

# JAZZ CHORD

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## Australia Council Fellowship for Guy Strazzullo

by Michael Wishart

The Music Board of the Australia Council has awarded the Sydney guitarist/composer Guy Strazzullo a Fellowship worth \$80,000 over two years.

The purpose of this award, according to the Australia Council's 2001 *Support for the Arts Handbook* "is to provide artists with a record of outstanding achievement with financial support for two years for creative work and/or professional development."

Guy Strazzullo is the eighth Australian jazz musician to be the beneficiary of such major Australia Council awards since 1994. He follows the Sydney saxophonist Don Burrows who, in 1994, received an Australian Artists Creative Fellowship (popularly known as a 'Keating') worth \$330,000; the Sydney saxophonist Sandy Evans who, in 1995, received a Young Australian Creative Fellowship worth \$33,000; the Sydney pianist & composer Mark Isaacs who, in 1996, received a Fellowship worth \$80,000 (this Fellowship was awarded for classical music projects, as well as jazz projects); the Sydney alto saxophonist Bernie McGann who, in 1997, received the \$60,000 Don Banks Music Award; the Sydney saxophonist Dale Barlow who, in 1998, received a Fellowship worth \$80,000; the Sydney pianist/composer Mike Nock, who, in 1999, received a Fellowship worth \$80,000; and the Melbourne drummer & poet Allan Browne who, in 2000, received the \$60,000 Don Banks Music Award.

The main focus of Guy Strazzullo's studies will be to investigate the '5 Star System' of improvisation with its inventor, the guitar legend Pat Martino, in Pat's home town of Philadelphia. Martino is said to be a disciple of Wes Montgomery and John Coltrane.

In 1998, at the suggestion of the American guitar luminary Mike Stern, Guy contacted the renowned chromatic improvisation teacher Charlie Banacos in Manchester, Massachusetts, and took a number of lessons via correspondence. Following the success of this exercise, Banacos suggested that Guy should go to the US to study with him.

Following a recording collaboration with Mike Stern in Sydney in 1999, Guy will now be travelling to New York, at Stern's invitation, to record more material for a forthcoming CD. Stern is planning a new recording for Atlantic Records that will incorporate the acoustic nylon string guitar. Mike and Guy recorded some ideas for this at SBS's Sydney Studios. Stern indicated



The Sydney guitarist Guy Strazzullo: the eighth Australian jazz musician to be the beneficiary of a major Australia Council award in the 1990s...

that it would be costly for his company to fly Guy to the USA for this project, but if he was in New York in May/June, 2001, it would be possible. So, this is an excellent opportunity for Guy to further his activities in the international

arena.

Another project that Guy has in mind during his Fellowship, is writing eight new cross-cultural compositions for the group Passion Fruit. The emphasis will be on Afro-Cuban and Indian rhythms, adapted to Brazilian and Australian Aboriginal-influenced chants and melodies. The resulting music will be performed at venues such as the Side On Café for SIMA, and Carnivale's Multicultural Arts Festival in 2001/2. The record label Tall Poppies has shown interest in recording this project in 2001/2. The group will include Sandy Evans (saxophones), Matthew Doyle (didjeridoo), Hugh Fraser (double bass), and the emerging artists Tralochan Singh plus the Brazilian singer Marilane De Mello. Also the group includes the percussionist Fabian Hevia as well as Guy himself (guitars, vocals).

Guy will be writing a number of new world/jazz compositions for the Blue Phoenix group. Other artists include Steve Elphick (bass), Dave Goodman (drums) and Matt McMahon (piano). Performances will take place at the Side On Café in Sydney, Bennetts Lane in Melbourne, and the Melbourne International Jazz Festival. An independent recording is planned for 2002 with release in 2002/3.

"I am planning new works for the cross-cultural Indian fusion trio of Ashok Roy on sarod, Tralochan Singh (tabla) and myself on guitar vina," says Guy. "After the success of the concerts in 1999 and 2000, the Australian Institute of Eastern Music is interested in presenting this group at the Eastern Music Festival at Government House and/or The Studio at the Sydney Opera House. A live recording for this concert is also being considered."

A European tour is also planned for the Passion Fruit Trio including the Clusone Jazz Festival and a collaboration with the German soprano sax player Klaus Kreuzeder at clubs and festivals in the Munich area. Klaus and Guy met and played in Sydney during the Paralympic Games.

He is also planning to self-publish a collection of cross-cultural compositions which could be made available to music institutions. Guy believes that there is very little of this pioneering Australian music genre available in published print form. A publication would be readily available to students who are interested in crossover forms of composition and improvisation.

In 2002 and 2003 Guy will conduct a number of workshops for AEORA TAFE Redfern, Wangaratta TAFE, the Victorian College of the Arts, Canberra School of Music, and the University of Western Sydney, Nepean.

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## JAZZCHORD

*JazzChord* is the magazine of the National Jazz Development Program. It is distributed free-of-charge to members of the Jazz Co-ordination Associations of NSW and Qld, the media, cultural officers, and key people in jazz communities around Australia. Its readership is estimated at between 8,000 and 10,000. One of the main functions of *JazzChord* is to 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 and WA. 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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## WA Saxophonist picks up James Morrison Scholarship

On the weekend of May 18-20, 2001, 800 young jazz musicians gathered in Mount Gambier, South Australia, to attend the national jazz competition Generations in Jazz. Participants ranged from 13 to 19 years of age

The saxophonist Troy Roberts (WA), won the coveted James Morrison Scholarship, defeating six scholarship finalists who represented Victoria, NSW, South Australia and Western Australia.

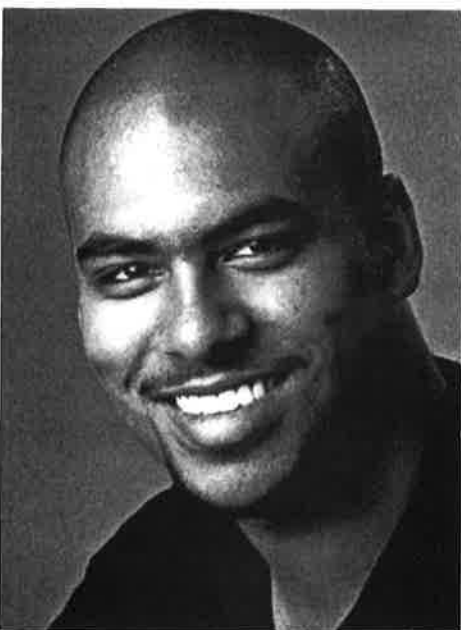
Blackburn High School (Victoria), won Division 1 of the Mount Gambier National Stage Band Awards, and St. Peter's College (South Australia) won Division 2 of the same Awards.

The prize winners for the Stage Band Awards were spread evenly over both Victoria and South Australia with second and third prizes respectively in Division 1 being won by Marryatville High School (SA) and Brighton Secondary School (SA), and second and third prizes in Division 2 being won by Blackburn High School (Vic) and Wilderness School (SA).

Both James Morrison and the television personality (and drummer) Daryl Somers were a part of the weekend's activities. The WA saxophonist and conductor Graeme Lyall was involved with the adjudication of 16 bands in Division 2.

Troy Roberts will now go on to produce a CD in collaboration with James Morrison, and will be provided with an instrument of his choice by Yamaha Australia.

For further information and enquiries contact Karyn Roberts, Executive Officer, tel (08) 87252205, mobile 0408 854 316, or email <ogroberts@dove.net.au>. Troy Roberts can be contacted on 0438 220 089.



Perth's Troy Roberts: winner of the James Morrison Scholarship at the annual Generations in Jazz...

## Grant Results From the Australia Council

Following its assessment meeting from March 25-30, 2001, the Music Fund of the Australia Council recently announced the successful applicants for financial assistance. The following applications whose activities relate to the jazz community received grants:

### New Work:

Ten Part Invention (NSW) \$4,615 for the composition of a contemporary jazz suite inspired by Kenneth Slessor's *Five Bells*.

### Presentation and Promotion:

Coco's Lunch (Vic) \$7,000 contribution to the recording, manufacture and marketing of a CD of new original works.

Glenelg Jazz Festival (SA) \$10,000 assistance for Ten Part Invention and Mike Nock Quintet to perform at the 2001 Glenelg Jazz Festival.

Andrea Keller (Vic) \$4,000 for the completion, manufacture and marketing of an album featuring the Andrea Keller Quintet.

Jamie Oehlers (Vic) \$3,000 for the manufacture and marketing of a CD of original compositions by the Jamie Oehlers Quartet.

Ten Part Invention (NSW) \$12,000 contribution to the presentation of a concert series at the Side-On Cafe, Sydney.

West Australian Youth Jazz Orchestra (WA) \$20,000 contribution to the professional fees for WAYJO's 2001/2002 program.

### Development:

Alliance of Melbourne Women Improvising Musicians (Vic) \$2,500 towards jazz workshop and rehearsal fees for Melbourne Women's Jazz Festival Septet.

Lucinda Peters (NSW) \$5,200 for a six-month mentorship program with Don Burrows, focusing on professional and artistic development.

### Fellowships:

Guy Strazzullo (NSW) \$80,000 for a two-year fellowship from June 2001 involving study, recording, composition and performance.

Seven Music Fund members were present at the five-day assessment meeting, which took place on March 25-30, 2001. They were Nathan Waks (chair, NSW), Kylie Burtland (NSW), Dr Tony Gould (Vic), Assoc Prof Michael Hannan (NSW, regional), Helen Rusak (SA) and Nigel Sabin (NSW, formerly WA) and Jillianne Stoll (Qld). Participating advisers were Hannah Clemen (WA) and Matthew Fargher (NSW), who attended the assessment meeting for four days and five days respectively. They provided additional expertise in the genres of music and new technologies, sound art, youth, multicultural and cross-cultural music, and community music (including community-based choral music).

The Fund considered a total of 271 applications, requesting total annual funding of \$5,158,800 and approved 65 grants totalling \$759,164.

In the case of Young and Emerging Artists, the Australia Council has advised *JazzChord* that this program has been discontinued until further funds are allocated by the Commonwealth Government.

*JazzChord* also contacted the Audience Development and Marketing section of the Australia Council and asked if grants had been awarded recently to jazz applicants. We were informed that the Qld Jazz Development Officer Lynette Irwin has been appointed project manager for a forum event which will be part of the 2001 Wangaratta Festival of Jazz & Blues. As it did in 2000, the Australia Council will bring a number of international jazz figures to Australia in October/November 2001 in an initiative which will once again be very important for the local jazz community.



Two Melbourne jazz musicians funded by the Music Board of the Australia Council to manufacture and market CDs: The saxophonist Jamie Oehlers (above) and pianist Andrea Keller (below). Jamie and Andrea are both finalists in the MCA/Freedman Jazz Fellowship (see page 4).

ANNA JOSKE



## New Australian Jazz Fellowship

by Dick Letts

Australian jazz is about to get its own high level fellowship. And the finalists have been chosen. To find out who they are and what they receive, read on.

The Music Council of Australia/Freedman Foundation Jazz Fellowship combines the generosity of the Freedman Foundation with the prestige of the Music Council to establish a Fellowship for our very best jazz musicians in the 35 years and under age group. This will be a high profile award.

The Fellowship brings cash and other tangible support for a scheme devised by the winner. It is our hope that the Fellows will be of such a quality, and the Fellowship so well managed, that the winners will be famous in their own time.

The way this Fellowship is being managed is unusual. In order to put as much money as possible into the award and to reduce the costs of deciding who is to receive it, the Fellowship has not been thrown open to applicants everywhere. Instead, one senior person in each of the five largest states who is known to have a wide knowledge of what is happening there and elsewhere in the country, has been invited to nominate two candidates. The nominators this year were Garry Lee, Schmoie Elhay, Adrian Jackson, Eric Myers and Lynette Irwin.

Each of the ten nominees is invited to submit a plan for use of the Fellowship, along with a recording of their performance, if relevant. There are two possible types of plan: one for advancing the career of the candidate through some type of international activity, the other to increase opportunities for Australian jazz musicians. Or a plan might even combine both objectives.

