

# JAZZ CHORD

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## Long Live the Bass!

by Bruce Cale

I was speaking with my friend Clare Hansson via e-mail recently on the subject of New York bassists, and how inspiring they are. This came up in regard to Clare's recent trip to New York to interview Marian McPartland, as part of Clare's doctorate thesis. I had been speaking about the importance of recording our work especially in terms of the historic value for future generations and for the simple fact of hearing this or that player. For me, the recordings of Scott La Faro's incredible work with Bill Evans in New York in the early 1960s are important, otherwise most of us would never have heard one of the greatest bassists of the last century.

At this year's Wangaratta Festival of Jazz, I will be a judge on the panel for the National Jazz Awards competition (this year the instrument is bass). I will also be appearing as a double bassist and composer in a new trio with my old friends of the El Rocco days, Serge Ermoll (piano) and Len Young (drums). The group will be billed as the Ermoll, Cale & Young Trio. I have accepted Adrian Jackson's invitation to be a panelist and feel proud that I have been given this honour by Adrian and the festival committee. I do also know what a responsibility it is to be in the position of deciding on an ultimate finalist over many, no doubt, talented young bassists.

The fact of the matter is that we live in a very competitive society. This was brought home to me from 1966 to 1977 when I lived in the United States. In those years, one thing became very clear to me: no matter how well you played your chosen instrument in this wonderful art form, given that you played with sincerity, ability and a certain dedication, it really didn't make much difference whether you were RB, GP, or NHOP, or anyone you want to name. It came down to how well you played within the music that you were involved in at the given moment. Most of us know this instinctively, but it is commonly abused by the individual player pursuing other ends within the music; by that I mean self inter-



The great bassist Gary Peacock, snapped at Umbria Jazz in July, 2001: at the forthcoming Wangaratta festival, the bass will be celebrated as the featured instrument in the National Jazz Awards competition...

est.

I first took double bass lessons in Sydney in 1957 from a wonderful teacher, Cliff Barnett

(father of the Sydney trombonist Dan Barnett). At that time there were very few jazz bassists on the scene in Sydney: Freddie Logan, Cliff Barnett, Reg Robinson, Jack Kraber, Django Kahn (John Hodgson), George Thompson and John Allen. Then there were the younger players who came along at around the same time as I did: Tony Buckley, Peter Robinson, Gerry Gardiner, Barry Dillon, John Ryan and Winston Sterling. At that time we didn't have much idea what was going on in the other states around Australia, unless we were fortunate to go interstate, which in those days didn't happen often for most of us.

Sydney was given a lucky break when, in 1958, the American bassist Ed Gaston arrived with the Australian Jazz Quintet. Ed, who settled here with his Australian wife Diane, was from Granite Falls, North Carolina. Boy, was that a burst for those that got to hear him! Bear in mind, we only knew what jazz was about in those days from imported records, mainly from the United States. Ed played that lovely, loping feel, with the right notes, and beautifully formed bass lines that I had not heard 'live' before. It was extremely inspiring. Thank you Ed!

Then another player, Rick Laird, came to Sydney to live who was from Ireland via New Zealand. Mike Nock, who was also living here from 1958, gave me a bit of a shock when he said, "Bruce, you'd better get down to the El Rocco (Kings Cross jazz cellar of renown) to hear Rick; he's playing some awful good bass". Yes, he was. More inspiration.

Then we started getting an influx of musics and great players. Oscar Peterson came to town with Ray Brown. My God, that was unbelievable, especially at that time! Today it is still enormous to hear that man play... unless your ears are up your you-know-where.

Kiwi bassists Lyn Christie, Mike Ross and Andy Brown arrived on the scene around this time (early 1960s). They played with enormous feeling and conviction and, yes, there was a definite feeling of competition - to play better, to improve, to bring the standard up. This influx of fine bassists really helped us to play at a higher level of ability and brought the music on a higher level of understanding.

I am only speaking of the period of our development up until around 1965, when I moved to England before going on to America.

I believe it is fine for today's young, up-and-coming players to enter the sort of competition that Wangaratta offers. Whatever the outcome, that experience should lift your playing considerably. Do your best, and know that you have at least done that. Get out there and cook, have fun

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and make great music!

Unlike the days I have described in the late 1950s in Sydney, the list of some of the jazz bass players in the world today (including great players of the past on recordings) would now include: Scott La Faro, Ron Carter, Gary Peacock, Dave Holland, Anthony Cox, Kai Eckhardt, Andrew Simpkins, Ben Robertson, Chuck Dominic, Harvie Swartz, George Mraz, Miroslav Vitous, Christian McBride, Ray Brown, Charlie Haden, Eddie Gomez, Chuck Berghoffer, Ray Drummond, Steve Elphick, Tyrone Brown, Cameron Undy, Robert Hurst, Marc Johnson, John Burr, Jack Six, Jonathan Swartz, Steve Hunter, Miya Masaoka, Alex Hewetson, Steve Swallow, Richard Davis, Tony Dumas, Gary Holgate, Jaco Pastorius, Jack Thorncraft, Peter Kowald, Ed Gaston, Darek Oleskiewicz, Neville Whitehead, Paul Ruhland, Cliff Barnett, Milt Hinton, Nat Morrison, Paul Chambers, Ron Philpott, Chris Qua, Percy Heath, Jimmy Garrison, Darcy Wright, Michael Formanek, Ratso Harris, Alan Riley, Ron McClure, Andy Brown, Mark Dresser, Cecil McBee, Dieter Vogt, Stephen Hadley, John Patitucci, Spike Heatley, Gary Costello, John Neves, Geoff Kluge, Eberhard Weber, Nicki Parrott, Niels-Henning Orsted Pederson, Fiona Lugg, Andrew Shaw, Greg Lyon, Red Mitchell, Peter Robinson, Kenny Davis, Jack Lesberg, Fred Hopkins, Bill Lee, Ron Mathewson, Stafford James, Joe Carroll, David Pudney, Kent Carter, Lach Easton, Mark Izu, George Duvivier, Sandy Klose, Rick Farbach, Bruce Cale, Lenny Bush, Harry Harman, Howard Cairns, Don Heap, Leroy Vinegar, Lyn Christie, Craig Scott, Monty Budwig, Tony Buckley, Dave Parlato, Nick Hayward, Rick Laird, Peter Washington, John Heard, David Friesen, Arthur Pickler, Jim

PHOTO COURTESY OF BRUCE CALE



The original Tony Curby Trio, circa 1961: L-R, the drummer Len Young, the (late) pianist Tony Curby, and bassist Bruce Cale. Young and Cale will perform at this year's Wangaratta with the pianist Serge Ermoll, another El Rocco regular...

