (rhodes and QY70). The various recording engineers were Michael Bartolomei, Willow Neilson, Peter Nelson, Mark Worrall, Glen Phimister. For further information visit www.jazzgroove.com, send an email to Nick McBride at the following email address <nicholas_mcbride@jazzgroove.com>, or phone his mobile 0411 190 871.

CATHIE O'BRIEN

Kiss The Earth (No number, no label)

Personnel: Cathie O'Brien (vocals); Nick Hart (guitar). Four songs composed by Catherine O'Brien, recorded at ABC Hobart. Check stockists/ABC Shops for details, or phone (02) 9398 6631. For further information go to www.chaosmusic.com/catherineobrien.

PAUL WILLIAMSON QUINTET

Non Consensual Head Compression (Newmarket Music NEW3086.2)

This CD has ten tracks, all original compositions by the trumpeter Paul Williamson (not the saxophonist mentioned above). The musicians include Paul Williamson (trumpet), Anton Delecca (sax), Jordan Murray (trombone), Matt Clohesy (bass), and Danny Fischer (drums). The engineer was Angelo Adrianakis. For further information phone Newmarket Music on (03) 9372 2722 or Paul Williamson email <paulwill@alphalink.com.au> or phone mobile 0438 938 606.



PAUL WILLIAMSON'S HAMMOND COMBO

Get Happy (Newmarket Music NEW3088.2)

This CD has 12 tracks, including three compositions by Paul Williamson/Tim Neal/Michael Jordan. The other nine tracks are compositions primarily by American composers. The artists are Paul Williamson (saxophones), Tim Neal (or-

gan), and Michael Jordan (drums). The engineer was Graham Thomas. For further information phone Newmarket Music on (03) 9372 2722 or visit website www.newmarketmusic.com.

BILL RISBY

Falling (WAR 1002)

This CD has eight tracks, all original compositions: five by Bill Risby, two by Bill Risby/Dieter Kleemann, and one by Dieter Kleemann. The musicians are Bill Risby (piano, bass, vibraphone and keyboards); Andrew Gander (drums); Dieter Kleemann (guitar); Roger Manins (tenor sax); Victor Rounds (bass); Phil Scorgie (bass). The CD was recorded by Paul Berton at The Writers Hand, The Rocks, through 1999, mixed by Phil Punch and mastered by Robin Gist. For further details visit www.billrisby.com or phone Bill Risby on (02) 9878 2244.

SAJA

SAJA (no label no number)

This group is the Scandinavian Australian Jazz Alliance (SAJA). The CD has nine tracks, eight original by band members and one original by Astor Piazzolla. The musicians are Matt Keegan (tenor sax); Cameron Deyell (guitar); Darrin Archer (piano); Kasper Vadsholt (bass); and Martin Andersson (drums). The engineer was Micheal Helse. For further information contact Matt Keegan by email at the address <mattkeegan@music.com.au>, website <http://saja.20m.com>, or phone Matt on (02) 9398 6112.

THE SYDNEY ALL STAR BIG BAND

Doin' Our Thing (La Brava, LB0044)

This CD has nine tracks with eight original compositions: two by Don Rader, two by Graham Jesse, two by Dave Panichi and two by Trevor Griffin, plus one composition by Frank Mantooth. The musicians include Ralph Pyl, Paul Panichi, Steve Williams (trumpets and flugelhorns), Bob McIvor, Anthony Kable, Dave Panichi, Colin Philpott (trombones), Trevor Griffin, Graham Jesse, Craig Walters, Mark Taylor, Blaine Whittaker, Adrian Cunningham (saxes and woodwinds), Bill Risby (piano), David Pudney, Mark Costa (bass), Gordon Rytmeister (drums), Rex Goh (guitar). Recording engineers were Thinus Ferreira and Martin

Heaps. For further information contact visit www.ralphpyl.com or contact La Brava Music on (02) 9360 5928.