Based on these submissions, a different panel chooses a short list, and then eventually decides the winner. This panel is comprised of musicians Dale Barlow, Mike Nock and Jonathan Zwartz.

OK - now here's something really terrific. The shortlisted players will do a live audition at 8.15 pm on Tuesday August 21, 2001 in The Studio of the Sydney Opera House. Finalists outside of NSW will be flown in. Each finalist will be given an amount of money to employ a band of their own choice.

What does the winner get? \$10,000 cash, or for the project, \$15,000 cash. Those getting \$10,000 cash also get \$5,000 to assist with developing a promotional package (could include CD, CD-ROM, website, photos etc). They get expert consultation and/or workshops about the non-musical side of developing a career. Finally, they get backup from Music Council personnel during the Fellowship year.

I have talked with a lot of the musicians in the eligible age group in designing this fellowship, as well as the Barlow/Nock/Zwartz panel and the usual suspect grey-beards. It has been a wonderful experience. There is a great positive force in jazz in this country at the moment. I am SO impressed, and I reckon this Fellowship could not come at a better time.

The finalists are Andrea Keller (pianist, Melbourne, nominated by Lynette Irwin, Qld); Matt McMahon (pianist, Sydney, nominated by Eric Myers, NSW); Jamie Oehlers (saxophonist, Melbourne, nominated by Adrian Jackson, Vic); and Phil Slater (trumpet player, Sydney, nominated by Adrian Jackson, Vic).

Of course, every one of these people is a fantastic musician - as are the other nominees and many who were not nominated. There is no lack of potential recipients. But meanwhile, there is only one fellowship and we all should have a great night watching who gets it.

MISAKI IKEGAME

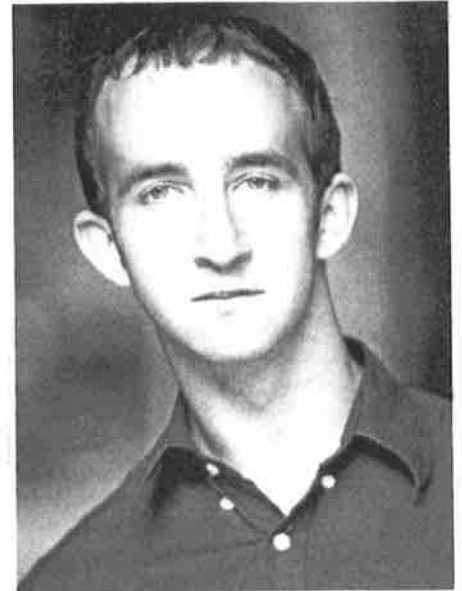


HAMISH TA-MÉ



The two Sydney finalists in the Music Council of Australia/Freedman Foundation Jazz Fellowship: Matt McMahon (left) and Phil Slater. Photos of the two Melbourne finalists, Andrea Keller and Jamie Oehlers, appear on page 3.

## APRA Jazz Development Award



WA's Grant Windsor, winner of the APRA Jazz Development Award.

Seven Australian composers and songwriters aged between 18 and 25 have been awarded grants worth \$10,000 each in the inaugural Australasian Performing Right Association (APRA) Professional Development Awards. Representing seven genres of music, the recipients received their awards in Sydney on May 14, 2001.

The Awards were instigated to mark APRA's 75th anniversary in 2001. They celebrate the past by contributing to the future. Providing cash, travel and recognition, the Awards offer encouragement to young writers who possess outstanding potential in their field.

The winner of the jazz award was the WA composer/pianist Grant Windsor. He aims to purchase equipment to further his studies, and hopes that his Award will assist him to attend the Thornton School of Music in Los Angeles, USA.

The selection process was based on composers and songwriters being nominated by music organisations around Australia. The National Jazz Development Office made the bulk of the nominations for the jazz award, after consultation with the state jazz co-ordinators and members of the National Jazz Development Committee.

To determine the winner of the jazz award, a sub-committee consisting of Mike Perjanik (chairman of the APRA Board); John Davis (General Manager, Australian Music Centre) and Eric Myers (National Jazz Development Officer) assessed the applications, and made recommendations to the APRA Board.

Other nominees for the jazz grant included André Bourgault (WA), Deanna Djuric (SA), Andrew Fiddes (NSW), Nick Hart (Tas), Peter Jeavons (WA), Adrian Klumpes (NSW), Gerard Masters (NSW), Anthony McClumpha, (Vic), Willow Neilson (NSW), Kelley Ottoway (Tas), Will Poskitt (Vic), Sally Stevens (NSW), Aaron Tenenbaum (Vic), Jason Whatley (Tas), and Tim Wilson (Vic).



## television series preview

**THE PULSE**, ten-part series on ABC-TV, commencing on Thursday July 19, 2001 at 11 pm, and running for ten weeks thereafter. Produced by Hilton Cordell Productions, email <kay.walker@hiltoncordell.com>.

**T**he *Pulse*, a ten-part Australian jazz series, directed by Doug Aitken and videographed by Kim Batterham for Hilton Cordell Productions, will commence on ABC-TV at 11 pm on July 19, 2001. Shot in ten venues and clubs in Sydney, Melbourne and Brisbane, it was curated by the prominent Sydney bassist Jonathan Zwartz. The series is supported by a \$15,000 grant from the Australia Council's Music Fund. More than 100 local artists appear.

Having agreed to be part of a rival bid for this project - alternating as presenter with James Morrison and with some influence on content - I would have disqualified myself from public commentary had I found reason to detest the successful bid. Not so. This is closer to what I would have done, given control. *The Pulse's* sole aim is to tap the intensity of young players, or older players with large musical stature and negligible media exposure, performing before serious young listening audiences. Being a known jazz writer I would have felt a somewhat wider responsibility. Morrison and Burrows would be in my series, and I would have had one excellent trad band, and probably Brad Child's swing band. And of course Judy Bailey.

That said, *The Pulse* opens a particular window, for those viewers who stay with it, more successfully than anything we have seen - apart from David Perry's great film *Doctor Jazz*. It is in black and white. Make of that what you will. Does this relegate jazz to retro film noir stylistics? Whatever - it is certainly stylish. Ultra sharp focus reminiscent of some of Francis Wolff's photos for Blue Note (marked similarities with the way Wolff took brass instruments under artificial light so sharply that they might be in a sunlit street with leaves and branches intricately reflected in their polished tubing) is combined with extreme contrast approaching solarisation. Faces are sometimes almost white, as if the musicians were standing in moonlight. Or someone had thrown a bag of flour over them.

One device begins to irritate: the tilting of the camera so that the musicians look as if they are playing the ballroom of the Titanic in its last hour - but facial cues and other communications between players are brilliantly captured. Where the performances are less than riveting, the styling gives the impression of a solemn humourless music. With a very limited budget, the chances of compiling a ten part series of great performances was small. The Theak-Tet for instance gives us one exciting tune and one slightly dull one. The Band Of Five Names gives us a nice performance followed by a compelling one (Phil Slater's soft, brassless trumpet tones as well as his fast, brilliant work very well recorded), in this instance besting even The Necks in suggesting stillness through rhythm. Tim Neal's Big Organ Band (Tim, please!) sounds as if it was very exciting live, but the problems of recording massed horns and storming organ weigh heavily. Ian Chaplin and Phillip Rex's dance/techno/jazz interlude has similar problems. Blowfish from

HAMISH@DOOFDOOFDOOF.COM



*The Sydney singer Kristen Cornwell: So in tune, so wonderfully musical, such a compact but projecting tone. Can't anyone else hear how good she is?*

Melbourne sound ordinary despite the massed talent.

The pianist Barney McAll opens the series at Sydney's Starfish Club with some very pleasing, atmospheric, mainstream contemporary jazz (the first vamp a paraphrase of *A Love Supreme*) and then weirdly tells us that 'they used to call it jazz a long time ago but that is old hat now.' Who are 'they'? The Necks follow, who could mount a more convincing argument that they are not jazz (possibly they have, somewhere). Edited, interrupted by interviews, the Necks performance gives a distant taste of the live experience. Barney's spot is more successful, Andrew Robson's alto solo and James Muller's guitar solo being highlights of the series. In the second episode Michelle Nicolle sings very well; brilliantly at times. Later in the series Kristen Cornwell is devastating. Can't anyone else hear how good she is? So in tune, so wonderfully

musical, such a compact but projecting tone. So exciting! Mike Nock is a compelling presence, his band's first performance more gripping than its second, however.

Nothing is less than good, but three performances are truly great. One is by pianist Sam Keevers at Bennetts Lane in Melbourne. Here is an artist. You can hear it with your eyes closed; you can see it in his very presence. I would like to see a whole recital by Keevers on ABC Arts: some unaccompanied pieces and some with his trio. The other two are by the Bernie McGann Trio - the first with guest Sandy Evans, the second with James Greening. For raw energy, passion, interplay, invention, and an exalting expansiveness, this trio is the greatest. It is at the very pinnacle of Australian music making, jazz or other sex (as they say in dog show circles). McGann is at his fiercest, Pochée and Swanton seem capable of guiding the world's ocean currents by motions of their hands. Marvellously filmed. The crowd at Sydney's Side On Cafe goes mad. But Evans and Greening are sensational too, and they give the most inspiring and sensible interviews on the done-to-death subject of jazz: what's it all about, eh?

These performances are a great and valuable archive, but McGann is very strangely recorded from a microphone raised well above the bell of his instrument. Elsewhere too a hollow saxophone sound is achieved by picking up the highs and lows and little of the middle register. Saxophones on at least two occasions are recessed in the mix. I must also warn that the preview tape sent to me was recorded at such a low level that to get any real presence on the instruments I had to have the volume up between 17 and 27! A commercial at that level would blow you out of the room.

Unless this tape is an aberration you will have to turn the series up very loud for impact. In a reverse of the reality television syndrome, the musicians are more stilted before the cameras than they would normally be. Where are the jokes? In fact there are no announcements. The unforgettable directness and reality of the McGann and Keever performances aside, it is a stylisation of the jazz club experience. But a very stylish one.

John Clare

JOE GLAYSHER



*The Melbourne pianist Sam Keevers: Here is an artist. You can hear it with your eyes closed; you can see it in his very presence.*

## OBITUARY: Roger Janes 1942-2001

The trombonist, bandleader, guitarist, and singer Roger Janes was born in Bristol, England on May 19, 1942. He died on March 7, 2001 in Wollongong Hospital, following a series of complications that stemmed from a near fatal road accident on August 8, 2000.

Ironically at the time of the accident Roger was a bystander on a road near his home at Callala Bay on the NSW south coast whilst a wheel was being changed. Roger had been buying the truck by instalments but a chain of problems, culminating in a jack that did not fit, had convinced him that the vehicle had undergone metamorphosis into a yellow citrus fruit. He had demanded the vendor come to the breakdown site, change the tyre, and then take the vehicle away. Whilst the vendor's mechanic was changing the tyre a car came from the road behind and hit Roger. In addition Roger's partner Chris Vella and the mechanic were injured and the truck was damaged.

Roger sustained multiple fractures from the accident and compounded by many operations, debilitation from long hospitalisation, skin grafts, weeks on a ventilator machine and associated respiratory complications he gradually slipped lower and lower.

His partner Chris in Callala Bay, his mother Effie who lives in Melbourne, and his sons Tor and Lars who live in Sydney will miss him, as will many in the arts and jazz fraternities in Australia, New Zealand, and Europe.

In 1951, Roger migrated to Melbourne from England with his parents Effie and Hugh and brother Peter. They stayed temporarily in Bathurst Migrant Centre and then moved to Springwood, Victoria.

Passion was a keynote to Roger's involvement with the arts and music. He complemented his music with painting and etching. His formal art studies were consolidated by some 40 years of application. His work was often insightful, vigorous and cynical.

