

# NATIONAL JAZZ CO-ORDINATION NEWSLETTER

No 6, September 5, 1988

Writer, Editor: Eric Myers

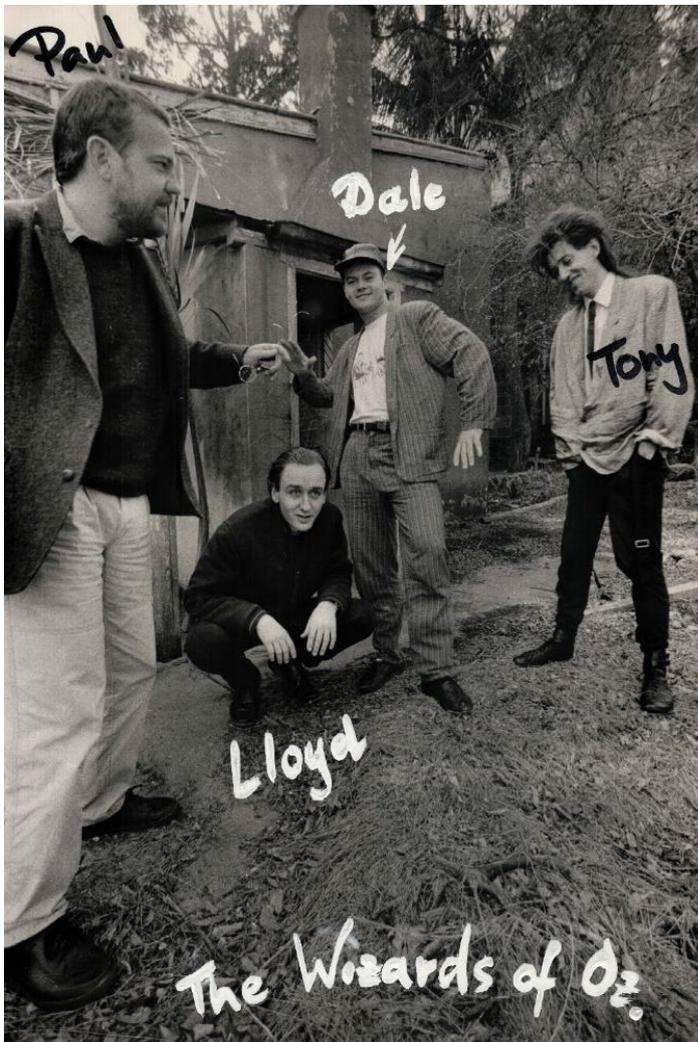
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## 1. Newsletter Back on Track

This is my first newsletter since No 5, May 30, 1988. My apologies for the delay, and my thanks go to all those who called to say they missed the newsletter.

## 2. Overseas Tour by the Wizards of Oz

The Wizards of Oz have completed a successful tour which included festivals in Canada and Europe, plus a week at Ronnie Scott's club in London. The quartet included Dale Barlow (saxophones and flute), Paul Grabowsky (piano), Lloyd Swanton (bass) and Tony Buck (drums).



*The Wizards of Oz, L-R, Paul Grabowsky, Lloyd Swanton, Dale Barlow, Tony Buck: a strategy had been adopted, to advance the interests of this quartet ...*

PHOTOGRAPHER UNKNOWN

The Wizards' overseas tour, supported by a grant from the Australia Council, and administered by Musica Viva Australia, has been one of the most impressive tours within living memory mounted by an Australian group. The itinerary was as follows:

July 2 Vancouver Coastal Jazz & Blues Festival, Canada  
July 4 Edmonton International Jazz Festival, Canada (2 performances)  
July 6 Montreal International Jazz Festival, Canada  
July 8 North Sea Jazz Festival, Holland  
July 12 Montreux Jazz Festival, Switzerland  
July 14-16 Pori Jazz Festival, Finland (5 performances)  
July 19-20 Cafe Unter Fahrt, Munich (2 performances)  
July 25-30 Ronnie Scott's, London (6 performances)\*

This compares to The Benders' visit in 1985, which included one performance each at North Sea and Montreux, followed by two weeks at Ronnie Scott's (12 performances).



*The Benders, L-R, Andrew Gander (drums), Jason Morphett (soprano sax), Lloyd Swanton (bass), Chris Abrahams (piano): one performance each at North Sea and Montreux in 1985, followed by two weeks at Ronnie Scott's in London... PHOTOGRAPHER UNKNOWN*

This tour represents the consummation of a strategy which was first set in place in mid-1986, when Dale Barlow, shortly after he arrived back in Australia, after four years overseas, came to my office and told me of his plans to form a first-rate quartet and take it to Europe. He wanted to include the Melbourne pianist Paul Grabowsky, who would co-lead the group. Subsequently, we worked together on an application to the Australia Council for assistance under the 'International Touring' program, which was successful: \$15,140 to cover the quartet's airfares for a tour overseas which was yet to be set up.