SEAN WAYLAND

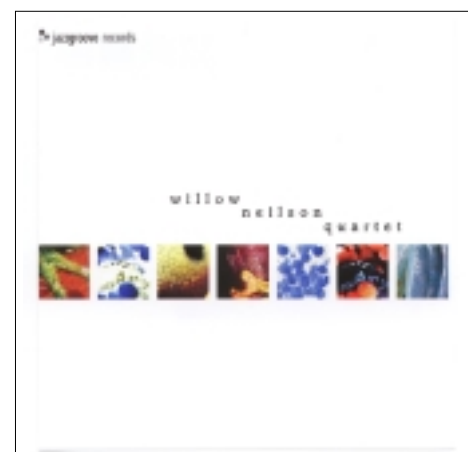
The Colossus Of Rhodes (Seed Music Seed 005)

This CD has 14 tracks, all original compositions by Sean Wayland. The musicians include Sean Wayland (piano); Phil Slater (added reduction); Jochen Rueckert (drums); Jesse Harris (guitar); Matt Penman (bass). The engineer was Jon Rosenberg, recorded at Sound on Sound, mixed at Treehouse by Sean and Mike Patterson. For further information visit www.seanwayland.com or phone Sean Wayland in New York on (212) 932 1959.

WILLOW NEILSON QUARTET

Untitled (Jazzgroove, JGR003)

This CD has seven tracks of original compositions: four by Willow Neilson, two by Gerard Masters and one by Brendan Clarke. The musicians include Willow Neilson (saxophone), Gerard Masters (piano), Brendan Clarke (double bass), and Craig Simon (drums). The engineer was Ross A'hern. For further information contact Willow Neilson at email address <willow_neilson@jazzgroove.com> or phone mobile 0414 893 296.



The Australian Independent Jazz Charts below are compiled monthly by the Association of Independent Record labels (AIR). The charts are for Australian artists on independent labels, which are members of AIR. For more information regarding Australian Independent Record Labels and AIR please go to: <http://www.air.org.au>.

AUSTRALIAN INDEPENDENT JAZZ CHART (NOVEMBER 1, 2001)

- 1 SCREAM MACHINE (JAMES MORRISON, MORRISON RECORDS)
- 2 THE STRING BAND (GEORGE WASHINGMACHINE & IAN DATE, NEWMARKET)
- 3 AETHER (THE NECKS, FISH OF MILK)
- 4 AFTER THE RAIN (MICHELLE NICOLLE, ABC JAZZ)
- 5 MULTIBALL (MULTIBALL, CREATIVE VIBES)
- 6 THE JOY OF STANDARDS (JOE CHINDAMO TRIO, NEWMARKET)
- 7 DORIS AND ME (JANET SEIDEL, LA BRAVA MUSIC)
- 8 GLOW (CHRIS ABRAHAMS, VEGETABLE RECORDS)
- 9 RESPECT OVERDUE VOL 2 (VARIOUS ARTISTS, CREATIVE VIBES)
- 10 EAST ST KILDA TODDLEO (ALLAN BROWNE'S NEW RASCALS, JAZZHEAD)

AUSTRALIAN INDEPENDENT JAZZ CHART (DECEMBER 1, 2001)

- 1 SCREAM MACHINE (JAMES MORRISON, MORRISON RECORDS)
- 2 AFTER THE RAIN (MICHELLE NICOLLE, ABC JAZZ)
- 3 MULTIBALL (MULTIBALL, CREATIVE VIBES)
- 4 AETHER (THE NECKS, FISH OF MILK)
- 5 GLOW (CHRIS ABRAHAMS, VEGETABLE RECORDS)
- 6 SPIN (E.O.N, CREATIVE VIBES)
- 7 IT MIGHT AS WELL BE SWING (BEN JONES, LA BRAVA MUSIC)
- 8 THE PULSE (VARIOUS ARTISTS, JAZZHEAD)
- 9 LUCKY SO & SO (BONNIE JENSEN, LA BRAVA MUSIC)
- 10 JAZZ IN MELBOURNE (VARIOUS ARTISTS, NEWMARKET)

Around the Jazz Festivals

The 56th **Australian Jazz Convention** will be held in Adelaide from December 26–31, 2001. General enquiries to Shirley Thiele phone (08) 8295 5575, Harvey Duff, tel/fax (08) 8248 1670 or email <justjazz@chariot.net.au>. Band enquiries to Ken Way phone (08) 8377 0725.