Roger bought a trombone in 1959 and was attracted to impassioned music. His style could be seen as perhaps at times reminiscent of musicians such as Bob Thomas and Edward 'Kid' Ory. However it may be better understood as an eclectic blend that included other New Orleans music, African, Latin, and Western Swing amongst others. To visit Roger was a window to his diverse musical preferences. He managed to absorb and develop the music he loved and avoided any descent into immature plagiarism and exclusivity. It was a relief to hear Roger sing for example *God Bless the Child* or *What a Wonderful World*. He avoided canonisation from what some may regard as seminal performances, and sang instead in an unaffected blend of Australian and English pronunciation.

Roger was also staunchly proud of his adopted Australian heritage. He was adroit with Australian material like *River Murray Melody*, *Koorie Rose* or even *I'm going back to Yarrawonga*. He played and sang these songs with the same enthusiasm that characterised his approach to an American jazz classic of the 1940's.

Through the 1960s and 1970s he played and sang with the Yarra Yarra Band from Melbourne



Roger Janes: the warmth and sincerity of his passion for music was an inspiration to audience and musician alike...

and the Olympia Band in Sydney. He eventu-

ally settled in Sydney in 1976 and from 1978 until the accident he held a residency at the Unity Hall Hotel on Darling Street in Balmain. He moved to Callala Bay in the early 90s and travelled to keep up his busy musical life.

He toured throughout Australia, New Zealand, Europe, and to some extent in the United States. He was a regular guest performer at festivals and concerts worldwide.

In later years he continued to perform and record with the Olympia Band and with the Chicago Seven. He also learned to play slide guitar and started a new group, the Ocean City Band, where he predominantly played the guitar. His trombone playing never faltered.

The warmth and sincerity of Roger's passion for music was an inspiration to audience and musician alike. He left a rich legacy of representative recordings that include his work with the Yarra Yarras, the Olympia Band, and the Chicago Seven as well as the Ocean City band. During his days living in Balmain, Roger had collected his cat from the road following a road accident and put the apparently dead cat in a box. Later when the box was opened in preparation for burial the the cat sprang out and ran off. A long time friend closed his eulogy for Roger's funeral with the observation that 'there was no magic box for Roger'.

David Ridyard

### theatre review

*IT'S CALLED A SAXOPHONE*, by Alwyn and Laurie Lewis. Premiered in Tamworth, NSW, at the Retreat Theatre, March 30, 2001.

*It's called a Saxophone*, a new production written by Alwyn and Laurie Lewis, takes the audience on an informative and entertaining journey through a history of the saxophone from its inception to its status as a celebrated instrument in the development, history and current performance of jazz. This performance featured strong performances from the cast: Alwyn Lewis, Laurie Lewis and Geoff Butler each in a number of roles.

The early pieces in the show introduced the instrument as originally conceived by Adolph Sax as a novelty item (the laughing sax). This led to vaudeville and then, in a piece introduced with excellent percussive backup, to Ravel's *Bolero*.

The story continued into the swing era, the big bands and Coleman Hawkins's classic *Body and Soul*. Laurie Lewis, excellent in different roles, brought back to life many jazz icons. The repertoire included Lester Young's *Sometimes I'm Happy* and, reminiscent of the Cotton Club, Johnny Hodges's classic *Warm Valley* was performed on alto saxophone. Following that piece, haunting images

and melody lingered on in the memory.

An interesting feature of the production was the juxtaposition of slides that complemented the staging and performance. The production combined humour, innovative interpretation and political issues: segregation in the US, the joys of rhythm & blues and the jitterbug. Another piece featured the clever use of hand held shoes and sandpaper with Earl Bostick's *Flamingo*. We were reminded of the reverence with which playwright Alwyn Lewis regards the legendary Charlie Parker and his importance to jazz.

The recreation of various eras, their music and the feel of the various periods, brought to mind the creative talents of the many artists who have contributed to the long history of the saxophone. A real tribute to the skill of the cast, writers and production crew!

Jack Ritchie



Laurie Lewis (left) and Alwyn Lewis, pictured in *It's Called a Saxophone*: an informative and entertaining journey through a history of the saxophone...

## Barney McAll: An expatriate in New York retaining his own voice

by Martin Jackson

The international launch of Barney McAll's third album, *Release The Day*, will finally unleash him as an artist on the global market.

It is a culmination of his frustrating wait for an international release, dating back to 1995 and his debut album, *Exit*. But the compensation is that this initial release, on the US market on May 22, 2001 (and internationally in July) is on Herbie Hancock's Transparent label and distributed by Virgin. The CD boasts an impressive New York cast, including other respected bandleaders such as the saxophonists Gary Bartz and Peter Apfelbaum, drummer Joey Baron and guitarist Kurt Rosenwinkel.

This should be the crest of the wave for McAll, who in 2001 has already participated in festivals in Spain and a season at The Village Vanguard (plus a forthcoming electric Miles Davis tribute concert at the Smithsonian Institute in Washington, DC) as a member of Bartz's quartet. He is also planning a Sextet tour of Europe in August with support from the Australia Council, featuring a mixture of Australian and American players, including Billy Harper.

The Vanguard gig follows one in 2000, and was a real highlight for McAll because it was a 'festive season' with musicians like Joe Lovano in the audience, and provided a direct first-encounter with Kenny Garrett, who sat in on several nights and later invited McAll to come and jam.

"That place has such a good vibe," says Barney. "It was pretty amazing hearing and playing with Kenny. The momentum behind his lines is like a freight-train, like Coltrane. He was playing so much stuff, his playing 'outside' is so clear to him and to the listener, and when he chooses to go free he has some wild Salvador Dali shit. It was all just a blast".

How has McAll achieved all of this? It is by no means an overnight success story: McAll has been going to New York regularly since 1989, and has been largely based there since 1995. As is the case with most music business success, it is a combination of talent, luck, artistic conception and persistence. Although he was helped by an Australia Council study grant, most of McAll's countless forays onto the New York scene were based on considerable investment of his own earnings from work with Vince Jones, his 1990 National Piano Award prize money, and his composer royalties. He has methodically been establishing himself on that notoriously difficult scene, with his first break of regular touring work coming with The Groove Col-



The Australian pianist Barney McAll: navigating the international music business, but retaining his own original voice...

lective (although little of this association has been documented on their albums), leading to his own work in Europe. He had some invaluable connections via his tours in Australia with visiting US saxophonists Vincent Herring (in 1989), Billy Harper (in 1992) and Dewey Redman (in 1997), all of whom encouraged him back in NYC. But his luckiest break came when he accompanied Gary Bartz on his Australian tour in 1998, leading to an offer to join Bartz's band and assistance with McAll's US work visa. Barney and Bartz have recorded on Bartz's independent live album *Soulstice* (and a forthcoming Coltrane tribute), and Bartz returned the favour by appearing on McAll's album.

While better gig opportunities were happening, McAll was denied other avenues as a leader, such as overseas tours, because of the lack of his own recording on the U.S. market. ABC Jazz had an option to market his debut internationally, but it was McAll's composition publisher, Warner Chappell, who brought it to the attention of Blue Note's Bruce Lundvall in 1996. He was quite encouraging in a meeting with McAll, and talked about the possibility of a trio album, but stressed the need for McAll to gain a US profile first. This was a classic catch 22 of the music business: how do you gain a profile without an album?

McAll had another lucky break when he was introduced, via his old Associate Lee McIver, to

the London-based theatrical entrepreneur Michael Watt in Sydney. Watt, a longtime jazz devotee, had heard *Exit* and was so impressed that he became a financial patron for McAll's next two recording projects (as well as purchasing the rights to *Exit*, which was then deleted by EMI/ABC Jazz).

Watt's company had discussions about a release of *Exit* on the revitalised Prestige label, but eventually declined on the basis that the product would be undervalued by this release. The same situation occurred with negotiating international deals for the *Widening Circles* CD (which had only been released in Australia as an independent, to coincide with McAll's national tour at the end of 1998). While this was a sound long-term strategy for his recording career, it was a sometimes frustrating situation for McAll as a live performer. He still managed, however, to make solid contacts in Europe via his regular tours as a sideman, and has begun returning as a leader of small units to Italy, Spain, Croatia and elsewhere. This new release should not only see these touring and

festival opportunities multiply rapidly, but move up a level.

The core of McAll's success is his dual musical personality, which combines several disparate elements into a unique synthesis. Just as his Christian name seems to hark back to '50s America, his playing features a genuine soulfulness, and bluesy, hard-swinging feel of that era. He largely paid homage to this tradition and Billy Harper on his second album *Widening Circles*, released, so far, in Australia only, on the writer's AIJA label. This CD was recorded in New York with Harper and Vincent Herring but, like all of his albums, contained a track, *No Culture*, a duo with downtown guitarist Ben Monder, which reflected McAll's other side: the experimental, contemporary approach. This encompasses the use of electronics, such as keyboards and layered overdubs in the recording process and would not endear him to the 'jazz police' of the Wynton Marsalis ilk. In fact, this new album demonstrates another of McAll's assets - his ability to use studio effects gained through his experience producing for Vince Jones. Other examples of this approach are tracks such as *Q-Base* on the eponymous *Zeek's Beak* CD on ABC Jazz, and *Gaze* on the now-deleted *Exit* album. These compositions reflect an interesting contemporary concept, which stands out like a beacon in the mass of rehashed jazz work coming out of major US labels as 'contemporary jazz'.

It is this experimental quest (which has been influenced by other Australian pianist/textural improvisers, such as Chris Abrahams, and the late Jamie Fielding) that has helped McAll to simultaneously mix on the Downtown scene, collaborating with artists such as the Verve guitarist Kurt Rosenwinkel and Tony Scherr (both of whom appear on the album). With Bartz, this album line-up combines yet another interesting cast mixture of an authentic 'in the tradition' older voice with younger Downtown players.

Like his other albums, the product is a typical McAll mix of accessible tunes with great rhythmic feels (and a joyous quality), together with some stimulating edgier tracks, and an epilogue of tranquil beauty. Two of the tunes are based on rhythms from the Afro-Cuban tradition of the Orishas Elegua and Obatala, while a third based on a Tanzanian folk song is strongly reminiscent of Don Cherry. He has crafted these different elements into a true album suite by interpolating a series of vignettes between some of the longer blowing tracks.

For a leader, McAll does not dominate solo space, and this is intentional: "I'd actually prefer to play less as its more fun directing a whole

band sound for me. I am hearing my own thing now; I am getting strong glimpses of what it is I hear and that I want to send outwards. I have started using my own devices more because that's where it's at. That's what is me. I have never felt so much flow as I did that week at the Vanguard. I could hear solos unfold, I could play what it is that I hear and what is me. Steve Magnussen was there, and gave me the best compliment in saying that I had 'a sound!'"

"That's what is the most important thing, yet to approach it demands a deliberate effort not to stagnate, and that can involve living on planes, buses, in sublets, out of suitcases, on bandstands, on piano stools. It is like an endless succession of self-doubt, and then confirmation - that's how jazz can be!"

With the success of artists such as Dave Douglas, we seem to have entered a period of the synthesist in jazz. McAll easily fits this mould, but not because of any contrived strategy or conscious desire to be part of a school: he is just playing 'himself', and the music as he hears it. In doing so, and with strong distribution, I believe he might soon find quite a broad new listening audience.

## Tours & Movement

\* Melbourne's **Tim Wilson Trio**, with the aid of a Contemporary Music Touring Grant, will tour Australia in July, covering five states over a period of two and a half weeks. The group includes Tim Wilson (alto/tenor saxophones), Matt Clohesy (bass) and Jamie Jones (drums). Their itinerary is: Fri Jul 20, Canberra, Gypsy Bar; Sat July 21, Sydney, Side On Café; Sun July 22, Adelaide, Governor Hindmarsh Hotel; Mon July 23, Perth, Hyde Park Hotel; Wed July 25, Hobart, Temple Place; Thu July 26, Launceston, Royal Oak Hotel; Fri July 27, Burnie, Burnie Townhouse; Sun July 29, Melbourne, Bennetts Lane; Mon July 30, Balwyn HS; Wed August 1, Euroa, The Old Mill. The Tim Wilson Trio was formed in 1996 and is inspired not only by the great saxophone trios of the past, as led by players like Sonny Rollins and Joe Henderson, but also by the more recent work of Kenny Garrett, Dave Holland, Chris Potter, Branford Marsalis and Joe Lovano. The ensemble draws upon a broad 'modern jazz' repertoire, including a large portion of originals contributed by all three members, as well as freshly arranged standards and lesser known compositions of various composers. The trio released its debut CD, *An Element of Logic* in 2000, which is distributed nationally by Newmarket Music. Recordings of the trio's work has also appeared on the Wangaratta Festival of Jazz 2000 CD, and the Newmarket sampler CD, *Jazz in Melbourne*. More info available @ [www.timwilsononline.com](http://www.timwilsononline.com).