This application was a trailblazer for jazz. Previously, jazz groups were excluded from the Australia Council's 'International Touring' program because it was impossible for

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*\*Paul Grabowsky had to return to Melbourne prematurely to take up an important commitment, so his place was taken at Ronnie Scott's by the Australian guitarist Peter O'Mara, who now lives in Germany.*

them to have an itinerary of engagements in place when the application was due. For example, a group wishing to perform at major European jazz festivals in July/August of one year, had to have the itinerary organised by May 15 of the previous year.



*Dale Barlow: a strategy which was first set in place in mid-1986, to devise an application to the Australia Council for assistance under the 'International Touring' program... PHOTO CREDIT PETER SMETANA*

This lead time might well have suited classical groups, who plan that far ahead, and who are able to secure performances two years in advance. But it was an impossible task for jazz groups. For example, it was just not possible to secure an engagement at the 1987 Montreux Jazz Festival - held in July, 1987 - by May 15, 1986, before the 1986 Festival had taken place.

To get over this hurdle, Dale Barlow's application suggested that, if the Council wished to fund the application, it could approve it, but retain the funds until the itinerary was confirmed. The Council agreed. Attempts were made to set up a tour in 1987, without success, and, with the blessing of the Council, the trip was postponed until 1988. Setting up a tour for the Wizards was a major hurdle. This brings me to a great problem in Australian jazz. If the Australia Council is willing to fund airfares for a group to travel overseas, who is going to secure the engagements? Where are the managing agents, the entrepreneurs, the administrators who could perform such a service? Where is the required infrastructure, the telex machine, the administrative funds necessary, etc?

Ideally, Australian jazz should have a Musica-Viva style organisation, with one of its functions the mounting of overseas tours. In the absence of such an organisation, my Committee and I have seen it as a high priority of the jazz co-ordination program to fill the void. Accordingly, with the co-operation of Musica Viva's International Co-ordinator Trish Ludgate, the following strategy was set in motion.

With my assistance, the group produced impressive promotional material. As the group had recorded in mid-1987 (with the assistance of a \$3,000 grant from the Australia Council), a first-class tape of their work was now available (unlike 1986, when a tape of mediocre sound quality was available). After consultation with Dale Barlow, and based on our knowledge of European jazz festivals, promotional material and tapes were sent by Musica Viva to some 20 key festivals in Europe.

The strategy was to secure engagements at key festivals, then build up the tour by adding engagements at European jazz clubs through contacts which Barlow and Grabowsky had, and adding a week at Ronnie Scott's Club, London, when the itinerary was clearer.

The engagements at North Sea, Montreux and Pori were secured in this way, after the initial material was followed up by Trish Ludgate. Trish's professionalism and persistence are all the more appreciated, when one considers the difficulties she works under in the case of jazz tours. Jazz festival directors seldom respond quickly, or at all. Rounds of additional letters and/or telexes have to be sent, because the previous material has been misplaced, etc. It is often impossible to get clear answers from jazz festival directors.



*Musica Viva's Trish Ludgate: her professionalism and persistence are all the more appreciated, when one considers the difficulties she works under in the case of jazz tours... PHOTOGRAPHER UNKNOWN*

The engagements at the three Canadian festivals were secured by my phoning the festival producers direct. In the case of Vancouver and Edmonton they were prepared to book the group without having heard it, pending receipt of a tape; the fact that the group was assisted by the Australian Govt was crucial. Montreal already had a tape, and the director David Jobin asked for 24 hours to listen to it; he called back and booked the group. Once this interest was elicited, the contacts were handed over to Trish Ludgate for her to pursue. The performance at the Cafe Unter Farht, Munich, came through Grabowsky's contacts, and Barlow himself organised the week at Ronnie Scott's.



*Paul Grabowsky: the performance at the Cafe Unter Farht, Munich, came through his contacts... PHOTOGRAPHER UNKNOWN*

Following up such material in the early months of 1988, and locking in the itinerary, was made immeasurably easier when Polygram Records agreed to release the Wizards' LP, now called *Sound Tracks*, and offered to manage the quartet. This meant that highly professional photographs of the group were available, plus the LP itself, which was important for the presenters' pre-publicity.



*Dale Barlow: he organised the week at Ronnie Scott's in London... PHOTO CREDIT PETER SINCLAIR*

Bouquets go to Trish Ludgate for the key role she played in mounting this tour, and organising the travel arrangements for the Wizards. One has to remember that Musica Viva Australia provides this service free of charge to the groups, and there is nothing in Musica Viva's charter which says that it ought to assist jazz tours.

Because the role of the jazz co-ordination program in such projects is often minimised or forgotten, let me stress that role. This tour came about because of successful strategies emanating from my office, with the co-operation of Musica Viva Australia and the members of the Wizards group.