## The AAO's Deal with the Sydney Opera House

According to a report in the *Sydney Morning Herald* of December 20, 2000, the arrangement which the Australian Art Orchestra (AAO) has reached with the Sydney Opera House (SOH) is designed not only to underwrite productions by the AAO over the triennium 2001-2003. It is also designed to establish the SOH as a performing arts brand, to be marketed to arts audiences across Australia and internationally. All AAO productions, wherever they take place - even in Melbourne, where the AAO originated - will accordingly be branded with the label "Sydney Opera House Presents".

The partnership between the SOH and the AAO began with the Sydney Festival presentation of *Passion*, an adaptation of Bach's *St Matthew Passion*, at the Opera House Concert Hall on January 19, 2001. It was followed by the production *Into The Fire*, which took place at the SOH on August 7, 2001. This featured the AAO with the Indian quartet *Sruthi Laya Ensemble*.

"We are very proud to be able to take the name Sydney Opera House with us wherever we go", said Paul Grabowsky, quoted in the *SMH* article. "The fact that we have this relationship translates very much into what people understand about the Australian Art Orchestra. Whether they see us in Sydney or somewhere else, we will always have some kind of signage that we are part of the family of the Sydney Opera House."

Grabowsky said that he felt the deal would traverse traditional Sydney-Melbourne rivalry. "In actual fact I think it's going to enhance our Melbourne season because it gives us an opportunity to develop more programs," said Grabowsky. "I think people in Melbourne will be very excited by this because this group arose in Melbourne and for it to have such a successful development in its evolution can only be seen as positive. It's gone from a Melbourne idea to a national idea."

Philip Rolfe, executive producer of the SOH's programming department, said that this was the first of a number of partnerships with "a very select number of what we regard as very important Australians - either individual artists, companies, or groups". Rolfe said that the SOH would accept the financial risk of the AAO productions and offer support in marketing, resources and international promotion.

Eric Myers

Mitchell, David Tolley, Ken Gibson, Jeff Clyne, Adam Armstrong, Fred Marshall, Gary Mills, Marcus Miller, Steve Gilmore, Rufus Reid, Herbie Lewis, Malachi Favors, Donald Garrett, Ronald Fudoli, Gene Taylor, Melvin Jackson, Clive Harrison, Reggie Johnson, Mark Levinson, David Izenzon, Ford Ray, Dennis Irwin, Les Still, Bob Cranshaw, Bernie Hansson, Philip Rex, Max Bennett, Dave Ellis, Helen Russell, Stanley Clarke, Bary Dillon, Jonathan Dimond, Kenny Baldock, Django Kahn, Art Davis, Phil Stack, Jack Bruce, Doug Watkins, Chuck Israels, Marcus Dengate, Eddie Safranski, Barry Guy, James Clark, Jimmy Bond, Barry Buckley, Danny Thompson, Freddie Logan, Brett Hirst, Dave Green, Pierre Michelot, Ashley Turner, Tony Archer, Keeter Betts, Peter McGurk, Chris Bekker, Wally Wickham, Tony Marino, Larry Gales, Luther Hughes, Dave Young, Andy McKee, James Genus, Dick

Knudsen, Gene Wright, Ivan Videky, Arvell Shaw, Israel Crosby, Bob Haggart, Bob Magnusson, Dwayne Burno, Louie Spears, Ralph DeSilva, Jay Anderson, Phil Scorgie, Buster Williams, Ray Martin, Derek Capewell, Reggie Workman, David Seidel, Ian Farr, Barre Phillips, Rodney Whittaker, Lloyd Swanton, Winston Stirling, Pia Farbach, Henry Grimes, Teddy Smith, Chick Denny, John Hart, Lou Silbereisen, Bruce Eddy, Gene Perla, Don Thompson (both these last two play excellent piano as well) Matt Clohesy, John Ryan, Joe Mondragon, Richard Patterson, Belinda Moody, Frank Di Sario, Abraham Laboriel, Matt Willis, Chubby Jackson, Bill Crow, Mark Lau, Steve Martin, Peter Scherr, Pops Foster, Slam Stewart, Major Holly, Teddy Kotick, Sam Jones, John (Joffa) Allen, Fred Dutton, Oscar Pettiford, Red Callender, Ron Carson, John Adams, Tommy Beeson, Monk Montgomery, Gene Cherico, Albert Stinson, Philip Hansson, Jimmy Woode, James Leary, Michael Galeazzi, John Dyanni, Peter Jeavons, Paul Dine, Buell Neidlinger, Len Skeate, Chris Bell, Mark Helias, Jonathan Brown, Curtis Lundy, Carson Smith, Tony Morgan.

This is not a complete list and, to those I have forgotten to mention, please accept my sincere apologies.

I personally find the amount of incredible talent contained in this list of jazz bassists very, very humbling, and quite exciting at the same time.

A little coda to this story: When I lived in Los Angeles there were 1,500 double bassists in the Local 47 Union, not counting the electric bass players. Long live the bass!

## festival review

UMBRIA JAZZ 2001, Perugia, Italy, July 13-22, 2001.

GIANCARLO BELFIORE



The Italian pianist Stefano Bollani (left, in focus), facing the bassist Enzo Pietropaoli, (foreground, blurred). Bollani has an ability to suddenly break out of the mould and burst into passages of withering brilliance...

The 2001 festival was only my second Umbria Jazz but I think I can say that, as usual, it was a beautiful festival. Once again, 200,000 people over ten days descended on Perugia (situated in "the green heart of Italy") primarily to party in the streets and enjoy free entertainment. But also there was the more serious, ticketed artistic program, presenting many of the world's finest jazz artists.

So many joyous moments remain in the memory: the extraordinary music of the Wayne Shorter Acoustic Quartet in the Giardini del Frontone, the open-air venue where the largest concerts took place; the massive force of the reunited 1987 Gil Evans Orchestra, which commenced at midnight, Italian time, for eight nights in a row at the Teatro Pavone; the svelte mainstream of the trio led by the guitarist/singer John Pizzarelli (Bucky's talented son), who played every night at the Bottega del Vino, a crowded little wine bar in the centre of Perugia.

Umbria Jazz could well be at the crossroads. A glance at past programs shows that the legendary black American musicians have traditionally provided the core of the artistic program. But so many of them have now passed on. In 2000 there was a memorable tribute to the late Milt Jackson by vibists Gary Burton and Joe Locke. Since then, two American musicians who played beautifully at the 2000 festival, Billy Higgins and John Lewis, have left us. Who is coming up to take their place? Where does a major cultural event like Umbria Jazz turn when such musicians are not being replaced by formidable players?

Latin and, for want of a better term, world music, are one answer. Marc Ribot and Los

Cubanos Postizos opened proceedings in the Giardini del Frontone, and two nights later Gilberto Gil and Milton Nascimento had the Frontone crowd throbbing for three hours with their *Brasil* concert.