\* Sydney's **Willow Neilson Quartet** has been invited to participate in the Jazz Hoeilaart Inter'l Belgium, an international jazz contest for youth ensembles. It takes place in September, 2001, and the group members are trying to raise money to get them to Europe. For more information, see the [ausjazz](http://ausjazz) website.

Barney McAll (right) pictured here against the New York skyline with the American tenor saxophonist Billy Harper...



SALLY FLECK



From bottom, then clockwise: Craig Simon, Gerard Masters, Willow Neilson, Brendon Clarke: off to Belgium...

## JazzChord Testimonials

**J**azzChord's next edition will No 60. For the information and enjoyment of our readers, here are some comments on the newsletter:

*"Your newsletter JazzChord is by far the best of its kind - keep it up."*

- David Liebman, American saxophonist and President of the International Association of Schools of Jazz.

*"JazzChord spends time and resources in the generation of column after column of arguably useless polemic..."*

- Paul Grabowsky, artistic director of the Australian Art Orchestra.

*"JazzChord has become far and away the most interesting forum in Australia for ideas and debate on the evolving form of jazz."*

- John Clare, Sydney writer and music critic.

*"Keep up the good work with JazzChord. You do a brilliant job. I find it invaluable... Vital for me living here at the end of the world in Tasmania."*

- Stephen Martin, classical/jazz musician, principal bassist with Tasmanian Symphony Orchestra.

*"Jazzchord is an embittered, unprofessional, internationally irrelevant, unrepresentative and shockingly ignorant depiction of jazz performers and improvisers in Australia."*

- Elliott Dalglish, Brisbane saxophonist and composer.

*"I find JazzChord to be stimulating, invaluable and unique... It is a valuable forum for debate. The publication's presentation and layout is impeccably professional..."*

- Mark Isaacs, Sydney pianist & composer.



## That Old New Thing (Part II)

John Clare concludes his quiet reflection

*[In Part II of this study of the music once called 'the new thing', John Clare now looks at this music and its influence on psychedelia, New Music and other areas.]*

It can seem to us that jazz entered the realm of racial politics in the 1960s - the era of the New Thing - but a manifestation had occurred in the 1950s, when Roy Eldridge - not so surprisingly since he had borne the brunt of humiliating racism - insisted that he could always tell a black jazz player from a white, on sonic evidence alone: thus coming very near to implying that blacks really owned jazz (a sentiment more recently echoed by the Marsalis brothers; by which time it had come to resemble, ironically enough, an establishment orthodoxy). Leonard Feather applied his good old blindfold test and cast considerable doubt on the claim (Roy was often wrong, and in several instances could make no decision from the recorded evidence).

Jazz as a vehicle for black anger and black pride was an idea that could appear to dominate new directions by the late 1960s. Advocates for this ethos were certainly turgid, shrill and embarrassing at times. Here is Valerie Wilmer (a white woman) in the liner notes of Art Ensemble Of Chicago With Fontella Bass: 'Have you heard men blowing their guts out through their horns? ...Fontella comes out there to tell it loud: to shout, scream and spew out her mind about blackness and pride...'

That was not the whole story. For instance, the ESP label, on which some of the most unbridled playing was recorded, often had no liner notes: rather there were symbolic ornaments which seemed to indicate mystical concerns as much as racial/social ones. It does, however, bring us to a fascinating paradox at the heart of much avant garde jazz - at least that strand which flourished on the tiny ESP label, and on Impulse (which was affiliated with a large company and had the benefit of the great Rudy Gelder as sound engineer).

There was a new kind of enthusiasm for the whole black American tradition, and this involved in part a placing of jazz within the same ambit as soul music, blues, R&B etc. The Art Ensemble of Chicago made stunning use on a few occasions of soul singer Fontella Bass (who was married to trumpeter Lester Bowie). Bowie himself reached back to the vocalised devices of players like Cootie Williams. Archie Shepp's tenor saxophone style drew unmistakably from Ben Webster but incorporated also the exaggerations of jazz intonation that were a feature of the great R&B players. He exaggerated this in turn in his over-the-top hoarse declamations, rants and bellows, but also contrasted all that with surprise delicacies in soft falsetto and subtone played with exemplary control. A feature of his playing was to begin a phrase with a gruff note which immediately jumped to a delicate high harmonic of itself, giving a chorded effect and somehow combining the virile and the vulnerable. Shepp's bands often played soul and

funky rhythms as well as free swing and passages which might be called arhythmic. I remember Mark Simmonds telling me how liberating he found these things. 'This was the music of my generation and I often found myself playing with jazz musicians who wrote all this stuff off. Shepp, the Art Ensemble and others told me that these influences were valid.'

Albert Ayler drew from the same sources, but added a glorious gospel sound, a dark and somewhat hollow boom, sometimes with the vibrato of an ancient dance band musician. Far from cutting themselves off from the past, of jazz or other rhythmic musics, many of these players identified themselves with underappreciated veterans. Thus, Hank Mobley turns up on Shepp's *Yasmina A Black Woman* (Actuel). Stanley Turrentine's lesser-known brother, trumpeter Tommy Turrentine, appears on *Mama Too Tight*. Philly Joe Jones also made albums with Shepp, but he could hardly be called underappreciated. Their attitude was not so far removed from Charles Mingus's. For wonderful writing and full, raucous and deliberately loose playing in a very earthy, funky mode, try Shepp's classic *Fire Music* on Impulse.

Against this was the use of free time and collective improvisation that often moved into sound swarms, different to the computer-generated 'statistical swarms' of Xenakis, but in effect sometimes quite related. These two elements somehow meshed. Shepp's Impulse album *Mama Too Tight* (a title which asserts funkiness in a distinctly crass way), begins with very rugged and free collective improvisation (off-putting if you are not in the mood, quite deeply

satisfying when you get into it) but this dissolves as if by telepathy into an effective, harmonized, slow-motion rendition of *Prelude To A Kiss*. The album - a classic that seems to have grown stronger over the years - moves through marches and rich, smoking blues ensembles that are positively Ellingtonian. That most traditional jazz instrument, the tuba, is effectively used. Shepp was a fine writer, which you can also appreciate on *New Thing At Newport*, where his band follows Coltrane's classic quartet.

This performance successfully combines the raw and explosive and the ethereal, the linking element being the brilliant vibraphone lines from Bobby Hutcherson. It is clear that Shepp is influenced by sophisticated 20th century music as well as the most earthy and even primitive sources. When he recites a poem (about heroin addiction), he does so in an angry but cultured black voice, echoing Paul Robeson, and even Orson Welles. The best tracks have the sense of mystery that characterises much great jazz, and like some great jazz it somehow combines the feeling of art music with the sense that it has arisen from real experience in the jungles of the modern city.

The point should be made here that, while this strand of music was sometimes called avant garde jazz, its exponents rarely shared the completely iconoclastic attitudes associated with the various European avant garde art movements. While recording so much of the new thing, Impulse also produced superb albums by Coleman Hawkins, Pee Wee Russell, Count Basie, Paul Gonsalves, Freddie Hubbard (in his bop as well as his new thing modes) and others. Sonny Rollins's *East Broadway Rundown* (with Jimmy Garrison and Elvin Jones) uses new thing freedoms in a devastating way. The sounds in all cases were broad, huge in fact, and rich. Many of these albums - the new thing and the old mas-

PHOTO COURTESY OF BRUCE CALE



*The US saxophonists Coleman Hawkins and Sonny Rollins, snapped circa 1960: an old master and an exponent of the 'new thing' performing together...*

sages from The Book Of Revelations in modern language. In Ayler's music, gospel melodies, Civil War marches and laments, and mad accelerating folk dances (all original melodies by Ayler, however authentic they seem) dissolve into some of the most uncanny sound swarms of all. Like most other new thing exponents, Ayler's band played solos and unison melody statements as well as improvising collectively, but much of it was played over a kind of sustained rubato in which the beat is suggested from many angles, in a series of tense bass climbs and dawdling digressions, drum explosions and hisses. Other bands, such as Shepp's, broke into exhilarating raves of straight-ahead swing, and even their 'free' swing could suggest a smooth line of time, as if it were the dust kicked up by straight momentum. With Ayler's band, time always seemed to move in all directions at once. The use on some records of two bassists (notably Henry Grimes and Gary Peacock), heightened this effect. Sonny Murray was usually the drummer.

Collective free playing of this kind has been described as a jockeying for position, and this may be true of some attempts, but at its best the louder instruments have equal weight. Nobody is trying to be the soloist or to stand out from the throng. Nor is anyone necessarily trying to accompany anyone else. The effect could almost be related to the painterly effect known as passage, wherein planes interlock in such a way that it is impossible to be certain which is foreground and which background (Cezanne and particularly analytical cubism). Ideally it is completely spontaneous playing - deliberately 'mindless' - which assumes a texture almost of its own accord, or according to the unregulated instincts of the players. Mad? Extreme? Sure. In the case of Ayler and some others, these bursts of sometimes delicate, sometimes roof-lifting clamour, were meant to bring the supernatural into the room.

From a formal aesthetic viewpoint it could resemble an action painting, in that the maze of vibration occurred in an ambiguous depth. It could be an inch deep or go forward and back to infinity. Drums were brought up into the same space as melody instruments, but the basses still often moved on a slightly recessed plane. Then the curtain could suddenly part, leaving a double bass, bowed or plucked, to twist in its own space.

It is doubtful that anyone could sustain a completely artless, or mindless, utterly spontaneous performance however hard they tried. As time passes we hear more and more structural, compositional sense in those 'naive' Ayler performances; just as the compositional impulse becomes increasingly apparent in a Jackson Pollock. Nevertheless, the powerful effect of Ayler's music can still be felt as something to which the actual sounds are incidental. My favourite is *Spirits Rejoice*. The somewhat boomy, dance hall sound of the ESP label is perfect, specially on the track *Angel*, where Ayler plays over a harpsichord accompaniment in a completely contrasting style of wavering, booming, blended euphoria and melancholy. Eerily, it sounds as if a fluctating wind is blowing through the music.

A function of contrapuntal music is surely to

preoccupy or absorb the mind with two or more simultaneous lines of thought, leading away from self-consciousness, while the euphoric elements of the music inhabit the psyche. In religious music - most notably that of J.S. Bach - we might think beyond euphoria to exaltation. The all-at-onceness of Ayler-like collective improvisation (sometimes not so far removed from a trad jazz ensemble), even the clashes and confusions, the 'dirty' sounds, are aimed at fatiguing the conscious mind while taking the listener somewhere else. A couple of the inferior ESP artists sustain macho rants. The best engage the whole being, blending virile forces into a meditative field. We might even call it tantric. Did that come out of me? As Louis Armstrong once said.

Back to earth. Even in this region of the new thing, there were players who largely specialised in solo playing, and some who must count among the most interesting soloists jazz has produced. Tenor saxophonist Dewey Redman offers a unique time feel at all tempos, an ability to manipulate his superb tone - as handsome as any you'll hear - in a sculptural way that effects the spatial sense and therefore the time-feel of his playing. His airborne quality at high speeds can recall Lester Young, his delicate relationship to the beat Hank Mobley. In *The Ear Of The Behearer* (Impulse) is a great showcase. His *The Struggle Continues* on ECM and the three *Old And New Dreams* albums (one on Soulnote, two on ECM) are wonderful. Coltrane obviously. Dolphy. Cecil Taylor. Evan Parker. Kenny Wheeler. Don Cherry (a great jazz trumpeter, combining delicacy and fire, folk-like melodiousness and angular shapes - for an influence look to the great Kenny Dorham). The sublime Booker Little. Anthony Braxton, who can sustain passages of constant digression; of rickety, splintered fragments; yet marshal it all into a swinging momentum. And Archie Shepp in his odd way. Extended Shepp solos, such as the one on *The Magic Of Ju Ju* and *Three For a Quarter* (now released on the end of Impulse's Archie Shepp In San Francisco), have great peaks of excitement and sustain interest remarkably well. Note how the entrance of another percussionist on the first example, and Roswell Rudd's trombone on the second, create a frightening expansion of energy.