Also, the evolution of the Wizards of Oz is a model example of how a key group can be assisted and encouraged to advance its interests, and the careers of its members, through the jazz co-ordination program. In addition to this tour, and in view of the difficulties involved in keeping together a quartet which included a Melbourne musician, I encouraged Barlow and Grabowsky to think in terms of a co-ordinated strategy of applications to the Australia Council.

As well as \$15,140 from 'International Touring' the group has had successful applications under the 'Composer Commissions' program: \$866 for Barlow, and \$847 for Grabowsky; and under the 'Performance' program (\$4,800 for 1988). As noted above, they were able to record an LP at the invitation of David Hayes, of Hayes-Armstrong Associates, who received \$3,000 from the Australia Council's 'Recording' program.

In other words, the Australia Council has invested around \$25,000 over two years to advance the interests of the Wizards of Oz. The investment has been well worth it. The Wizards have been signed by a major multinational recording company, released an LP, performed widely in Australia, and toured through Canada and Europe. And they are playing original music composed by Barlow and Grabowsky.

In my view, if Australian groups wish to play art music which has little commercial appeal, they will need to think in terms of this sort of co-ordinated strategy. That is, they will need to compete for, and receive, Govt funds, and use those funds to advance their interests. The Wizards of Oz, with assistance through the jazz co-ordination program, have shown how well this strategy can work.

### **3. Visit of The Last Straw to New Zealand**

In mid-1987 a similar strategy was adopted in the case of John Pochée's quintet The Last Straw, so that the group could secure Australia Council assistance to perform in New Zealand.



*The Last Straw, including John Pochée in front, then clockwise, Bernie McGann, Ken James, Tony Esterman, Lloyd Swanton... PHOTOGRAPHER UNKNOWN*

The Australia Council granted \$3,720 under the 'International Touring' program to cover airfares. I had already sounded out two key jazz producers in NZ, Frank Collins of Jazz South (Christchurch) and Tommy Adderley of the Southern Comfort Jazz & Blues Festival (Auckland). Once the grant was confirmed, it was relatively easy for the Straw to secure the engagements, and that visit took place in June, 1988.

The itinerary included three performances: one at the Jazz 88 Artists Series (Christchurch); one at the Australasian Jazz & Blues Festival (Wellington); and one

at the Southern Comfort Jazz & Blues Festival (Auckland). Unfortunately, proposed engagements at Auckland's Cotton Club did not materialise.

The Last Straw includes Pochée (drums); Bernie McGann (alto saxophone); Ken James (flute & tenor saxophone); Tony Esterman (piano); and Lloyd Swanton (bass).

The visit was an unqualified success. Frank Collins, who organised the Christchurch and Wellington engagements, through his organisation Jazz South, described the Straw's music as "the best he had heard in 40 years".

Reviewing the Straw's performance at the Southern Comfort Festival, the critic Erik Gerritsen wrote: "Altoist Bernie McGann has a marvellous, huge, rough sound, recalling latter-day Jackie McLean. With split tones, swooping harmonies, complete control of all registers, his playing encapsulates almost the entire spectrum of the alto sax, from an Earl Bostic-like vibrato to the internal leaps of an Eric Dolphy. This band has impeccable taste, playing with an almost alarming intensity, a furious swing. *Moontrane* and *Nubia* were given strong, loving readings with tenor saxist Ken James playing precariously behind the beat, a la Hank Mobley.

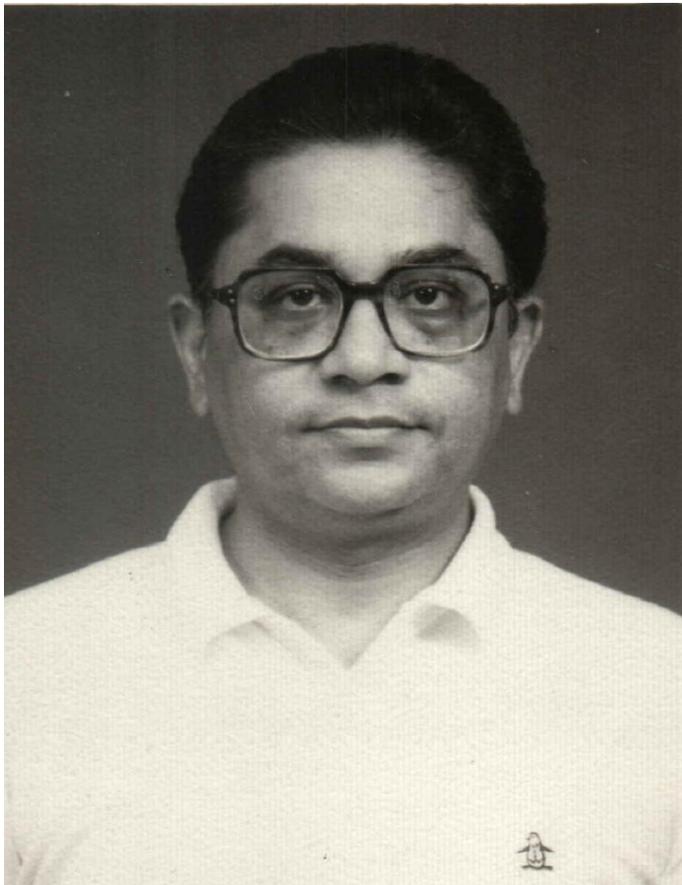


*McGann (left): his playing encapsulates almost the entire spectrum of the alto sax... with James (right) playing precariously behind the beat, a la Hank Mobley...  
PHOTOGRAPHER UNKNOWN*