Also the festival organisers can well turn to some outstanding Italian musicians to provide an impressive local component, as illustrated by the repeat of the New York concert of January, 2001 by the Italian Jazz All Stars. One of the most interesting musicians amongst this array of talent is the pianist Stefano Bollani, who is part of a splendid trio, with Giovanni Tommaso (bass) and Roberto Gatto (drums). Bollani is a reminder of the late Roger Frampton in his ability to suddenly break out of the mould and burst into passages of withering brilliance.

The Italian trumpeter Paolo Fresu – who was not part of this concert – played superbly three nights later in the Frontone, alongside the better-known Enrico Rava, in a tribute to Miles Davis's 1950s quintet repertoire (*Miles Quintet*). Fresu, at 40 years of age, gets equal billing with Rava as "the two most important trumpeters in Italy" and their collaboration at this concert was one of the most enjoyable interludes at the festival. This support group, with the trio led by Bollani again, dwarfed the main act of the evening, the Gato Barbieri/Rava Quintet. Has Barbieri, known for his music for the film *The Last Tango in Paris*, always been such a mediocre tenor saxophonist?

In view of Umbria Jazz's admirable policy of enabling artists to stay around as much as possible and give multiple performances (it's delightful to go back and hear more, and get further into the music) the sole performance by the David Douglas Quintet was virtually a cameo, but a gem nonetheless – state of the art modern jazz.

Another highlight was the thrilling blues singing of Fontella Bass with her colleague, the extraordinary Jimmy Scott. Scott, now 76, struggles along as a singer without much of a voice, and he takes tunes, especially ballads, at such a dead slow tempo that there appears to be too much space to fill. In the process, he articulates the lyrics in such a way that he draws your attention to them, perhaps for the first time. He gave an uncanny performance, and I have never before heard anything like him.

On the same concert (what a triple bill) we heard the refined post-bop of the Terence Blanchard Quintet (sometimes referred to as "America's classical music", now that Blanchard is with Sony Classical), followed by the slightly more dynamic and showy Roy Hargrove Quintet. All great stuff, and I can forgive Hargrove his extroversion and histrionics as long as he continues to employ that marvellous pianist, the still relatively undiscovered Larry Willis. At Umbria Jazz 2000 Willis performed in his own right with his trio: Gerald Cannon (bass) and Willie Jones III (drums), the rhythm section of the Hargrove quintet. Unfortunately this delight

GIANCARLO BELFIORE



The pianist Brad Mehldau: apparently on automatic pilot, but an endless outpouring of brilliant ideas...



Wayne Shorter, with the bassist John Patitucci in the background: a memorable performance...

was not repeated in 2001.

Then there was the great Keith Jarrett and his trio, with Gary Peacock (bass) and Jack DeJohnette (drums). What can one say about this group? Four and a half thousand people sat spellbound and silent in the Frontone while the Jarrett trio played two 45-minute sets. The music was so refined, logical and complete, that one might have been listening to written classical music. More than most jazz artists, Jarrett combines a cult following amongst jazz buffs with the mass audience. It's a unique phenomenon. Jarrett produced little that one can't experience from his *Whisper Not* CD, but the knowledge that this marvellous music was being created before your very eyes, and coming to you live from the stage into your very ears, was a tonic. As usual, the repertoire concentrated on standards - *Like Someone In Love*, *Yesterdays*, *There Will Never Be Another You*, *Now's The Time*, *I'm Going To Laugh You Out Of My Life*, *Out of Nowhere* - but there was one episode of what one might call free jazz, taken at breakneck speed, and played with withering brilliance, which was not on offer in 2000. Otherwise it was vintage Jarrett, and beautifully delivered, in terms of sound, to the audience. The technicians achieved genuine separation of sound (as opposed to cacophony) so that the interactions between the musicians could be clearly heard, and the beauty of the music made transparent to the listener.

The previous evening there was a double bill of two piano trios, those led by Brad Mehldau and Ahmad Jamal. They were no less interesting. Mehldau appeared to be on automatic pilot, and I wasn't surprised to hear later that he was said to be tired. But, with Larry Grenadier (bass) and Jorge Rossy (drums) he played solidly for over an hour, in an effortless outpouring of brilliant ideas, so dominant that he hardly paused to enable any of the other players to take a solo. Jamal, more aware of pleasing the crowd, also presented music full of interest, his trio being graced by the beautiful drumming of the one-and-only Idris Muhammad.

And, for the first time at Umbria Jazz, there were three Australian groups: the Tim Stevens

Trio, IshIsh, and the Bernie McGann Trio. They each did three afternoon performances on the three days that one might assume would be amongst the busiest of the festival: Thu July 19, Fri July 20, and Sat July 21.

Carlo Pagnotta presented the three groups with something of a challenge when he scheduled their performances in the Oratorio di Santa Cecilia, a restored venue (with the help of sponsor Heineken) constructed in the 17th Century for the presentation of religious music. I can understand why Carlo chose this venue. He had heard all three groups in Australia in small venues, and was convinced that the music was so refined that it needed to be heard in silence, and in exquisite surroundings. (The opposite extreme would have been to present the Australians in the hurly-burly of the stages outside on the Corso, where people were partying and, often, not listening).

The Oratorio di Santa Cecilia was a straightforward venue where classical chamber music might be heard to advantage. It was a round, dome-like room with a very high ceiling. There was carpet on the performing area but, otherwise, little to absorb the sound, with the exception of plush seats and people, if the audience was substantial. There were no curtains behind the stage, nor anything on the walls to absorb sound. Under

## NOTE

The drummer John Pochée, now well and playing regularly around town in the Sydney scene, was ill and unable at the last moment to accept the invitation to perform with the Bernie McGann Trio in Pori, Finland; Perugia, Italy; and Rome. His place was accordingly taken at the eleventh hour by the Sydney drummer Nick McBride.

these conditions, bass lines extend and resonate, a cymbal stroke lasts forever. If not played sparingly, drums bully the sound, over-filling the small space available for it. The more people who attended, the better the sound. The three Australian groups played very well indeed. But, under these circumstances, it was not a question of how well they played, but how their musics were delivered to, and received by, those who attended. There were as many opinions as people who attended.

The Bernie McGann Trio handled the acoustics well, with intuitive professionalism. Their three gigs had a clear trajectory to what was, at their final gig on July 21, a performance of blistering mastery by McGann on alto, with Jonathan Zwartz (double bass) and Nick McBride (drums) a tower of strength behind him.

This recalled for me a Side On gig in 2000 when the great Melbourne altoist Ian Chaplin and Bernie pushed each other over the top. After one extraordinary McGann solo, Terry Martin, then visiting from Chicago, remarked "That is why Bernie is one of the great alto players in the world today". McGann's final performance in Perugia was of this vintage.