We have barely scratched the surface. Electronic contributions were made by Paul Bley and Sun Ra, the noise guitar of Sonny Sharrock; and several Pharoah Sanders albums are proto World Music, remarkably similar in some ways to more recent fusions. Very powerful quasi-African feels can be heard on Shepp's *Yasmina* and *Magic Of Ju Ju* among other examples. The range of textures and colours on Sanders's *Jewels Of Thought* (Impulse) will startle the young listener today.

The influence of all this on some of the most adventurous rock has been declared by Lou Reed, Traffic, The Grateful Dead and others. Henry Rollins draws inspiration from high energy Coltrane albums to this day. One of the women from Sonic Youth borrowed my copy of Shepp's *Black Gypsies* to play on 2JJJ. She said this record had changed the way she heard music. I was at Ronnie Scott's on a number of occasions when rock musicians came to hear people like

Ornette Coleman and Roland Kirk, who often went deeply into the new thing. Lou Reed has told how strongly the Velvet Underground were influenced by Ornette Coleman (a claim that only makes sense on their earliest recordings), and it seems not unlikely that the very idea of a 'psychedelic music' arose as a result of the new thing circa Free Jazz.

To hear how the new thing entered and was extended and refined on the European label ECM, hear all Dave Holland's albums from *Conference Of The Birds* on.

On this label which has sometimes looked and somehow sounded like the Bauhaus - its covers conjuring crystalline music played in white-washed gallery spaces - the other themes of early modernism are still present: the circus, the seamy side - revelled in and deplored - the clean, angular and severe, the raw and chaotic, the surreal juxtaposition, the circulation of influences with folk, popular and classical music. Which reminds us how central jazz was to modernism as well as simply 'being modern'. It will come as a surprise to some that Matisse wrote and illustrated a book called *Jazz*.

ECM is only the tip of the iceberg as regards European manifestations of the new thing, but that is a subject in itself.

The sonorities, energy fields and textures in the quite vast field of the new thing had a huge influence on what is now called New Music. In passing we note that people like LaMonte Young, Phillip Glass and Steve Reich have pointed to Coltrane, Monk, and indeed Lester Young, as the progenitors of minimalism. Glass 'worshipped at the feet of Ornette Coleman'. I have known many New Music exponents and almost all of them began as fans of The New Thing In Jazz. Their later disdain for jazz was often a result of the dismissive attitudes of mainstream jazz musicians toward the possibilities that were opening up. Also the failure to explore electronics (jazz was early to embrace the microphone, the electric guitar, the vibraphone, etc, but the mainstream shut the door on further electrical incursions long ago, and even the new thing, in which there were some electronic innovations, remained acoustic in focus). Understandable. But some New Music exponents forget that exposure was first given to them in jazz venues. In some cases the first reviews they got were by a jazz critic. Me.

Recently I heard a New Music recital preceded by a talk, in jolly cultured tones, to the effect that this stuff was bringing improvisation back to classical music, and that jazz - now a 'heritage music' had just been 'looking after it for us'. While I cannot argue with the implication that the upper middle class owns culture, there was something amiss here. Very few 'classical' musicians anywhere in the West have returned to improvisation. Furthermore, the items presented all resembled jazz, rock and techno fusions far more directly than they did classical music.

But jazz fans and musicians can hardly complain. They have disowned developments in jazz that have been a large influence elsewhere. There

*continued on page 19*

# Jazz & the Media: A Journalist's View

by Shane Nichols

It's a battle, isn't it? The jazz community, by and large, wants jazz to reach significant, appreciative audiences, but the music almost precludes that by its very nature. It's not easy music, and Bernie McGann - to cite merely one player - is right when he says few people appreciate art music. Classical music and just about all the other arts are in the same boat.

But while we have to recognise a certain burdensome contradiction in wanting jazz to be popular, there are positives that jazz lovers should be aware of, particularly those trying to make a living out of this music.

In the course of this piece I'll try to outline what I see as some of the problems facing today's musicians, and some ideas for strategies that may be useful.

## Handling the media

Publicity, of course, is something musicians seek as a matter of course. If no one's heard of you, they can't come and see you play and they won't buy your recordings. The "serious" and special interest print media run a small coverage of jazz that is nevertheless valuable. For them - and I speak as a newspaper and magazine journalist of 30 years - jazz is one of a set of interests which is deemed relevant to only a small number of people but still something which should be covered, along with the other arts. This "merit" factor means that while jazz will never be accorded yards of coverage, it is likely to maintain a toehold at least.

So how does a musician win some of that space? Although newspapers have to be highly organised affairs, the news itself is chaotic and anything can happen in the office. Often the best laid plans are put aside and to fill a space an editor will use what happens to be at hand. If that material is something about you, then it's your lucky day! But the material has to be at hand, and it has to be good. So there's the onus for the musician or their publicist.

Amid all the noise and clatter of people trying to get journalists' attention, a musician needs to present themselves coherently, succinctly and have everything laid out on a platter for the journalist - photos, biographies, samples of recorded work, and some simple, strongly stated text on why this performer or CD warrants space in the paper (or magazine, or radio show. Forget TV unless you're a really big name).

Now, hiding yourself under a bushel and thinking people will simply recognise your intrinsic worth and news value is a dire mistake. You'll never be heard among the din of competitors. So be forward, and be confident. Phone jazz writers up and tell them your story (more about "the story" coming up); send them written material with contact details clearly marked. Don't peddle a whole lot of bullshit - journalists are inundated with people attempting the "sell" - professionals at it - and they are inured. And if they get burned by you telling them untruths, you can forget any favourable treatment, ever.

But do be forthright. I can well imagine that musicians simply get tired or dispirited in this



battle, and their minds are elsewhere anyway - on the music, not business - but if they come across as tired or defeated that's a turn-off to people in the media. So be proud, honest and strong in telling your

story. I still think someone like David Jones can honestly present himself - and should! - as one of the world's great drummers. Now he might think to say such a thing is blushingly overdoing it, but those simple words are guaranteed to get the attention and tickle the curiosity of people who may not know him from a department store. Strong, simple (but true!) message. Get it? Figure out your best selling point - your uniqueness - and present it in a polished fashion.

Having been in contact with the media, be persistent. Do not be a mind reader (in this or any other dealings in business). Just because your gig wasn't reviewed *this time*, or your CD wasn't reviewed *this time*, it doesn't mean the paper's CEO, its editors and shareholders hate you. It just means that something else bumped you out on that occasion. And don't ever get snippy, as if it was your right to appear in the paper. Just keep presenting yourself and eventually you'll become familiar to the editors of the relevant sections or their reviewers and your worth won't be such a hard sell anymore. If you go into your shell it will be. And if you don't care about your career, why should anybody else? So, be a pest - a nice one, but very carefully, a pest.

## The micromedia: the internet

Well, here's a subject. Like lots of people, I've been an internet apostle who's had to live with some disappointment lately. Maybe we expect too much to happen too quickly (even for the light speed pace of the computer world). But I would make two points: those artists who have set up their own web sites were probably justified in their logic; and, these are still early days in the life of the net.

Having to maintain a website is undoubtedly costly and time consuming which is probably why the net is littered with their corpses. You know what it's like when curiosity or chance takes you to someone's site and it's the Marie Celeste - deserted, adrift on the net, last updated months or even years ago. You move on and never go back to that site.

That's a pity, because it still looks as if one thing the net and jazz agree on, is that the net really suits niche interests like jazz. Jazz fans who happen to like using the net can stumble across artists, labels, whatever, that they might otherwise never have heard about. That's a wonderful thing in a potential jazz market of millions, maybe hundreds of millions, of people around the globe. Suddenly, you're not just a secret in your own backyard but your site is the world's window on to you. One day all of this will converge; already, jazz internet radio is doing quite well in the US.

So I still think it's worth sticking at if you have a site. But a couple of things: good design

helps (locally, I would cite jazzhead.com or Michellenicolle.com as examples of fast, clean, simple design). And, as I said before, keep it updated. What with? There's lots. Musicians lead variegated lives that, by and large, their fans don't. So, *tell your story!* For a start, it's uniquely yours, and people are fascinated by other people and their stories. Let people know what you're doing. Talk about your music, your gigs, your travels (certainly the top echelon of our players go overseas a fair bit - what about telling the rest of us about it, even updating your site while you're away? I enjoyed Ellery Eskelin's on-the-road account of his tour of France about 18 months ago, frequently updated and posted on the [allaboutjazz.com](http://allaboutjazz.com) site). Why not talk about your musical ideas? Talk about the music you've been listening to lately or other things you've come across. If it's interesting to you it's likely to be interesting to your readers too.

I think this is a powerful tool for high profile artists such as The Necks, but even artists of lesser fame could gain some benefit.

The true champion at this, not surprisingly, is James Morrison. Being widely famous here and overseas, James already had a community to talk to instead of building one on the net. Even so, the net has allowed him to be much more in contact with them. Have a look at the chat room on his site - the writers are from everywhere. He gives them technical advice and, when he's touring in their area, lets them know so they can come backstage and he'll sort out their problems with embouchure or whatever. You can bet they never forget it - there's a fan for life.

The hardest part, of course, is letting people know your site exists. Some of the biggest jazz portals have artists directories where you can link to your site - [allaboutjazz.com](http://allaboutjazz.com) has a pretty good facility for this. [jazzserver.org](http://jazzserver.org) is another. Both of those are overseas. In Australia, the natural portal is that of the National Jazz Development Office, [www.ausjazz.com](http://www.ausjazz.com), and it would be useful to see this site become the predominant local portal for Australian jazz.

## The jazz community

While we're talking about building communities, it's worth pointing out that in this country we already have a big advantage in that the local jazz community has an organisation and focal point in its various improvised music associations and the main body, the National Jazz Development Program. Not so many countries have a counterpart to these and the benefits of such organisations are apparent. Being able to build an infrastructure that keeps the jazz community informed of important matters, working toward setting up a circuit of venues to facilitate touring by local and overseas artists, and to lobby for public funds, has made a vast difference. There's still a long way to go: for example, there's an idea that the jazz community should grow its own full-time, professional officers to carry on this work, as happens in classical music and so on. If and when that happens, jazz will be much closer to getting its proper recognition and its place at the table.

# The Fourth Forum of the Australian Jazz Archive National Council

by Bruce Johnson

Present at this Forum were the current Delegates: Peter Coleman (Tasmania), Mal Eustice (South Australia), John Rippin (Victoria), John Sharpe (ACT and Deputy Chair), Mike Sutcliffe (New South Wales), with Bruce Johnson (Chair). Because of ill health at his home, Sid Bromley presented his apologies and a written report. Also present for sections of the Forum were SSA personnel Ray Edmonson (Deputy Director), Graham Evans (Collection Development), and Tamara Osicka, overseeing the management of the Australian Jazz Archive (AJA). At the invitation of John Sharpe, Michael McQuaid also attended to discuss the long term future of the AJA through educational and recruitment strategies.