"The brace of McGann tunes which ended the set were a compendium of committed musicianship from all, with bassist Lloyd Swanton and drummer John Pochée driving the band along. Definitely the high point of the festival so far."

#### **4. International Students Big Band Festival, India, 1991**

Jazz Yatra producer Niranjan Jhaveri has already begun to work on this project. He tells me that he expects to have ten bands from the US, and ten from the rest of the world. He is hoping that Australia will be able to send an orchestra.



*Niranjan Jhaveri: the group to represent Australia will be selected by the National Jazz Co-ordination Advisory Committee... PHOTOGRAPHER UNKNOWN*

If this event is modelled on Jazz Yatra, the biennial jazz festival in Bombay, then the Australian group would be required to raise its own airfares, either through corporate sponsorship or Govt. assistance; no performance fees and per diem would be paid by the Indians; the Indians would, however, provide accommodation.

Mr Jhaveri has accepted my suggestion that the group to represent Australia should be selected by the National Jazz Co-ordination Advisory Committee, which presently includes the following State representatives: Ted Nettelbeck (Chairman); Pat Crichton (Senior Lecturer, Jazz Studies, WA Conservatorium of Music); Mal Eustice (jazz historian, SA); Brian Brown (Head of Improvisation Studies, Victorian College of the Arts); Ian Pearce (Professional jazz pianist, Tas); and Peter Rechniewski (President, Sydney Improvised Music Association).

For further information on this event, please contact me on (02) 212 1510.

## 5. Manly Jazz Carnival Program



*John Speight (left) with Yamaha's Bob Berrigan...PHOTOGRAPHER UNKNOWN*

John Speight has released his program for the Manly Jazz Carnival, October 1-3, 1988, as follows:

### **SATURDAY OCTOBER 1**

#### **Corso Stage:**

12 Noon Sydney North Youth Big Band  
1 pm The Cool Dudes  
2 pm Now's The Time  
3 pm Sweet Atmosphere  
4 pm Pacific Coast Jazzmen  
Solo Pianist: John Hishon

#### **Ocean-Front Stage:**

2 pm The Blue Riff Big Band  
3.30 pm Now's The Time

#### **Manly School Auditorium:**

2.30 pm You're Kidding  
3.30 pm Ed Gaston & Co

## **SUNDAY, OCTOBER 2**

### **Corso Stage:**

12 Noon NSW Conservatorium Jazz Ensemble  
1 pm OJF Jazz Ensemble (Japan)  
2 pm Francine Bell/Ray Alldridge Duo  
3 pm The New Sydney Stompers  
4 pm Steve Taylor-Brown Band

### **Ocean-Front Stage:**

1 pm Jazz Action Society Workshop Band  
2 pm Harbour City Jazz Band

### **Manly School Auditorium:**

2.30 pm Young Australian Jazz Ambassadors  
3.30 pm Martin Highland Quartet

## **MONDAY, OCTOBER 3**

### **Corso Stage:**

12 noon Forest High Reunion Big Band  
1 pm Andrew Firth Quintet  
2 pm Bob Sedergreen & Friends  
3 pm Tom Baker's Swing St Orchestra  
4 pm Geoff Bull's All Stars incl Topsy Chapman & Sammy Rimmington  
Solo Pianist: Richard Clark

### **Ocean-Front Stage:**

1 pm Sydney CAE Jazz Ensemble  
2 pm Original Freshie Jazz Band

### **Manly School Auditorium:**

2.30 pm OJF Jazz Ensemble (Japan)  
3.30 pm Bob Gebert Presents



*Pianist Bobby Gebert: presenting at the Manly Jazz Carnival... PHOTO COURTESY AUSTRALIAN JAZZ & BLUES*

## 6. Overseas Artists Coming To Australia

The last quarter of 1988 sees a rash of overseas jazz stars playing in Australia as follows:

### 6.1. Dizzy Gillespie's United Nations Festival Band.



*Dizzy Gillespie... PHOTOGRAPHER UNKNOWN*

This 15-piece ensemble, other than Dizzy, includes Sam Rivers (saxes & flute), Jon Faddis (trt), Steve Turre & Slide Hampton (trbs), Paquito d'Rivera (alto sax), Flora Purim (vocals), Ed Cherry (guitar), John Lee (bass), Airto Moreira (percussion), Ignacio Berroa (drums) plus five other musicians whose names are yet to be deciphered by the promoters.