In my view, IshIsh and Tim Stevens Trio handled the acoustics less well. Otherwise, I gladly leave comments on the Australian performances to the distinguished American writer Mike Zwerin (see page 5), who kindly agreed to write on the "Australian stage" especially for *JazzChord*. As you can read for yourself, it is gratifying to note that Mike, one of the world's most respected jazz writers, enjoyed the Australian performances very much.

GIANCARLO BELFIORE



A cameo performance by Dave Douglas and his quintet: state-of-the-art modern jazz...

## EUROPEAN TOUR ITINERARY: AUSTAGE 2001

**Thu Jul 12** Depart Sydney

**Fri Jul 13** Arrive Pori, Finland

**Sat Jul 14** Two performances each by Bernie McGann Trio, Tim Stevens Trio, and IshIsh at Pori Jazz

**Sun Jul 15** One performance by McGann Trio, one by Stevens Trio at Pori Jazz

**Mon Jul 16** Two performances by McGann Trio, one by Stevens Trio, one by IshIsh at Pori Jazz

**Tue Jul 17** One performance by McGann Trio, one by Stevens Trio, and one by IshIsh at Pori Jazz. Travel to Helsinki

**Wed Jul 18** Arrive in Rome. McGann Trio performs at Australian Focus 2001 on Isola Tiberina, Rome. Others go on to Perugia for Umbria Jazz

**Thu Jul 19** One performance each by McGann Trio, Stevens Trio, and IshIsh at Umbria Jazz

**Fri Jul 20** One performance each by McGann Trio, Stevens Trio, and IshIsh at Umbria Jazz

**Sat Jul 21** One performance each by McGann Trio, Stevens Trio, and IshIsh at Umbria Jazz

**Sun Jul 22** Rest day in Perugia

**Mon Jul 23** McGann Trio flies to Copenhagen, others stay in Rome, or return to Australia

**Tue Jul 24** Michelle Nicolle Band performs at Fontanestate, Rome

**Wed Jul 25** Bernie McGann Trio performs at Copenhagen JazzHouse; Tim Stevens Trio performs at Australian Focus 2001 on Isola Tiberina, Rome

**Thu Jul 25** Tour ends for Stevens and McGann Trios

**Wed Jul 31** Michelle Nicolle, Mark Shepherd and Ronny Ferella perform at Australian Focus 2001 on Isola Tiberina, Rome

*This tour, undertaken in July, 2001, by the Bernie McGann Trio, IshIsh and Tim Stevens Trio and accompanied by the tour manager/publicist Vicki Horne, was assisted by the Australia Council, the Federal Government's arts funding and advisory body, by Arts Victoria, by the NSW Government's Ministry for the Arts, and by the National Jazz Development Office.*

### INTERSTATE PHOTOGRAPHS

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

## The Australian Stage at Umbria Jazz by Mike Zwerin

For an art form that is supposed to be either stuck, going out of style or becoming fused beyond recognition - and which we are told represents only 2% of the market - there seems to be a lot of life in the old girl. At least judging from the more than 200,000 people who heard more good music than they had any right to hope for during the 10-day Umbria Jazz Festival in July.

In addition to the heavy artillery like Keith Jarrett, Dianne Reeves and Ahmad Jamal and the others, there was an "Australian Stage" in the recently restored Oratorio di Santa Cecilia in the afternoons. Coming from a faraway country with a small, mostly white, population, Aussie authenticity was impressive. The players were mostly young and some of them were understandably nervous, but there was nothing "provincial" about any of it.

The deepest impression was made by the veteran alto saxophonist Bernie McGann. Although on the surface it might seem that McGann is derivative of Ornette Coleman, he is pure and deep and convincing enough to have played something like that anyway. Little is more moving than a talented improviser to whom it is essential to express himself honestly - and to play every time like it's the last time. Even at noon.

The concerts were all in the afternoon. (Five pm was the latest.) I also heard the quintet Ishish at noon. Ishish, which has echoes of Gil Evans but a sound and a personality all of its own is, I think, capable of great things. So early in the day, it was not surprising that a certain amount of caffeine was lacking. This played to their advantage, I thought, since they did not - could not - try too hard. They did not play as though they had anything to prove and trying to impress was not on their minds and so the early hour, in fact, made the music better. Cooler. More professional. They need exposure but who doesn't?

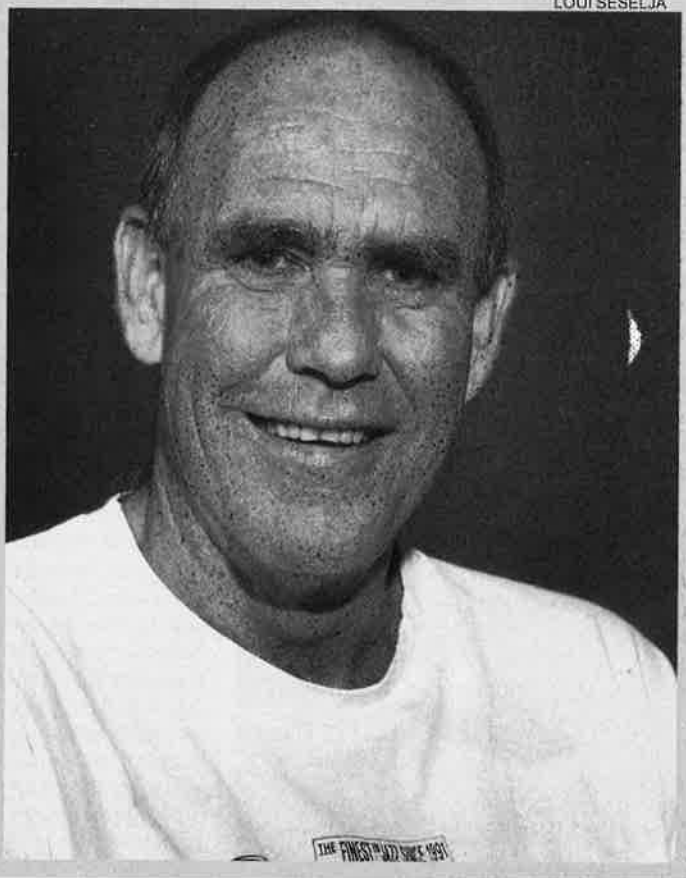
The fine pianist Tim Stevens illustrated one

problem with contemporary jazz. People insist these days on playing their own material. (Except, most obviously, for Jarrett and that is one reason he is such a complete and popular performer.) This is one negative legacy from the Beatles. When you are a pianist and you write a tune for yourself, it is going to lay comfortably on the keyboard; unless you are a masochist of course. Stevens sounded as though he needs to stretch himself more. Perhaps playing other people's material. But he has a wonderful touch, a great technique, a sensitive musical soul and a great future. He deserves to be heard anywhere in the world as often as possible.