The AJA is now extremely robust. Its host, SSA, is the country's leading sound archive, a statutory public body with state-of-the-art knowledge and resources, placing the AJA among the world's best supported and most secure jazz archives. Tamara Osicka is a full-time member of SSA staff, with a minimum of 3 working days per week devoted to the AJA. A register of acquisitions made since it was set up now amounted to 215 individual acquisitions, comprising a total of some 1,400 items, an increase of 500 items over the past year. They consist of:

- 225 sound tapes, including 135 oral histories
- 486 discs
- 418 photographs, and a further 700 being accessioned
- 183 programs, memorabilia, posters etc.
- 3 films
- 77 video tapes

With its consolidation so advanced, the AJANC is now developing new initiatives, and apart from routine business, this year's Forum looked at:

## Lodgement Policy

The impressive acquisition record reflects the signing of the Memorandum of Understanding between the AJANC and SSA last year, committing AJANC to facilitating lodgement of materials in SSA/AJA. There is merit in keeping materials within the community which produces them, as embodiments of local tradition. However sometimes local facilities are less fully resourced in terms of skills and technologies, public access, and guaranteed recurrent funding. Apart from the desirability of lodging materials in optimum conditions, the AJANC supports attempts to generate such conditions locally, but in the interests of 'best practice' rather than simple parochialism. Peter Coleman's Launceston project remains an exemplary model of developing regional lodgement, where local materials are professionally overseen, with assured continuing funding and support, and with proposed on-line catalogue connections with AJA.

## Further development of the AJA as a public resource

In addition to its developing website, the AJA now has its own brochure. Tamara Osicka gave the Forum a demonstration of the website and

RON JOBE



The 19-year-old Canberra-based clarinetist Michael McQuaid, here pictured performing at the recent Classic Jazz & Ragtime Festival at Mittagong, April, 2001. He represented a new mentoring programme planned to involve young jazz interested persons...

showed how easily it can be navigated and cross-referenced. She foreshadowed its continuing development, including sound bites and moving images, hoping to have some samples on-line by the end of 2001 with appropriate legal clearances.

The meeting noted several other forthcoming projects that would help to enhance the AJA's public value, including further CD reissues, and a book of edited interviews by John Sharpe. There was also discussion of a proposal from Peter Newton for an on-line register of Australian jazz biographies.

## Performance Accountability

AJA now represents an enterprise of considerable significance, heavily subsidised by public funding and resources, and carrying public responsibilities and obligations to which Council had committed itself by written agreement. AJANC needs to be able to retain the confidence of the regions it represents. It was agreed that Minutes of each Forum should be circulated to the bodies which confer regional Delegate status, who would be requested to take delegates' performance into consideration before reappointment.

## Mentoring and education

The importance of attracting younger recruits to Australian jazz archiving was discussed at length. Canberra based jazz musician Michael McQuaid represented a new mentoring programme planned to involve young jazz interested persons from each region represented on

AJANC. It was proposed that Anna Barnes, who has been recruited by Peter Coleman as a volunteer assistant in Launceston, be invited for 2002, and that each delegate would attempt to make a similar recruitment from his own region in the coming year. Peter reported that he had identified Anna as a potential participant because of her profile as a community jazz broadcaster. Michael McQuaid suggested that one problem among his generation of musicians was their assumption that only 'contemporary styles' were of interest. His own interests in the work of Australian traditional stylists were regarded with puzzlement and disdain, and he suggested that the stylistic and historical biases in many jazz education programmes discouraged interest in both earlier styles and Australian jazz history. Other Delegates agreed that there was a 'generation gap', sustained not only by younger musicians who were not encouraged to develop a sense of history, but by many older members of the jazz community who were equally suspicious of 'modern' jazz. In both cases, archiving suffered. Lobbying was obviously important, but clear and appropriate targets needed to be identified. Several projects and events were referred to as perhaps providing opportunities for further development, including:

- concerts presented by Graham Coyle in Canberra School of Music;
- the 'History of Jazz in Australia' 2MBS-FM broadcasts to Schools could perhaps be distributed nationally through ComRadSat as is currently planned for the longer 20 hour series;
- The OzJazz Live show which John Colborne-Veel had conceived for NSW school children. It was hoped to produce a Study Kit to accompany the performances, and this might have more general applications;
- The Sue Cathcart Young Person's Jazz Award, presented annually by Launceston Jazz Club.

Delegates will consider these and other possible initiatives; in the meantime, a number of specific undertakings were minuted. Chair will write a paper summarising possibilities, and circulate this in conjunction with the Strategic Plan now finalised by the NSW Jazz Co-ordination Association, which includes a commitment to lobbying and education.

## DEADLINE FOR NEXT JAZZCHORD

The deadline for the Aug/Sep, 2001 edition of *JazzChord* is **Tuesday, July 10, 2001**. Contributions and letters may be sent to *JazzChord* preferably by email to: [emyers@ausjazz.com](mailto: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 arrangement with Carlo Pagnotta, artistic director of Umbria Jazz, through which three Australian ensembles (IshIsh, Bernie McGann Trio and Tim Stevens Trio) will perform at Umbria Jazz 2001 in July (if support from the funding authorities is forthcoming) is an ongoing cultural exchange project, not just a matter of one-off performances in 2001. Planning ahead extends to at least 2003.

In return for the "Australian stage" at Umbria Jazz 2001, the National Jazz Development Office is committed to organising a tour of a number of leading Italian jazz musicians in 2002. The musicians will include some of those who performed in New York Town Hall on January 12, 2001 (see report in *JazzChord*, Feb/Mar, 2001, page 2). They included Giovanni Tommaso (bass); Roberto Gatto (drums); Stefano Bollani (piano), Rosario Giuliani (alto sax); Daniele Scannapieco (tenor sax); the trio Doctor 3 with Danilo Rea (piano), Enzo Pietropaoli (bass) and Fabrizio Sferra (drums); and the Tommaso-Rava Quartet, and the Enrico Rava Quintet with Gianluca Petrella (trombone).

In 2002 the Italians will come, fully funded by the Umbrian and Perugian governments, to do a tour of Australia. The proposed time for the tour is October/early November, 2002, so the Italians will be available for the Wangaratta Festival of Jazz & Blues in November, 2002. I envisage that it will take in Adelaide, Melbourne, the Wangaratta festival, then north to Sydney for one or two evenings at The Studio (Sydney Opera House), or The Basement. Perhaps other cities will be added, if there is enough interest.

Adrian Jackson, artistic director at Wangaratta, is considering a proposal to feature the Italians in 2002 and has indicated his particular interest in the great trumpet/flugelhorn player Enrico Rava, who has been on the 'coming soon' list at Wangaratta for a number of years. Rava appears on Niko Schauble's Origin Records CD *Night Music*, and it has long been Adrian's goal to present Rava with Niko's group at Wangaratta. Adrian has indicated that the Italian visitors will comprise a significant proportion of the Wangaratta program in 2002.

With Umbria Jazz, we are not just dealing with another jazz festival. Umbria is one of the great jazz festivals in the world today, and is one of Italy's most prestigious cultural events. The greatest jazz musicians in the world

perform there, and it is extremely significant that, for the first time, Australian musicians will perform there, not tucked away unnoticed in an underground venue, but in an "overground" context, on an "Australian stage", in a new venue that has not been used as a jazz venue in Perugia before: Oratorio Santa Cecilia. Australian jazz has a foothold at Umbria, and the 2001 event should not be the end of this venture. It is true that James Morrison has performed there previously, but only as a sideman with the band led by the US bassist Ray Brown.

Also, I am hoping that Carlo Pagnotta and Adrian Jackson will be able to pursue the "sister festival" idea between Umbria and Wangaratta. This idea was broached some time ago, and has been pursued somewhat, but without a definite outcome as yet. Of course, Umbria is larger than Wangaratta (Umbria attracts 200,000 people over ten days, while Wangaratta gets 30,000) but they are both important festivals in provincial cities; both are tirelessly dedicated to musical excellence; and both are leading cultural events in their respective countries, with excellent reputations internationally.

In this way, I hope that the successful visit of Carlo Pagnotta in 2000 can be enhanced into future years. It is important that the Tim Stevens, IshIsh and Bernie McGann tours have impact, and this will be the first international touring project that I know of, which has involved a number of jazz groups being accompanied by a professional publicist (Vicki Horne).

There are already signs that the "Australian stage" idea will be extended into the future. When in New York in January, 2001 I met all the festival directors who are members of the European Jazz Festivals Organisation (EJFO). My main interest was in securing performances for the three Australian groups invited to Umbria. Jyrki Kangas of Pori Jazz (Finland) agreed to an "Australian stage" at this year's festival. So, in 2001, there will be two "Australian stages" at two of Europe's finest jazz festivals, where our groups will be giving multiple performances (not just flying in and out for the usual one token performance).

GARY JOHNSTON FOR ABC MUSIC



The new Tim Stevens Trio, L-R, Mark Lau, Tim Stevens, Simon Barker: their performances in Europe are part of an ongoing cultural exchange project...

Gorgun Taner, director of the Istanbul International Jazz Festival, expressed great enthusiasm about having the Australians this year. His parting words to me were: "I have a good feeling about this. Let's do it!" In the meantime, however, Gorgun has expanded on the idea. He has let me know that he now proposes an "Australian invasion" of Turkey in 2003, featuring 4-5 Australian jazz ensembles, Australian films and Australian food. In other words, a wider event featuring Australian culture, but with a heavy emphasis on jazz.

Fritz Thom, director of Jazz Fest Wien (Austria) said that his festival relies totally on sponsorship and box office, and he therefore could do nothing in 2001. Without government funds, he is unable to take the sort of risk involved in presenting unknown Australian groups. But he has suggested an "Australian stage" at Wien in 2002, with special sponsors. He intends to visit Australia, and speak to Australian companies which do business in Austria, with a view to their sponsoring the "Australian stage". I have suggested to the Audience & Market Development section of the Australia Council that Fritz Thom be invited, along with other international guests, to Australia in October/November, 2001.

Eric Myers

## News from the Vic Jazz Development Officer

Martin Jackson writes: The major scene news here has been the shock closure of the venue The Continental in Prahran's trendy Greville Street, in May, 2001. In the past decade it has become an internationally-known and much loved venue, much like The Basement in Sydney and occupies a similar role in the jazz scene: home to Vince Jones, a large upmarket venue which hosted international jazz acts and local special performances and CD launches. The decision to close was forced by the landlord's terms for a new lease: a 300% increase!

Before the loss of the 'The Conti', several other venues had already been increasing jazz content in their programs. The Blue Monday series at Chapel-off-Chapel (imaginatively co-ordinated by the indefatigable Rae Sedergreen) hosts many CD launches in its concert atmosphere, and The Planet has expanded its music roster to several nights per week. As mentioned last issue, both Manchester Lane and The 9th Ward in the CBD are becoming important forums for local players. The 9th Ward is now hosting a Monday night series featuring a new musician-run organisation initiative set up by Ronny Ferella, the Melbourne Creative Music Alliance. Featuring several younger artists per night, the first gig drew an impressive crowd after good publicity, and earned a positive review in *The Age*, written by Jessica Nicholas. Other new venues for jazz - both, coincidentally, with feline names - are Henry Maas's The Black Cat (a new cabaret style room on Brunswick Street, around the corner from his larger Night Cat venue), and the upstairs Galaxy Space at Tony Starr's Kitten Club, 267 Little Collins Street, City, which is hosting a special on the last Thursday of each month, as well as a resident band, with guest

vocalists.

Speaking of new venues, this year's edition of Bob Barnard's Jazz Party Was successfully staged upstairs in an historic rowing club, The Mercantile by the Yarra. The room had a good atmosphere, and it was great to see musicians like Sydney's Chris Taperell and the host in such sparkling form and belying their recent health problems.

As other jazz co-ordinators could confirm, much work is, by nature, undertaken by co-ordinators without either a seen or positive result, one good example being assistance with grant applications. I encourage and help with as many applications as possible, but the reality is that only a minority can ever be successful. Therefore it was rewarding to see the success of several applications I had assisted with in the recent Australia Council results: recording grants for the Andrea Keller Quintet and Jamie Oehlers Quartet, and fee assistance to the Alliance of Melbourne Women Improvising Musicians for both a female youth jazz workshop (which I initiated in last year's MWJF), and rehearsal fees for the MWJF Sextet. I was also particularly pleased to see the Sydney guitarist Guy Strazzullo awarded a Fellowship, as I had written a letter of support for him. The City of Melbourne has put back its 2001 closing date for Artist Grants in its cultural program to June 25, so I will be encouraging some more applications for that.