This group has the following itinerary:  
November 14 Sydney Entertainment Centre  
November 15 Canberra Theatre  
November 16 Thebarton Theatre, Adelaide  
November 18 The Regal Theatre, Perth  
November 20 Melbourne Concert Hall

Enquiries to Noeline Blizzard, at Richard East Presents, Melbourne (03) 241 6377.

## **6.2. Courtney Pine Quintet.**

Richard East Presents is also bringing out the Courtney Pine Quintet in late November/early December, 1988. The itinerary is yet to be confirmed, but it is thought that the group will play in Sydney on November 26, in Perth on November 28, and in Adelaide on November 30, with further dates in Sydney and Melbourne to be arranged.



*Courtney Pine... PHOTOGRAPH COURTESY RONALD ATKINS JAZZ FROM NEW ORLEANS TO THE NEW JAZZ AGE*

Enquiries to Noeline Blizzard on (03) 241 6377.

## **6.3. Monty Alexander Trio.**



*Monty Alexander...PHOTOGRAPHER UNKNOWN*

This group led by the pianist Alexander, will be in Australia in mid-November, 1988, with the following itinerary:

November 10 Sydney Town Hall  
November 12 Dallas Brooks Hall, Melbourne  
November 18 Perth Concert Hall  
November 20 Adelaide Town Hall

Other than Alexander, the Trio includes John Clayton (bass) and Marvin (Smitty) Smith (bass).

The Sydney concert will have the guitarist George Golla and the bassist Craig Scott as support artists, and the compere is ABC broadcaster Jim McLeod. The Melbourne concert will have the guitarist Doug de Vries and the bassist Gary Costello as support artists.



*Doug DeVries (above) and Gary Costello (below): supporting Monty Alexander Trio in Melbourne... PHOTOGRAPHERS UNKNOWN*



Further enquiries to M'am Musik Enterprises Pty Ltd, PO Box 246, North Carlton Vic 3054. Phone (03) 489 2568, and speak to Marc Gunn (Managing Director) or David Heard (Company Secretary).

#### **6.4. Dewey Redman Quartet.**

The saxophonist Dewey Redman, who came to Australia for the Sydney Improvised Music Association (SIMA) in early 1986, is coming in October, 1988, once again for SIMA. This time he brings with him the female pianist Geri Allen, and the drummer Eddie Moore. They will be joined by the Australian bassist Lloyd Swanton for a tour from October 6-20, which will take in Sydney, Melbourne, Adelaide and Perth. Further enquiries to SIMA President Peter Rechniewski, on (02) 519 9213.



*L-R, Dewey Redman, Geri Allen, Eddie Moore, Lloyd Swanton... PHOTOGRAPHER UNKNOWN*

#### **7. Jiri Kripac's Book Available.**

Jiri Kripac's book entitled *Traditional Jazz Improvisation* is now available. It is subtitled "A play-along practical guide for the beginner or late starter to learn jazz improvisation".



*Cornetist Jiri Kripac...*

A promotional leaflet being distributed says: "This book and cassette set gives you a rare opportunity to join a great jazz band in your living room or classroom, and improvise on well-known jazz standards to your heart's desire... The book contains simple theory needed for beginner jazz playing and jazz improvising hints. The Supplement book has transcriptions of solos and jazz chord shapes."

Six jazz standards are dealt with: *When The Saints Go Marching In*, *Bei Mir Bist Du Schon*, *Beale Street Blues*, *Tin Roof Blues*, *Honeysuckle Rose*, and *Blues in F & B Flat*.

Jiri Kripac is a cornet player and founding member of the Down South Jazz Band, Madam & Her Ragtag Jazz Band, the Hot Dixie Flyers. The book, supplement and cassette are available for \$22 plus \$3 postage. Enquiries to: JJK, 14 Primula Street, Lindfield NSW 2070.

### **8. 1988 Bicentennial Music Week Awards.**

As part of the 1988 Bicentennial Music Week, awards for jazz and studio musicians were presented at the Don Burrows Supper Club, Regent Hotel, Sydney, on Sunday, August 21, 1988.