The **Seventh Annual Forbes Jazz Festival** will be held from January 3–6, 2002. Enquiries to Lester D'Ombrian (02) 6851 1450, Kevin Dwyer (02) 6852 4140, Peter Moore (02) 6851 1522 or Marg Bailey (02) 6852 1157 or visit website <http://westserv.net.au/~fbsinfo/>.

The **Sydney Festival** runs from January 5–26, 2002, and has considerably upgraded its jazz content from previous years. Jazz in the Doimain takes place on January 12 (see interview on page 6 with Maria Schneider, who will conduct her music on the show). The production *Testimony: The Legend of Charlie Parker* will be performed at the Sydney Opera House Concert Hall on January 16 and 18 (see page 12 for further information). The Mingus Big Band from New York will perform at the Sydney Opera House Concert Hall on January 21 and 22, 2002. For further information go to www.sydneyfestival.org.au, and there is the 2UE Festival Infoline at 1900 95 2002.

The **Coolart Jazz Festival** will be held from January 11–13, 2002, in the superb gardens of Parks Victoria's Coolart Homestead. The Friday Charity Dance will feature Steve Waddell's Creole Bells. Saturday will feature Steve Waddell's Creole Bells, Ashley Keating's Louisiana Shakers, Bill Lawler's New Orleans Wonderdogs, the Peninsular Jazz Band, Inna Tube, Hip-Mo-Toast, and Don Hirst & his new band Rollin' and Tumblin' Blues. The highlight will be the Sunday concert with James Morrison's six piece band with vocalist Emma Pask. The program also includes George Washingmachine with Ian Date. The details of the Gospel Service have not yet been finalised. All enquiries to Jim Peddie on fax/phone (03) 5989 7517 or email to the following address: <jimrosepeddie@pen.hotkey.net.au>.

The **Fremantle International Jazz Festival** will be held on January 25–28, 2002. For four days in January, over the Australia Day Weekend, the port city of Fremantle's soundtrack will be jazz, courtesy of the Fremantle International Jazz Festival. Jazz vocalist and Perth Jazz Society programme coordinator Helen Matthews has created a festival that is truly international, while inclusive of many outstanding Australian jazz artists. Artists include the Mackey Brothers, Society Syncopators, Anita Hustas & Andrea Keller, Bernie McGann Quartet, Mingus Big Band, Joe Chindamo Trio, Michelle Nicolle Quartet, Mike Hallam, Marie Wilson, Blowfish, Kurt Elling, Barney McAll Trio with Jamie Oehlers, and many others. Check out the full program at the festival website <http://www.perthfestival.com.au/freojazz/index.html>.

The **Melbourne International Jazz Festival**, scheduled for January, 2002, has been cancelled following withdrawal of financial support from the City of Melbourne and Arts Victoria.

For further information, contact Adrian Jackson, on telephone (03) 9898 6276, or email to <jacksonjazz@ozemail.com.au>.

Short Takes

* Victorian Arts Minister Mary Delahunty has launched the **Music For the Future** program to support contemporary music. The program will provide \$600,000 a year for three years to help emerging artists from all contemporary music genres record and promote original music and tour regional Victoria. The scheme will cover a broad spectrum that embraces rock, pop, dance and electronica, orchestral, chamber, jazz, country and indigenous music. Funding is available in three categories:

1. *Contemporary music-sector development*, to help organisations that make a critical difference to the Victorian scene by providing key services, expertise, projects and industry development initiatives.

2. *Rock music touring initiative*, to help local rock bands tour regional Victoria with emerging acts as support.

3. *Contemporary music recording*, including grants of up to \$15,000 to help unsigned Victorian acts record and release CDs, and grants of

up to \$1,000 for emerging songwriters and musicians to produce a demo for securing gigs and promoting themselves to record companies and radio stations.