It is great to see Frock appearing as the Australian component at the Singapore International Jazz Festival in May. In an effort to spread the word about my role as VJDO, I was a guest on Arthur Higgins' Friday night program on radio 3AK, and gave an annual talk to undergraduate students at the VCA, both in April. The promising young pianist Luke Howard is a VCA student with a high profile, having worked with Christine Sullivan (touring China with her in April), David Jones and Slava Grigoryan, so it was not a surprise to see him awarded the Keith & Elisabeth Murdoch VCA Travel Scholarship for \$15,000. He has also been offered the option of a \$9,000 USD scholarship to the Berklee School of Music.

The stream of pianists from Melbourne continues with Oliver McGill, who has made the finals of the James Morrison Scholarship, along with trumpeter Ross Irwin as the two Victorian representatives, facing stiff competition from the Sydney pianist Aron Ottignon! Speaking of continuum, while drummer Allan Browne has been forced into retirement from playing, two of his sons, Billie and Ollie, have been enjoying a high profile and great success, including a sell-out gig at The Continental, with their independent pop band: The Art of Fighting.

Finally, condolences to Moira Mead and her family on the premature loss of her husband Don. Together they played a large part in the running of the Perth Jazz Society for many of its most high profile years, helping to sow the seeds for the high standards and strong interest in Perth today. Don, a founder of the PJS, was a true jazz lover, with an appreciation of the whole history of the music, including the avant garde. When I was touring artists, he was insistent with the PJS committee in taking 'risks' with artists

such as Johnny Griffin, Dewey Redman and a then-unknown Vincent Herring. The Perth scene has benefited greatly from his expert knowledge and vision.

Martin Jackson

## News from the Qld Jazz Development Officer

Lynette Irwin writes: A number of jazz events have taken place in our warm and sunny state recently including the Valley Jazz Festival (formerly known as the Brisbane Jazz Carnival) presented by the Brisbane Jazz Club, held over the Labour Day weekend May 4-7, 2001. Over 60 ensembles covering swing, trad, mainstream, modern and latin jazz styles performed to appreciative audiences. The festival featured local jazz musicians and interstate guests from NSW Janet Seidel and Eric Holroyd.

The Pinnacles Festival of Music, April 1-8, exposed the creative talent of the emerging jazz artist Laura Kahle to a receptive capacity audience at the Metro Arts Theatre, and the group Appian Way delivered a superb concert of original material at the Press Club. I wish to thank all the visiting and local artists who performed. Your commitment, support and generosity of spirit make Pinnacles a pleasurable and exciting musical event. Thank you all for sharing your music.

A memorial jazz festival in tribute to the late Allan Leake OAM was presented from May 26-30 at the Surf and Rescue Club in Surfers Paradise. The festival featured ensembles included Up the River Jazz Band, the King of Ragtime Mr John Gill, Four Mommas and a Poppa, Ron Armstrong's Frisco Syncopators, Tom Baker and Friends, the Caxton Street Jazz Band and the Storyville Jazztet.

On the second and fourth Sundays of every month the North Queensland Jazz Club in Townsville presents local and interstate bands. Townsville also hosts two annual jazz festivals, the Palmer St Jazz Festival held on the last weekend of July, and the Great Tropical Jazz Party held on Magnetic Island in October. Many thanks to Stephen Wright for keeping me up to date on events in far northern Queensland. If readers wish to find out more about their activities check out their web pages "Jazz Scene" and "Australian Jazz Connections".

On the first Friday of each month from 5 to 7 pm at the Café on level one at the Queensland Conservatorium student jazz ensembles led by their lecturers perform standard and original material. On Friday August 3 you can hear Jeff Usher's Jazz Instrumental Ensemble featuring a lush horn section presenting standard and original bebop and post-bop sounds. On August 9 at the Ian Hanger Recital Hall, Queensland Conservatorium, a free concert features two student ensembles. The first, led by Tony Hobbs, performs instrumental music of modern jazz stars such as Miles Davis and John Coltrane as well as Tony's original material. The second ensemble, led by Louise Denson, reflects Louise's blend of expertise in the area of modern jazz, swing and latin jazz.

A special welcome home to the talented young trumpeter Carl Harvoe who has recently returned from studies in Purchase, New York State. We can look forward to hearing Carl in concert with the exceptional John Hoffman at Brisbane City Hall on August 16. To our dear friend and colleague double bassist Eugene Romaniuk, we wish great success for you with your studies and travel in Europe. Stay in touch.

Lynette Irwin

## News from the NSW Jazz Development Officer

Eric Myers writes: Whenever time permits, there is always good mileage in lobbying the local media regarding its coverage of jazz. Take the Sydney tabloid, the *Daily Telegraph*, for example. It mentions jazz occasionally but its coverage is severely limited by two apparent policies: its coverage of the arts appears to exclude jazz; and its music critic (currently Dino Scatena) is concerned only with rock and pop. The salad days of the late Mike Williams, who had a regular column in the *Telegraph* up until his death in the mid-1980s, and was *The Australian's* jazz critic in the 70s and early 80s, are now apparently forgotten.

Every Thursday in the *Telegraph* there is an entertainment supplement called *Seven Days*, which includes a jazz gig guide. But there is also a supplement in the paper every day, called *Sydney Live*. It is edited by Jo Rogers, whom admin assistant Caroline Lynn-Bayne and I met recently. Jo proved to be amenable to suggestions that the *Daily Telegraph* could cover jazz more rigorously.

The main point that Jo made in our discussion was that she herself knew very little about jazz, and that the practice of a number of jazz publicists, who simply sent a brochure with a list of bands appearing in a club, was of little use to her. What she needed was information about particular performances which were out of the ordinary, or noteworthy in some way, in the form of a press release. And, needless to say, these should be sent by email, so that the submitted text could be followed up, perhaps with an interview, and knocked into a story that could appear over her byline. In other words, like most arts journalists working to a deadline, she needed to have some of the groundwork already done by the artist or a publicist.

This advice dovetails with the article by the *Financial Review's* Shane Nichols in his very helpful article in this *JazzChord* (see page 11). I repeat what Shane has written: "... a musician needs to present themselves coherently, succinctly and have everything laid out on a platter for the journalist (my italics)." This is good advice, and reinforces what I've heard time and again from journalists. I don't think this requirement is yet appreciated fully in the jazz community, where the 'why should we do their work for them?' attitude can still be found.

Not long after this meeting, Jo Rogers called up to let me know that the policy of the Thurs-

day gig guide was now to select a 'pick of the week' performance for each musical idiom represented. So, if there was anything noteworthy in live jazz coming up, she would like to know. Accordingly, I recommended the Tim Stevens Trio gig on Thursday May 24 at the Side On Café. Jo had already said that, if necessary, the *Daily Telegraph* would send a photographer to take coloured shots of the artists (only colour could be used in this section of the newspaper). So, I arranged for the musicians and the *Telegraph* personnel to meet at the Side On for photos (my warm thanks to owner Paul Misbrenner for his co-operation, in opening the Café especially).

To indicate how hit-and-miss this process can be, Thursday May 24 arrived and - horror of horrors - no 'picks of the week' were run in the *Seven Days* gig guide. Jo explained that the entertainment pages were restricted on that day and the 'picks of the week' had to be dropped. SIMA publicist Jane March commented that this was par for the course in her ongoing attempts to secure free publicity for jazz events in the media.

That reminds me, the NSW JD Office has placed on the ausjazz website ([www.ausjazz.com](http://www.ausjazz.com)) a document: *How to get Free Publicity for a Jazz Gig in Sydney*. Also, if you have an interesting live jazz performance for the consideration of Jo Rogers and her *Sydney Live* sections, give her a call on (02) 9288 2537, or email her at this email address [sydneylive@dailytelegraph.com.au](mailto:sydneylive@dailytelegraph.com.au). Oh, I forgot to mention: On Fridays and Saturdays *Sydney Live* is given over to the arts editor Michael Bodey. But more on Michael after a meeting with him, which will take place soon.

Eric Myers

## Around the Jazz Festivals

The 21st **Merimbula Jazz Festival** took place from June 8-11, 2001. Five venues were in full swing from noon till midnight Saturday and Sunday with traditional, mainstream & modern jazz styles. On Monday, the jazz picnic was held at the Sapphire Coast Turf Club race-course facility. Further enquiries to 0419 445 011, email [mjf@acr.net.au](mailto:mjf@acr.net.au), or the Merimbula Tourist Information Centre by calling (02) 6495 1129.

The **Darling Harbour Jazz Festival** was held on June 9-11, 2001. Each day had a theme. Saturday was *Nothing but the Blues*; Sunday was a *New Orleans Gospel Celebration*, featuring a jazz service conducted by Canon Lawrence Bartlett with Geoff Bull's New Orleans Jazz Band; an all star tribute to Roger Janes; and performances by the San Francisco Jazz Band, Revelation and the Fiddlers Festival. Sunday's theme was *Masters & Apprentices*, and featured James Morrison's Generations in Jazz, Dale Barlow's Choice, Mike Nock's Big Small Band, Blaine Whittaker's Groovebag and emerging jazz artists. For more information visit the web at [www.darlingharbour.com.au](http://www.darlingharbour.com.au).

The **Barham Jazz Festival 2001** was held from June 22-24, 2001. Performers include The

Jazz Ramblers, High Society, Double A, Hot Peppers Jazz Band, Shepparton Jazz Quartet, Geoff Evans Jazz Band, Maryborough Traditional Jazz Band and Kanga Bentley's Hot Foot Seven. Admission is free. Further information can be obtained by phoning the Barham Services Club on tel (03) 5453 2159.

The 17th **Suncoast Jazz Festival** was on June 22-24, 2001 in St Helens, Tasmania. Featured mainland and Tasmanian artists included Bob Barnard, Paul Furniss, Allan Murray, Geoff Power, Duncan Hemstock, Len Little, Paul Bonnefin, Ben Jones, Ian Pearce, Alf Properjohn, Bruce Gourlay, Steve Hill, Clem Meehan, Alex Howard, Paul Martin, John Broadby, Matt Boden, Tony Morgan, eKlectiKa with Kaye Payne, Neil Levis and Tom Black. The three venues were Preservation Hall, Mahogany Hall and the RSL. Registration fee \$30 for adults and \$15 children. Contact Ursula Kohl on phone/fax (03) 6373 6151 or send an email to [sunjazz@tasmail.com](mailto:sunjazz@tasmail.com) for more information.

The **Cairns Tropic Jazz Festival 2001** will run from July 1-8, 2001. At this stage the tentative program includes a jazz art exhibition, workshops, jam sessions and jazz concerts around the city. Contact Rob Williams, President of Cairns Jazz Club, on tel (07) 4041 3011, or email [madrob@austarnet.com.au](mailto:madrob@austarnet.com.au).

The **Kangaroo Point Jazz and Blues Festival** will be held on July 7-8, 2001 at Captain Burke Park, Kangaroo Point, Brisbane. The Festival includes an 'intimate sunset jazz event' under the stars on Saturday evening and the main event features six artists on the Sunday. For more information, go to the following web address: [www.jazzandbluesfestival.com.au](http://www.jazzandbluesfestival.com.au).

The **Palmer Street Jazz Festival** takes place July 26-29, 2001 in Townsville, tropical North Queensland. Showcased will be the VNMG Quartet (New York) and the Ian Date Quintet (Sydney). Other featured groups are the Barrier Reef Jazz Band, Jillian Webster Quartet, Steve Martin Quartet, Magnetic Drum, Downtown Dixie, The Jazz Cats, Ulysses Blue, Jazz Troppo, Pacific Mainstream Jazz Band, Stokes-Nicholson Big Band, Tablelands Swing Band and the Graham Schrader Trio with Marilyn Sheather. Special events include *Ladies and Gentlemen - Mr Bernie McGann*, a photographic exhibition by Bruce Hart, followed by *Zeke*, the play by Alwyn Lewis, based on the life of a musician. For information phone 4TTT FM on (07) 4721 5333, fax (07) 4721 5853 or email [fourth@ultra.net.au](mailto:fourth@ultra.net.au).