#### **The winners in the jazz section were as follows:**

The Most Outstanding Brass Instrumentalist: James Morrison



The Most Outstanding Reed Instrumentalist: Dale Barlow



The Most Outstanding Vocalist: Kerrie Biddell



*Kerrie Biddell (right) pictured with Julian Lee who won the 'keyboard player' and 'arranger' awards...PHOTO COURTESY AUSTRALIAN JAZZ & BLUES*

The Most Outstanding Keyboard Player: Julian Lee

The Most Outstanding Drummer: Alan Turnbull



The Most Outstanding Bass Player: Craig Scott



The Most Outstanding Guitarist: Dave Colton



*Guitarist Dave Colton is third from left in the back row... Others L-R, are Bob Barnard, Chris Taperell, Lawrie Thompson, Wally Wickham... PHOTO COURTESY LORETTA BARNARD*

The Most Outstanding Arranger: Julian Lee

The Most Outstanding Miscellaneous Instrumentalist: Sunil de Silva



## The Ricky May Jazz Encouragement Award: Andrew Firth



## Jazz Musician of the Year: James Morrison



According to Ken Laing, Director, Music Week Awards, peer assessment was the rationale behind these awards. Accordingly, nomination forms were sent out to all financial members of the Musicians Union of Australia (Sydney Branch). The members were invited to make five nominations in all categories, including similar categories for studio musicians. All the nominees then voted for the winners in every category.

A list of the nominees is included in this newsletter. Mr Laing reports that about 37% of the Union members responded with nominations, ie about 860 members made the nominations. 97% of the nominees responded with their votes for the winners. The criterion for voting was: "To honour those musicians who continually strive for excellence in music performance".

These awards would not have been possible without the sponsorship of the Australian Music Association, whose President, John Payton, sat on the four-man Music Week Committee. The other members of this committee were Bill Twyman (Chairman), Pat Reilly (Freelance Music Consultant), and Mr Laing (Director, Music Week Awards).

## **9. Jazz Hotline in Sydney**

The Jazz Hotline, a telephone gig guide inaugurated by Jann Gallen in September, 1987, with assistance of \$4,500 from the Australia Council, is now well and truly off and running. This service lists a selection of jazz performances in the Sydney area and, according to Ms Gallen, is used primarily by visitors to Sydney.

Unlike the Jazzlines in Western Australia and South Australia, which are conducted as free services by the Government-funded State jazz co-ordinators, Sydney's Jazz Hotline runs on a commercial basis. Subscribers pay \$22.50 a week for 4-5 listings, or \$20 a week for up to 3 listings a week. Discounts are available for 13-week periods (\$20 a week for 4-5 listings, \$18.00 for 1-3).

The telephone number for Jazz Hotline is (02) 818 5953. For more detailed information, phone Jann Gallen on (02) 810 6964.

## **10. Objectives of the Performing Arts Board of the Australia Council**

Since the Music and Theatre Boards of the Australia Council amalgamated in 1987, forming the Performing Arts Board, there has been much discussion in the jazz world regarding the new regime which we are now looking to, to keep on the good work of the old Music Board.

It is well-known that the new Board is much more oriented towards funding performers directly, or to funding initiatives that result directly in performances by artists. (It is, after all, now the Performing Arts Board). Some of the old favourites in the jazz world: eg the establishment of a National Jazz Federation, and ventures to document the history of Australian jazz, etc, are likely to be seen by the new Board as too far removed from the interests of the performing jazz artist to secure funding, although one could argue that any art form needs effective and secure substructures - which jazz certainly has not, in comparison with other musical and art forms.

Those who are pondering these questions might be interested to know the aims and objectives of the Board. The aim of the Board, according to a memorandum sent out by Chris Mangin, Director of the Board, dated April 12, 1988, is to foster the development of the Australian performing arts through:

- \* the review and analysis of performing arts activities and their aspirations;
- \* the creation and implementation of policies and programs designed to respond to identified needs;
- \* the provision of financial assistance and other support to a range of professional activities;
- \* the furnishing of advice to government and other agencies on matters pertaining to the furtherance of the performing arts.

The Board's primary objectives are to encourage:

- \* professional excellence in all areas of the performing arts;
- \* innovation in content, development and presentation;
- \* Australian content in performing arts programming;
- \* broad-based access to quality performing arts.

# 1988 BICENTENNIAL MUSIC WEEK AWARDS

Don Burrows Supper Club

Regent Hotel Sydney – Sunday 21st August 1988, 8pm

COMPERE: MARTY RHONE

## STUDIO SECTION NOMINEES

All nominations made by the  
MUSICIANS UNION, SYDNEY BRANCH

- a) **The Most Outstanding Brass Instrumentalist**  
AWARD SPONSORED BY: Leblanc Noblet Music Australia  
1. Bob Bouffler 4. John Hoffman  
2. Bob Johnson 5. Paul Panichi  
3. Bob McIvor

AWARD PRESENTED BY: Rodney Jacobsen

Winner: .....

- b) **The Most Outstanding Reed Instrumentalist**  
AWARD SPONSORED BY: Yamaha Music Australia Pty Ltd  
1. Col Loughnan 4. Tom Sparkes  
2. Graham Jesse 5. Tony Buchanan  
3. Lee Hutchings

AWARD PRESENTED BY: Ken McDonagh

Winner: .....