The first project announced to be funded under the new program was the \$57,000 *Young Players' Guide*. Produced and updated by Victoria's key youth culture and music organisation, The Push, the guide is a critical resource for young people starting out in the music industry. The Push's artistic director Vicky Guglielmo says the *Young Players' Guide* is an essential tool for any emerging act to navigate the music industry. It contains advice on how to get a demo recording or record deal, booking a venue, obtaining an agent or manager, playing live and dealing with the media.

* *JazzChord* warmly recommends **The New York Times**, which is available free-of-charge on the internet, for excellent articles on jazz. Recently there was an interesting piece on the 28 year-old New York jazz pianist Ethan Iverson, and how he makes a living while continuing to develop his individuality as a musician. There are a few pointers here for Australian jazz musicians. On December 7, there was an excellent article *The Miracle of Coltrane: Dead at 40, Still Vital at 75*. Go to <http://www.nytimes.com>.

Winebanc Music Project 2002

The Sydney venue Winebanc, at 53 Martin Place, has an interesting program in January, 2002.

The Kurt Rosenwinkel Quartet (USA) with Rosenwinkel (guitar), and Mark Turner (tenor), Ben Street (bass), and Jeff Ballard (drums) has a five-night season (see dates below). Tickets are \$40.

The Rodney Whitaker Quartet (USA) with Whitaker (bass), Carl Allen (drums), Rick Roe (piano) and Diego Rivera (tenor) also has a five-night season. Tickets are \$35. Rodney Whitaker is the bassist with Wynton Marsalis's Lincoln Centre Jazz Orchestra and also the Director of Jazz Studies at Michigan State University. With the exception of Carl Allen, this is an all Detroit band.

Also featured in January is the Sean Wayland Trio, with Wayland (piano) plus two NY musicians, Matt Penman (bass) and Jochen Ruckert (drums). Tickets are \$20. Jochen and Matt have been NY residents for some years, coming originally from Germany and NZ respectively. They are featured on Sean's latest CD which has just been released on the Japanese label DIW.

The vocalist Chris McNulty and her quintet will be at Winebanc on January 25–26. Tickets are \$25. Chris McNulty has been resident and working in NY for 13 years. With her will be the guitarist Paul Bollenback and a local rhythm section. Paul Bollenback is a member of the grammy award winning Joey DeFrancesca Trio.

Also, the Barney McAll Unit will at Winebanc on Monday, January 21. Barney has been resident in NY for the last five years. His

latest CD was recorded in NY for the Transparent Records Label and features NY legends Joey Barron and Billy Harper, amongst others.

The program is as follows:

Tue Jan 8 Kurt Rosenwinkel Quartet 9pm
Wed Jan 9 Kurt Rosenwinkel Quartet 9pm
Thu Jan 10 Kurt Rosenwinkel Quartet 10pm
Fri Jan 11 Kurt Rosenwinkel Quartet 10pm
Sat Jan 12 Kurt Rosenwinkel Quartet 10pm
Tue Jan 15 Rodney Whitaker Quartet 9pm
Wed Jan 16 Rodney Whitaker Quartet 9pm
Thu Jan 17 Rodney Whitaker Quartet 10pm
Fri Jan 18 Rodney Whitaker Quartet 10pm
Sat Jan 19 Rodney Whitaker Quartet 10pm
Mon Jan 21 Barney McAll Unit 9pm
Tue Jan 22 Sean Wayland Trio 9pm
Wed Jan 23 Sean Wayland Trio 9pm
Thu Jan 24 Sean Wayland Trio 10pm
Fri Jan 25 Chris McNulty Quintet 10pm
Sat Jan 26 Chris McNulty Quintet 10pm



The American guitarist Kurt Rosenwinkel: five nights at the Winebanc in Sydney in January...

J A Z Z C H O R D

JazzChord has been the magazine of the National Jazz Development Program since January, 1993. It is published on the internet at www.ausjazz.com. One of the main functions of *JazzChord* is to share information relevant to Australian jazz from the regions, cities and internationally. The views of contributors are not necessarily those of the editor nor of 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, Vic and WA. The WA Jazz Co-ordinator is assisted by ArtsWA in association with the Lotteries Commission. 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 Office publishes the *Australian Jazz Directory*, and the newsletter *JazzChord*, as well as maintaining a National Jazz Database.

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