The 11th **Dubbo Jazz Festival** will be held on August 10-12, 2001. The featured bands include Milano Jazz Gang (Italy), Lars Moller Group (Copenhagen), Balled Eagles Jazz Band, Lynda Bacon and the Eggs, and the Abbey Jazz Band. Ticket prices range from \$15-\$55. Children under 12, accompanied by an adult, are free. For enquiries, phone Ross Tighe on (02) 6882 4649, or email [tigh.inv@bigpond.com](mailto:tigh.inv@bigpond.com).

The **Bellingen Jazz Festival** is on August 17-19, 2001 and will feature traditional, mainstream and contemporary jazz, with some Latin American and blues bands. The lineup is presently being negotiated.

The **Newcastle Jazz Festival**, August 24-26, 2001 is to be held at Club Nova, King Street,

Newcastle. The program is yet to be finalised. Information is available from Julie Bate, phone (02) 4975 3348, email [jdgate@acay.com.au](mailto:jdgate@acay.com.au) or Bob and Judith Truscott, phone/fax (02) 4982 1264.

The **Noosa Jazz Festival** is on August 30 - Sept 2, 2001. At the time of writing, program and ticket details were yet to be finalised. More information is available by phoning (07) 5449 9189 or by keeping in touch with the festival website: [www.noosajazz.com.au](http://www.noosajazz.com.au).

The annual **Wagga Wagga Jazz Festival** is on from September 7-9, 2001. The program includes Tom Baker, The Jive Bombers, Maple Leaf and No Respect, plus a jazz breakfast and gospel service. The festival will be in two buildings, with five venues. Accommodation can be booked by phoning the Wagga Wagga Visitor Information Centre on 1800 100 122. For more information, phone George Ceely on (02) 6922 5227 or Jean Haste on (02) 6926 3521. Ticket prices range from \$5-\$40.

The **Entrance/Central Coast Jazz Festival** will be on September 29-October 1, 2001. Details at tel (02) 4322 4591.

The **Macedon Ranges Classic Jazz and Ragtime Festival** is on October 12-14, 2001. The program includes Pat Yankee's show *To Bessie with Love*, Phil Mason's New Orleans All Stars with Christine Tyrell (UK), Jens 'Jesse' Lindgren (Sweden), the New Wolverine Jazz Orchestra, the Society Syncopators and Paul Furniss's San Francisco Jazz Band. Full details unavailable at time of printing. Enquiries to 1300 657 217.

The fifth **Bartercard Glenelg Jazz Festival** will be held from Friday October 25-27, 2001 in Glenelg, Adelaide, South Australia. The program is not yet finalised, and will be included in the Aug/Sep, 2001, edition of *JazzChord*. For further information about the festival, travel and accommodation packages, phone Events Oz on (08) 8271 4411, or email to one of two addresses: [satconv@camtech.net.au](mailto:satconv@camtech.net.au), or [ajf@jazz.adelaide.net.au](mailto:ajf@jazz.adelaide.net.au).

The re-established **York Jazz Festival** takes place from Sept 28-Oct 1, 2001, in York, WA. The programme is still to be confirmed, and the new WA Jazz Co-ordinator Alan Corbet is in discussions with potential commercial sponsors. The festival will mainly feature leading WA artists, and will cover a wide range of styles. Email Alan Corbet on [info@jazzwa.com](mailto:info@jazzwa.com).

The **Sunraysia Jazz & Wine Festival** will take place on November 2-6, 2001. More on this traditional jazz festival in the next edition of *JazzChord*.

The **Wangaratta Festival of Jazz** happens on November 2-5, 2001. The program will be announced towards the end of June. As always, a highlight of the festival will be the National Jazz Awards competition, which this year features the double bass. Information is available from the Jazz Festival Headquarters, phone/fax (03) 5722 1666, email [jazzwang@wangeratta-jazz.org.au](mailto:jazzwang@wangeratta-jazz.org.au) or from the the festival website: [www.wangaratta-jazz.org.au](http://www.wangaratta-jazz.org.au).

## Recent Australian Jazz Album Releases

### DEBRA BLAQUIRE

#### *Getting To Know Me* (self released)

A mixture of originals and standards by a Sydney based vocalist. Artists are Debra Blaquiere (vocals), Didi Mudigdo (piano), Deb Anderson (bass), Dave Blenkhorn (guitar), Ed Hughes (drums), Rob Mann (blues harp) and Melissa Cox (violin). Recorded and mixed by John Morrison. Engineer Jason Lea. For information visit [www.mp3.com.au/DebraBlaquiere](http://www.mp3.com.au/DebraBlaquiere). Write to Debra at <deblaqaol.com>

### HARLEM SWING

#### *Fine and Dandy* (FT04)

This is the fifth CD by Jiri Kripac (the bouncing Czech) and Harlem Swing of which eight tracks are original pieces and seven are standards. The artists are Jiri Kripac (cornet, vocal), Dave Stevens (piano), Bob Baird (drums), Stan Valacos (bass), Chris Taperell (piano), Laurie Bennett (drums), John Conley (bass), Jim Elliot (alto sax), Alan Solomon (tenor sax, clarinet) and Jack Wiard (clarinet). The CD was recorded live to DAT over three sessions at 2MBS-FM studios by Kerry Joyner and was produced by Jiri Kripac/Future Traditions. Post production by Newmarket Music. The CD is available from: <jirikripac@hotmail.com> or write to POB 242, Bondi Junction NSW 2022.

### ALEX HUTCHINSON WITH MICKEY TUCKER AND FRIENDS

#### *Stompin' at the Savoy* (JazzAHT 1936)

Twelve standards, featuring Alex Hutchinson (clarinet, & alto sax), Mickey Tucker (piano), Ben Johnson (piano, vocals), Frank Di Sario (acoustic bass), Dave Beck (drums), Margaret Morrison (vocals), Frank Leonard (tenor sax), Matt Kirsch (guitar). Engineered by James Clarke, recorded at Collingwood TAFE Melbourne on September 9 and December 17, 2000. For further information contact Alex Hutchison at JazzAHT Records, PO Box 8, Moreland Vic 3058. Telephone (03) 9354 6103, fax (03) 9350 7106.

### CHRISTIAN MARSH

#### *The Sketch* (LaBrava 0035)

The first album from Sydney harmonica session player and Gold Harmonica Award winner Christian Marsh. Features Marsh (chromatic and diatonic harmonicas), Steve Brien, Terry Murray, and John Kemp (guitars), Liciano Gaitan (keyboards and piano), Maria Stratton (piano), Peter Moloney, Leon Gaer and Craig Scott (bass), Chad Wackerman and Peter Figures (drums), Aykho Akhrif (percussion), Paul Goodchild (piccolo trumpet), Elektra String Quartet arranged by Alan John (strings). Produced, recorded and mixed by Guy Dickerson For information [info@labravamusical.com](mailto:info@labravamusical.com).

### MICHELLE NICOLLE

#### *After the Rain* (ABC/EMI 7243 5331552)

Twelve tracks of popular jazz standards, many of which have lyrics added to recorded solos by Michelle and Tamara Nicolle. Musicians include Geoff Hughes (guitars), Howard Cairns (double bass), Ronny Ferella (drums) and Michelle Nicolle (vocals and piano on one track). Produced and mastered by Mal Stanley. For further information about this CD contact Garry Mitchell at ABC Music, tel (02) 9950 3919 email <mitchell.garry@abc.net.au> or Natalie Gray at EMI, tel (02) 9908 0619, email <nataliegray@emimusic.com>.

### VARIOUS ARTISTS

#### *The Inaudible Music: Jazz, Gender and Australian Modernity* (Larrikin D24156)

A companion to Bruce Johnson's book *The Inaudible Music: Jazz, Gender and Australian Modernity* published by Currency Press, this CD traces the development of vocal production, styles and timbres within jazz in relation to the advent of the microphone. The CD, which was assembled and mastered at ScreenSound, contains examples of early Australian vocal jazz and blues. Some of the artists are unknown. The known artists are: Gene Green (vocal) with Victor studio musicians, George Sorlie (vocal), Bery Newell (piano), Al Hammet's Ambassadors Orchestra, Jack Coughlan (vocal) with the Palais Royal Californians, Des Tooley (vocal), Abe Romain (clarinet, alto sax), Des Tooley (vocal), Tod Foster (guitar), Jack Davey (vocal) with Maurie Gilman (rds) and his Orchestra, Cardru Llewellyn (vocal), Barbara James (vocal) with Frank Coughlan's Trocadero Orchestra, Reg Lewis (piano).

• jazzgroove records



### VARIOUS ARTISTS

#### *Jazzgroove* (JazzGroove Records JGR 0012)

A two disc compilation of Jazzgroove Records artists, ie members of the Sydney JazzGroove Association. Disc 1 has Gerard Masters, Willow Neilson Quartet, James Muller Trio, Band of Five Names, Selah, theak-tet, The First Unit of Attack, Uncharted Waters, Richard Maegraith Group, Open Duo and Matt Keegan's SAJA. Disc 2 has Carl Dewhurst Quartet, The Very Interactive Band, Kthwack!, Peter Schaefer Ensemble, Sean Wayland, Caroline Lynn, Rectangle, Cameron Deyell's New Music Congress,

Heavy Weather, Mr Sinister and Baecastuff. The compilation was produced by David Theak and Nick McBride and mastered @ Turtlerock by Rick O'Neil. For more information visit [www.jazzgroove.com](http://www.jazzgroove.com).



### VARIOUS ARTISTS

#### *Thredbo Jazz 2000* (TJ 001)

This CD features various artists who performed at the Thredbo Lite White Legends of Jazz Festival 2000. They include Keith Hounslow, Anita Thomas, Black Mountain Jazz Band, Michelle Nicolle, Gypsy Swing, Cicilia Kemezys, the Louisiana Shakers, Daryl Aberhart Trio, Allan Jones Octet, Rory O'Donoghue Quartet, Garry Lee & Lukasz Slawomirski, Erana Clark, Geoff Bull's Olympia Jazz Band, and the NSW Department of Education & Training Band. Mastered by John Morrison at John Morrison Studios Crows Nest Sydney Australia. The CD is available from Tourism Thredbo. Phone (02) 6457 6882 or fax (02) 6457 6970.

### VINCENT/MEADER TRIO

#### *Second Impressions* (no label, no number)

Nineteen tracks which include jazz standards and 11 original tracks composed by various members of the group. The CD features Tom Vincent (piano), Marc Meader (drums), Eugene Romaniuk (double bass), and Matt Clohesy (double bass). This is the Vincent/Meader Trio's second CD, recorded in December 2000, following their November tour of Australia. Engineer James Clark. For further enquiries, go to the website [www.vincentmeader.dw.com.au](http://www.vincentmeader.dw.com.au).





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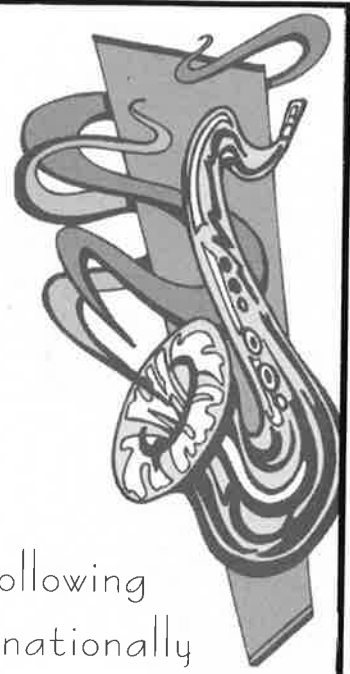
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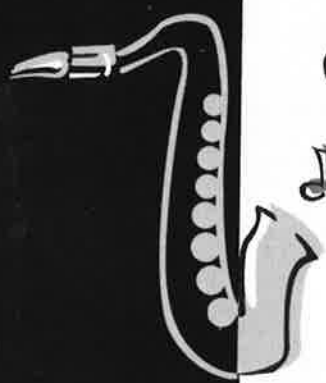
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