To finish, a pet peeve. Electronic amplification has become like the story of the Emperor's new clothes. Everybody is afraid to say the old man is naked. The Australian Stage was in an exquisitely restored small round domed room. Its natural acoustics were fine on their own. Yet every instrumentalist was individually miked, giving birth to imbalance and distortion. There was no need of any electricity whatsoever - except, perhaps, to goose the bass. So we were left with counterfeit overtones instead of ecological reverberation.

However this is a quibble having nothing to do with Australian jazz. If these musicians are representative of the scene Down Under, there should be more Australian Stages around the world.

LOUI SESELJA



*The alto saxophonist Bernie McGann: Little is more moving than a talented improviser to whom it is essential to express himself honestly - and to play every time like it's the last time. Even at noon...*



## Some Post-Perugia Nights in Italy

Other than the performances at Umbria Jazz, some of the Australian musicians performed in Rome, at gigs arranged by the NJD Office. An event called Australian Focus 2001, where five Australian films were shown as part of the film festival L'Isola du Cinema, took place in the open-air on the Isola Tiberina, the island sitting cosily between the western and eastern banks of the Tiber River, which flows through Rome.

The cultural officer at the Australian Embassy Clelia March has been keen for Australian performing artists to be part of this event which is a celebration of Australian culture, as well as film. On Wednesday July 18, the Bernie McGann Trio arrived in Rome from Helsinki. While the other members of the Australian party went straight on to Umbria Jazz, Bernie, Jonathan Zwartz and Nick McBride went straight to a Rome hotel and played on the island that night. There they were welcomed by the Australian actor Noah Taylor, who starred in the Richard Lowenstein film, *He Died with a Felafel in his Hand*, shown that evening.

The following week, on Tuesday July 24, the Michelle Nicolle Band performed at the Fontanonestate in Rome. The Fontanonestate is a complex of two open-air performance spaces which straddle a marvellous open-air restaurant. The whole complex, situated in the Via Garibaldi, is high up on one of the city's famous hills, with a lovely view overlooking Rome.

The Nicolle band included Tim Stevens (piano), Mark Lau (bass) and Ronny Ferella (drums), now that Simon Barker had returned to Australia, and Michelle on vocals. This gig was dogged by bad luck, and it is hard to dissociate this from previous bad luck that has surrounded Michelle Nicolle. She was set to perform to a sizeable audience but fate intervened in the form of George W Bush. This was the very day that the President visited the city and, because of demonstrations, the centre of Rome was closed to all traffic at the

RON JOBE



The singer Michelle Nicolle: dogged by bad luck...

very time, in early evening, when people needed to drive through Rome to get to the Fontanonestate. Clelia March, Marion Benjamin and I took an agonising one hour and ten minutes to take what is normally a 15-minute trip. So, many people scheduled to attend the Fontanonestate simply rang and cancelled out, reducing the audience to a handful.

The evening included a small exhibition of Aboriginal paintings curated by two Italian art dealers, who were interviewed in a panel discussion by one of the Fontanonestate's artistic directors Maria Luisa Bigai. Also on stage were the Italian actress Julia Hillebrand, who read from the British writer Bruce Chatwin's travel writings on Australia, and the Melbourne poet Emma Lew, who is artist-in-residence in an Australia Council Rome apartment for six months, until January, 2002.

After about 30 minutes of the panel discussion there was a sudden blackout, deadening all amplification for the rest of the night. While futile attempts were made to revive the power, Tim Stevens's trio was invited to perform. Michelle Nicolle was not expected to sing but she attempted one number, *Alone Together*, without a microphone. It sounded superb, but that was it.

Tim (grand piano), Mark Lau (double bass) and Ronny Ferella (drums) played a short set of jazz without amplification. It was testimony to how much jazz has lost through amplification since the 1960s. The program was a selection of instrumental standards: *You Don't Know What Love Is*, *Someday My Prince Will Come*, and *Beautiful Love*. Hearing jazz played in this way, entirely acoustically, was a beautiful experience. Mark, a young Sydney bassist of 25, who probably has never played in public without a pickup, might be interested to hear that his sound was strong in the ensemble sound and, when he took a solo, muscular and clear. In this setting, with a small audience congregated in a semi-circle, there would have been the need for only a smidgin of amplification anyway, if it had been available. Without any choice in the matter, the music had to make its own way into the air and, under the stars, it was splendid.

The following night, the same trio was heard playing on the Isola Tiberina, to supplement the Australian film being showed that night: *Innocence*, directed by Paul Cox (with music by Paul Grabowsky). Cox attended and gave a short speech (translated into Italian), before the film was shown. The Stevens Trio played before and after the film, this time with Tim on electric piano (the logistics of getting a grand piano onto the island were prohibitive). I felt a nostalgia for the sound of the previous night. Naturally the trio played very well, but here again was the sound that now passes for jazz: the overall volume unnecessarily loud, with the piano rather raucous, the bass turned up to booming proportions, and any number of microphones on the drums. Will jazz ever regain its essential sound, in the face of this onslaught?

Eric Myers

## Jive Bombers Score At APRA Awards

The members of the Sydney band the Jive Bombers were delighted to find that their song *Jungle Jive* was named Most Performed Jazz Work at the 75th Australasian Performing Right Association (APRA) Awards on May 28, 2001.

Written by the bass player Chris Stafford and trumpeter Pete Morand, *Jungle Jive*, with its throbbing tom-toms and a hot Nikki Doll vocal, seems to have struck a chord with Australia's most diverse radio audience: ABC listeners. The song appears on the ABC's annual *Airplay* CD - compiled from listener requests - alongside the works of artists such as the bluesman Taj Mahal and country siren Kasey Chambers.

The other compositions on APRA's short list of five were *Hook Line and Boatshed* (composed by Paul Williamson, performed by Paul Williamson's Hammond Combo); *McGruff* (by Paul Williamson & Tim Neal, performed by Paul Williamson's Hammond Combo); *Reason* (by Steve Hunter, performed by Steve Hunter); and *Unidentified Spaces* (by Sandy Evans, performed by Ten Part Invention).

*JazzChord* congratulates the Sydney composers Pete Morand and Chris Stafford on their success.

## Sydney Festival to vastly improve its jazz component

Now that Leo Schofield is no longer with the Sydney Festival, it appears that the new director Brett Sheehy has turned a new page in the presentation of jazz within the festival.

We are pleased to report, that, for the first time in many years, an exciting number of jazz projects will be part of the next Sydney Festival in January, 2002.