- c) **The Most Outstanding Vocalist**  
AWARD SPONSORED BY: Australian Music Association  
1. Sheryl Black 4. Mick Leyton  
2. Keren Minshull 5. Rick Price  
3. Kerrie Biddell 6. Shauna Jensen

AWARD PRESENTED BY: John Payton

Winner: .....

- d) **The Most Outstanding Keyboard Player**  
AWARD SPONSORED BY: Yamaha Music Australia Pty Ltd  
1. Bob Butler 4. Sam McNally  
2. Dave Fennell 5. Tony Ansell  
3. Ray Aldridge

AWARD PRESENTED BY: Ken McDonagh

Winner: .....

- e) **The Most Outstanding Drummer**  
AWARD SPONSORED BY: Andy Evans Drumcraft  
1. Alan Turnbull 4. Joe Tattersall  
2. David Jones 5. Mitch Farmer  
3. Doug Gallacher 6. Will Dover

AWARD PRESENTED BY: Andy Evans

Winner: .....

- f) **The Most Outstanding Bass Player**  
AWARD SPONSORED BY: Leo Fender's G & L Guitars  
1. Clive Harrison 4. Phil Seogie  
2. George Bruno 5. Victor Rounds  
3. Leon Gaer

AWARD PRESENTED BY: John Payton

Winner: .....

- g) **The Most Outstanding Guitarist**  
AWARD SPONSORED BY: Leo Fender's G & L Guitars  
1. George Golla 4. Rex Goh  
2. Jim Kelly 5. Tom Ferris  
3. Paul Baker 6. Tommy Emmanuel

AWARD PRESENTED BY: John Payton

Winner: .....

- h) **The Most Outstanding Arranger**  
AWARD SPONSORED BY: Australasian Music Supplies  
1. Bill Motzing 4. Julian Lee  
2. Bob Butler 5. Neil Thurgate  
3. George Brodbeck

AWARD PRESENTED BY: Kevin Hague

Winner: .....

- i) **The Most Outstanding Miscellaneous Instrumentalist**  
AWARD SPONSORED BY: Australian Music Association  
1. Bob Ingram M.B.E. 3. Phillip Hartl  
2. David Armstrong 4. Sunil de Silva

AWARD PRESENTED BY: John Payton

Winner: .....

- j) **Musician of the Year**  
AWARD SPONSORED BY: Australis Music Pty Ltd  
1. Doug Gallacher 4. Phillip Hartl  
2. Paul Baker 5. Tommy Emmanuel  
3. Paul Panichi

AWARD PRESENTED BY: Glen Dodson

Winner: .....

## JAZZ SECTION NOMINEES

All nominations made by the  
MUSICIANS UNION, SYDNEY BRANCH

- a) **The Most Outstanding Brass Instrumentalist**  
AWARD SPONSORED BY: Kurt Jacob & Co. Pty Ltd  
1. Bob Barnard 4. Keith Stirling  
2. James Morrison 5. Paul Panichi  
3. John Hoffman 6. Warwick Alder

AWARD PRESENTED BY: Jac Smit

Winner: .....

- b) **The Most Outstanding Reed Instrumentalist**  
AWARD SPONSORED BY: Yamaha Music Australia Pty Ltd  
1. Bernie McGann 4. Don Burrows  
2. Col Loughnan 5. Graham Jesse  
3. Dale Barlow

AWARD PRESENTED BY: Ken McDonagh

Winner: .....

- c) **The Most Outstanding Vocalist**  
AWARD SPONSORED BY: Australian Music Association  
1. Anita Wardle 3. Marie Wilson  
2. Kerrie Biddell 4. Nikki Crayson

AWARD PRESENTED BY: John Payton

Winner: .....

- d) **The Most Outstanding Keyboard Player**  
AWARD SPONSORED BY: Yamaha Music Australia Pty Ltd  
1. Chuck Yates 4. Roger Frampton  
2. Julian Lee 5. Tony Esterman  
3. Kevin Hunt

AWARD PRESENTED BY: Ken McDonagh

Winner: .....

- e) **The Most Outstanding Drummer**  
AWARD SPONSORED BY: Andy Evans Drumcraft  
1. Alan Turnbull 4. Len Barnard  
2. John Morrison 5. Tony Buck  
3. John Pochee

AWARD PRESENTED BY: Andy Evans

Winner: .....

- f) **The Most Outstanding Bass Player**  
AWARD SPONSORED BY: Australian Music Association  
1. Chris Qua 5. Gary Holgate  
2. Craig Scott 6. Jonathon Zwartz  
3. Dave Pudney 7. Lloyd Swanton  
4. Ed Gaston

AWARD PRESENTED BY: John Payton

Winner: .....

- g) **The Most Outstanding Guitarist**  
AWARD SPONSORED BY: Fender Australia Pty Ltd  
1. Dave Colton 4. Steve McKenna  
2. George Golla 5. Tommy Emmanuel  
3. Graham Conlon 6. Tony Barnard

AWARD PRESENTED BY: Margaret O'Loughlin

Winner: .....