The New York composer and arranger Maria Schneider will be conducting a big band for the annual free *Jazz in the Domain* concert, primarily performing her own compositions. It is not yet known whether Schneider will be bringing some handpicked musicians of her own from New York, or relying solely on leading Australian musicians.

There will be four nights of jazz in the Concert Hall of the Sydney Opera House. Two of them will be devoted to Sandy Evans's *Testimony: The Legend of Charlie Parker*, which will be presented in conjunction with the Sydney Opera House and the Australian Art Orchestra, and directed by Nigel Jamieson. *Testimony* features a jazz poem on Parker's life by the Pulitzer-prize-winning poet Yusef Komunyakaa. The other two nights at the Concert Hall, it is rumored, may well feature a big band from New York, but it is too early to say which one. Any guesses?

On behalf of the jazz community, *JazzChord* congratulates the organisers of the Sydney Festival on this new, fresh and exciting approach to jazz. We wait on further details.

Eric Myers

## To Each Her Own

Clare Hansson reports on a New York odyssey

Jazz was busting out all over in New York in January, 2001, and I was there to catch the women at play. Catch them I did, throughout the length and breadth of Manhattan, and I circled their names like beacons among the jazz listings. As well, the four days of the 28<sup>th</sup> Annual Conference of the International Association of Jazz Educators shone the spotlight on the talents of all kinds of jazz women. En masse, they descended on New York, as unstoppable as the blizzard which cascaded twelve inches of snow over the city on the night of my arrival. Trumpeting the theme *Jazz - an International Language*, the Conference offered me the opportunity to present a research paper entitled *Marian McPartland's Piano Jazz: A Model for Jazz Education*, and to link up with other jazz women whose passion to play is a burning necessity.

Dressed and shod for a city draped in snow and ice, I hit the streets seeking the warmth of a jazz room. Playing the old year out was ageless pianist/singer Barbara Carroll blending honeyed vocals with her piano artistry in the elegant Bemelman's Bar at the Carlyle Hotel, once a residency for Marian McPartland. Up-and-coming pianist Sarah Jane Cion, digging into inventive explorations with her trio, captured both art and music lovers at a lunchtime gig at the Museum of Modern Art. A talent to watch, Sarah Jane came to my notice when we were both guests on Marian McPartland's *Piano Jazz* in October, 1999.

Among a litany of jazz greats listed for New Year's Eve, I found a new name, the singer Jane Monheit. Not only was she listed in black and white, but she merited a feature article with glamour colour photography in the glossy *New York Times Magazine* the same weekend. Skidding along on the golden scooter to success, Monheit credits Diana Krall with providing the inspiration for her rise to fame. "Is she a sultry white incarnation of Ella Fitzgerald?" posed the magazine. Those who caught her at the Blue Note may have agreed, but hot on her heels was the divine songstress Annie Ross, with support act Nnenna Freelon and her band, stiff competition. Uptown, jazz violin virtuoso Regina Carter was appearing with Dr Billy Taylor in the *Models and Mentors Jazz Strings* program at the Metropolitan Museum of Art. Staying with the theme of jazz keeping company with art, the Guggenheim Worldbeat Jazz Series presented the Virginia Mayhew Quartet, along with Ingrid Jensen on trumpet and flugelhorn and Allison Miller on drums, all to be heard at the Conference.

I discovered that Australian jazz women are well represented in New York, with two double



Marian McPartland: the voice behind the *Piano Jazz* radio program, and a mentor for the Queensland pianist Clare Hansson...

bass players in great demand. At the Iridium Jazz Club on Monday nights, the bassist Nicky Parrott supports legendary guitarist, Les Paul. Marian McPartland invited me to this classy room as her guest to hear the harmonica player Toots Thielemans during my last visit. Another Australian bassist, Debbie Kennedy, was laying down the bass lines for the band led by brilliant banjo player Eddy Davis at the Cajun Club. Eddy appears in the Woody Allen films *Running Wild* and *Sweet and Lowdown* and is a stalwart of Allen's Monday group at the Hotel Carlyle along with pianist and fellow banjo player, Cynthia Sayer. She was a recent guest on Marian McPartland's radio program, and with vocals augmenting her other talents, Cynthia's program must have captured *Piano Jazz* listeners when it was broadcast in April.

When the Conference opened to thousands of delegates worldwide on January 10, 2001, I was transported to jazz heaven, rubbing shoulders with so many of my heroes in the corridors and plush ballrooms of New York's Hilton and Sheraton Hotels. After surviving the lengthy queue for registration, I bypassed the sumptuous Conference dinner hosted by Nancy Wilson. Having inside information, I proceeded to the hallowed 1925 Steinway Hall and a stage set for a jazz trio underneath an exquisitely decorated ceiling. Steinway Artists' award winning albums include Diana Krall and the silken-voiced Shirley Horn, and although both have guested on *Piano Jazz* neither made an appearance at the Conference. My mission was to hear International Steinway Artist, Joyce di Camillo, who had just released her fifth trio album. Of particular interest to me was the fact that Joyce's sidemen of two decades, Rick Petrone (bass) and Joe Corsello

(drums) worked with Marian McPartland in the seventies. Joyce was an invitee on *Piano Jazz* just prior to this concert date. With the grand Steinway under her fingers, Joyce proved to be a stylish pianist grounded in the modern masters, and the trio arrangements were seamless, embodying years of shared music-making.

The first seminar of the Conference, presenting new research on women jazz musicians, was jointly presented by vocalist Lenora Zenzalai Helm and Dr Ursel Schlicht, whose thesis *It's Gotta be Music First: The Impact, Perception and Working Situation of Women Jazz Musicians* was hot off the press, in German. Had it been in French, I may have been tempted to buy, having been a teacher of that language in another life. After outlining some of the findings of her research and exhorting other women to effect change by hiring other women musicians, Ursel, a pianist, assembled four female jazz players to perform a composition by Joanne Brackeen. She challenged the audience to consider whether this was how a composition by a woman, and played by women, might sound, or whether the notion of gender could be dispensed with. Whatever the perception, the combined talents of the two presenters, along with Miriam Sullivan (bass) and Allison Miller (drums), gave new energy to this intricate tune.

The highly original Joanne Brackeen has consistently found ways to get her music heard, and her cutting-edge *Pink Elephant Magic* CD, with Chris Potter, Nicholas Payton and Kurt Elling giving voice to her works and adding dimension to her powerhouse piano, has been nominated for a Grammy Award. I came upon her in the Exhibits Hall signing copies of her latest Arkadia release *Popsicle Illusion*, a solo outing. With that title, I was seduced into purchasing a copy to compensate for not hearing this extraordinary pianist live during my visit. I was staggered by her sophisticated level of playing with Freddie Hubbard in 1983 at the Nice Jazz Festival, the only female instrumentalist to grace any of the stages.