- h) **The Most Outstanding Arranger**  
AWARD SPONSORED BY: Australian Music Association  
1. Col Loughnan 4. Mark Isaacs  
2. George Brodbeck 5. Neil Thurgate  
3. Julian Lee

AWARD PRESENTED BY: John Payton

Winner: .....

- i) **The Most Outstanding Miscellaneous Instrumentalist**  
AWARD SPONSORED BY: Musical Merchandisers Pty Ltd  
1. Don Harper 4. John Sangster  
2. Glen Henrich 5. Sunil de Silva  
3. Greg Foster

AWARD PRESENTED BY: Graeme Wilson

Winner: .....

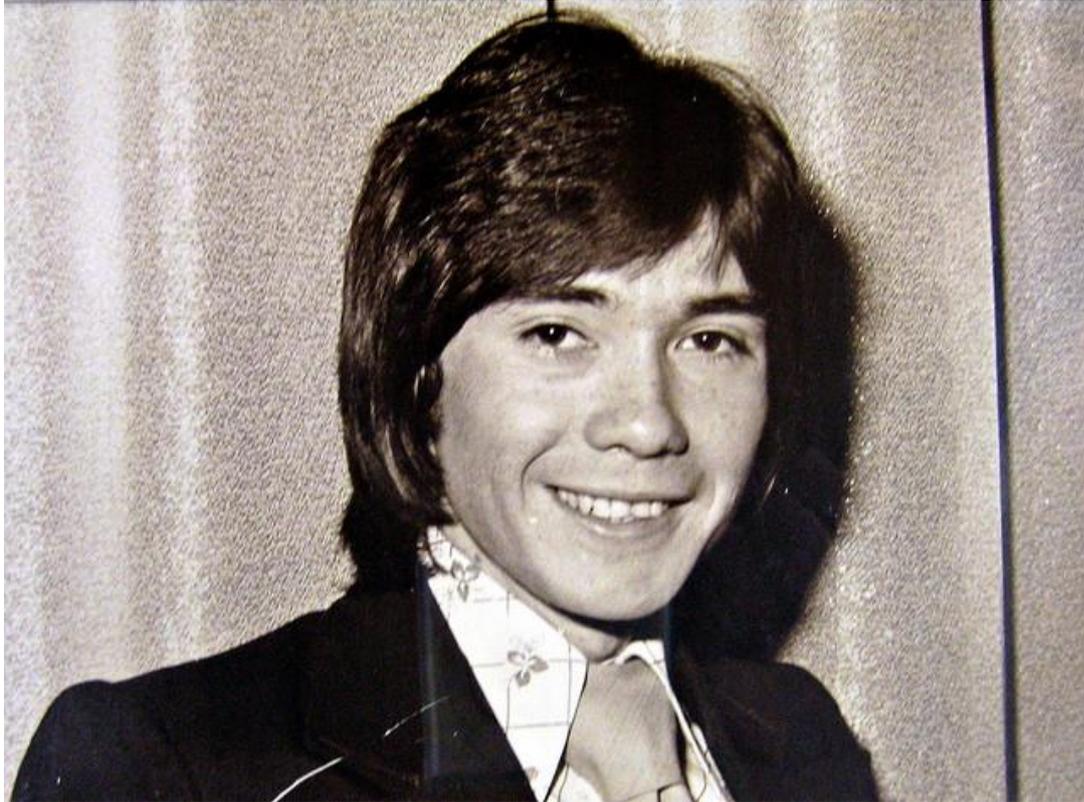
- j) **The Ricky May Jazz Encouragement Award**  
AWARD SPONSORED BY: The Regent of Sydney  
1. Adrian Mears 4. Marc Meader  
2. Andrew Dickeson 5. Nicole Parrott  
3. Andrew Firth 6. Tod Logan

AWARD PRESENTED BY: Hedda Moye

Winner: .....

- k) **Musician of the Year**  
AWARD SPONSORED BY: Mobex (Casio) Pty Ltd  
1. Bernie McGann 4. John Pochee  
2. Dale Barlow 5. Julian Lee  
3. James Morrison

AWARD PRESENTED BY: Geoff Hyde



*The 1988 Bicentennial Music Week Awards night was compered by the Australian pop singer-songwriter and actor Marty Rhone, pictured above...*

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*National Jazz Co-ordinator: Eric Myers (02) 212 1510. Eric Myers is also NSW Jazz Co-ordinator. The National Jazz Co-ordination Program is funded by the Performing Arts Board of the Australia Council, the Australian Government's arts funding and advisory body.*

*(NB. The views expressed in this newsletter are those of the National Jazz Co-ordinator Eric Myers (above), and are not necessarily the views of the Jazz Co-ordination Association of NSW, nor of the National Jazz Co-ordination Advisory Committee.]*

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