Ever conscious of gender bias towards women of jazz, Joanne wondered aloud about the 'wee small hours' time slot allotted to the Geri Allen Trio for a Conference performance while her trumpeter husband, Wallace Roney, scored the dream time of 8 pm for his quintet. From the lips of another trumpeter, Terell Stafford, I heard of the frail health of one of my idols, Shirley Scott, apparently his mentor. Way back in the seventies when I fell in love with the growling pulsating sound of the Hammond, it was Shirley Scott's gutsy groove as a jazz organist which attracted me to that instrument.

It was in the late seventies also that I first heard Marian McPartland play *By the Time I Get To Phoenix* with her trio. Intrigued by the jazz interpretation of this popular tune, I jumped to the conclusion that I was hearing a male pianist with the name Marion. I soon learned the truth. Now, after years of correspondence, listening avidly to her recorded output, and regarding Marian as a mentor, I had never heard her play live. Imagine my delight when I discovered that Marian was playing three solo concerts in the Lincoln Center. So popular was the appearance of a woman who has imprinted her jazz identity over more than five decades, I was

extremely fortunate to obtain the last seat for her performance on Friday, January 12. The Stanley H Kaplan Penthouse offers panoramic views of the dazzling New York skyline, yet all eyes were fixed on Marian's passionate presence as she wove her magic tapestry from the music which is the reason for her existence and longevity. She held the audience spellbound from the Baldwin grand as she orchestrated the dynamics of tune, tempo, harmony and rhythm, interspersed with quirky off-beat patter which had the audience in stitches. Her latest CD, *The Single Petal of a Rose*, resonating with the velvety beauty of Ellington's masterpieces recreated under her fingers, was on sale, with Marian the businesswoman on hand to sign. Those who flocked to buy it were awestruck by meeting face to face with the famous voice behind *Piano Jazz*, so I overheard in the ladies' restroom.

From the sublime to the smooth symmetry of the all-girl band, Diva. After hearing many punchy big bands without female representation at the Conference, it was refreshing to drink in the heady potion of Diva. The band is led by drummer Sherrie Maricle, and features on baritone sax the Australian Lisa Parrott. Their performance of *Caravan*, a showcase for Maricle, took the tune into virgin territory with complex rhythms and dangerous dark moods. Even though singer Cassandra Wilson was signing her latest CD close by at the Tower Records display, a long snaking corridor of fans chose to line up instead for a 3 pm performance by the high profile female instrumentalist, soprano saxophonist Jane Ira Bloom. On the subject of biased programming, I heard a whisper that Bloom had never been accorded a prime evening spot in the Conference timetabling, yet she drew a legion of fans. How many of them understood her free approach to form and abstract sounds remained to be seen, but her skill as an improviser, composer and arranger took jazz to new heights that afternoon. Embedded in my memory is her achingly haunting rendition of the standard *How Deep is the Ocean*.

Thus mesmerized, I missed the Sisters in Jazz performance in a nearby room, but headed instead for the last research presentation of the Conference by an Associate Professor of Women's Studies, Sherrie Tucker. Focusing on her study of all-girl bands of the 1940s, this lively paper provoked much discussion. Her just-released book, *Swing Shift* published by Duke University, jumped into my hands, even though my suitcase was bulging with Conference paraphernalia and jazz acquisitions. For me, a fitting musical finale was the satisfying pianist Eliane Elias, whose trio with the Manhattan School of Music Jazz Orchestra danced exotically atop the beat of the Brazilian rhythms which define her style.

Sadly, 52<sup>nd</sup> Street, where Marian McPartland held sway at the Hickory House for nigh on a decade, is now bereft of jazz, but during my last week in the city that never sleeps, several jazz women were busy being night creatures. Pianist Dr Valerie Capers featured with a bassist at the Knickerbocker Restaurant, often the ideal setting for Joanne Brackeen. Michele Rosewoman, who along with Capers has guested on *Piano Jazz*, led an Afro-Cuban quintet the same week down in the Village. At St Peter's Lutheran Church, the Duke Ellington Society presented Toshiko Akiyoshi entrancing its members, and

me, by talking about her remarkable jazz career and her body of work as a composer and arranger. Like Ellington, she writes to the strengths of individual soloists and her big band can be heard each Monday at Birdland. This tradition is being carried forward by Maria Schneider, whose Jazz Orchestra featuring two female trumpet players headlined the Conference opening concert.

Away from the intense bonding of such a Conference, the jazz women I encountered in New York continue to forge their individual identities and their relationship with their muse and their music. New York is the toughest of all jazz cities, and these women have distinguished themselves with perseverance and resourcefulness. During my stopover in Colorado to play piano on another recording of mellow jazz masterminded by sax man, Neall Strand, Summit Jazz in Denver presented the great Bob Barnard with veteran stride pianist, Ralph Sutton. In the afterglow of that evening, I sought out jazz woman, Elyn Rucker, who was dispensing luscious chords and husky lyrics from the rich repertoire that jazz musicians, male or female, draw upon for their artistry. Jazz is indeed an international language, but it is also a gender free language. Women are fluent, articulate and passionate in their expression of it. Jazz comes from their souls, and they proclaim their place in the music with every ardent note. The women I heard voiced jazz uniquely, joyfully and zestfully, each in her own way.

## festival review

**SINGAPORE INTERNATIONAL JAZZ FESTIVAL**, Singapore, May 18-20, 2001.

Paul Keating might have urged us to engage with Asia, but the Australian jazz scene has always looked to the USA and Europe, whether to import star acts or to export our own talent for international recognition. The general assumption seems to be that Asia has not produced many great jazz players, and does not offer a major audience for jazz.

A visit to the inaugural Singapore International Jazz Festival provided some grounds for questioning such assumptions. Sponsors like Singapore Airlines and the Singapore Tourism Board believe that the SIJF will eventually bring tourists to Singapore, as well as serving a local demand for high-quality jazz. Clarence Pong said, when launching the event, "Our aim is to establish Singapore as the hot spot for jazz in Asia."

The scene looked promising on the eve of the Festival. The house band at Harry's jazz bar was swinging hard, with bassist Eldee Young (who lives in Singapore these days) and his former partner from the Ramsey Lewis Trio and Young-Holt Unlimited, drummer Redd Holt. At another bar, Aubrey's, local pianist Jeremy Monteiro (the Festival's artistic director) was rubbing shoulders with Japanese trumpet hero, Terumasa Hino, and US saxophonist Ernie Watts.

The Festival's main event was a series of four concerts in a 2,500-seat hall at the Singapore Convention & Exhibition Centre. The venue was high-tech, with a clear sound system and two large screens for the benefit of those seated further from the stage. Tickets were priced from S\$60-120 (slightly higher in Australian dollars). The double bill of Lee Ritenour and Tuck & Patti drew a full house, while the other three concerts also pulled good numbers, which must have been encouraging for the organisers. So would the unfailingly enthusiastic response of the audiences.

Other performers at these concerts included the R&B-pop *a capella* group, Take 6; the local Thomson Big Band, with guest appearances by Ernie Watts and Eldee Young; the Woody Herman Orchestra led by Frank Tiberi (who appears to have inherited Woody's band, clarinet and white safari suit), with guest singer Vanessa Rubin; the Asia/America All Stars; and the Dizzy Gillespie Alumini.

There was some excellent playing on offer here:

### AUSTRALIAN INDEPENDENT JAZZ CHART (JUL 1, 2001)

- 1 THE JOY OF STANDARDS (JOE CHINDAMO TRIO, NEWMARKET)
- 2 AETHER (THE NECKS, FISH OF MILK)
- 3 ICEDREAMING (HUSTAS-KELLER, NEWMARKET)
- 4 DARK GARDEN (THE JAVA QUARTET, ABC JAZZ)
- 5 AFTER THE RAIN (MICHELLE NICOLLE, ABC JAZZ)
- 6 GLOW (CHRIS ABRAHAMS, VEGETABLE RECORDS)
- 7 EAST ST KILDA TODDLEOO (ALLAN BROWNE'S NEW RASCALS, JAZZHEAD)
- 8 UNIDENTIFIED SPACES (TEN PART INVENTION, RUFUS RECORDS)
- 9 RACER (FIONA BURNETT, NEWMARKET)
- 10 WANGARATTA FESTIVAL OF JAZZ 2000 (VARIOUS ARTISTS, JAZZHEAD)

### AUSTRALIAN INDEPENDENT JAZZ CHART (AUGUST 1, 2001)

- 1 AFTER THE RAIN (MICHELLE NICOLLE, ABC JAZZ)
- 2 DORIS AND ME (JANET SEIDEL, LA BRAVA MUSIC)
- 3 AETHER (THE NECKS, FISH OF MILK)
- 4 MULTIBALL (MULTIBALL, CREATIVE VIBES)
- 5 GLOW (CHRIS ABRAHAMS, VEGETABLE RECORDS)
- 6 THE JOY OF STANDARDS (JOE CHINDAMO TRIO, NEWMARKET)
- 7 SPIN (EON, CREATIVE VIBES)
- 8 RESPECT OVERDUE VOL 2 (VARIOUS ARTISTS, CREATIVE VIBES)
- 9 CHOICE (THE CATHOLICS, RUFUS RECORDS)
- 10 DARK GARDEN (THE JAVA QUARTET, ABC JAZZ)

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





The Melbourne group Frock, L-R, Craig Beard (vibes), Adam Starr (guitar), Dave Beck (drums), Anthony Schulz (accordion) and Simon Starr (double bass): well received at the Singapore Jazz Festival...

the immaculate guitar work of Ritenour and Tuck Andress, the commanding playing of Watts, or the impressive solos from several members of the Herman band. But I have to say that I didn't hear a lot of music that actually excited me.

Probably the hottest band of the Festival was the Gillespie Alumni. Veterans James Moody (tenor sax, flute) and Slide Hampton (trombone) sounded as good as ever. Dizzy's anointed heir on the trumpet, Jon Faddis, offered some electrifying solos, and even evoked some of Dizzy's sly playfulness here and there. It seems that he inherited Dizzy's gag of introducing the members of the band - to each other - at the start of the show. The other musicians here were the pianist Benny Green, drummer Dennis Mackrel, bass guitarist John Lee and guitarist Ed Cherry.

For me, the most interesting band was the Asia/America All Stars, led by Terumasa Hino, and anchored by the US bassist Jay Anderson and drummer Michael Carvin, who gave the band plenty of drive. Hino (whose own playing was a delightful blend of Freddie Hubbard's brash brilliance and Miles Davis's subtlety) traded solos with the Korean tenor player Lee Jung Chic, Filipino altoist Tots Tolentino, Hong Kong guitarist Eugene Pao and Singapore's own Jeremy Monteiro. These were all strong soloists. They were joined for a couple of songs by the local singer Jacintha Abisheganaden.

The Festival also ran three free stages over three days, in and outside the nearby Suntec City shopping complex. An adjoining tent city housed stalls dishing up the array of spicy soups, curries, noodles and satays for which the region is justly renowned.

Local performers included the expatriate US guitarist O'Donel Levy and trad band the Singapore Stompers, along with 'smooth jazz' bands k'Ass and Groove Approve. There were also groups from Malaysia, Indonesia, the Philippines, Hong Kong, even Australia: the Melbourne quintet Frock. Combining the distinctive sounds of Craig Beard (vibraphone), Anthony Schulz (accordion, piano) and Adam Starr (guitars) with Simon Starr (bass) and Dave Beck (drums), Frock's original music made a refreshing change from the fusion/smooth jazz emphasis of many of the bands on the free stages, and were well received by the audience.

**Adrian Jackson**

## festival review

*SUNCOAST JAZZ FESTIVAL, St Helens, Tasmania, June 22-24, 2001.*

When you're driving in Tasmania, the wilderness is sometimes so dominant that you feel like you're at the end of the world. And, in a sense, you are. This southernmost tip of Australia is perhaps the last habitable part of the globe that remains undeveloped. But, once in St Helens for the Suncoast Jazz Festival, you feel like at the centre of the universe: you hear music that is as genuine and as rewarding as anywhere else on earth.

This is not just a matter of the visiting mainland artists who, traditionally, are the cream of the crop. This year two of them, from Sydney, bear separate mention. That beautiful musician, the cornetist Bob Barnard, was playing as brilliantly as ever, his phrasing as elegant as it has always been. Paul Furniss, who plays the alto, soprano, and the clarinet with such mastery, showed once again his extraordinary capacity to echo the jazz tradition and, at the same time, his iconoclastic ability to bend that tradition, as his train of thought took him in new directions.

When Paul and Bob were joined by the Sydney trombonist Geoff Power on the opening night, and backed by an all-Tasmanian rhythm section - Alf Properjohn (drums), Allan Brown (electric bass) and Ian Pearce (piano) - one might have been in the Albert Hall or the Lincoln Centre. The music was flying, and the rhythm section steaming; this was classic jazz at such a level of "excellence", that that much-abused term seemed to have real meaning.

In many ways, this was Ian Pearce's festival. Ian is the festival's patron. I felt that, for the first time, I experienced "live" the mastery of his piano style. Here is a man of 79, pushing 80 (his big eight-oh will be celebrated by the Tasmanian and, dare I say, the Australian jazz community, later this year). There is no sign of wear-and-tear in Ian's playing, just economy of phrase, an understatement that most great jazz musicians embody in their senior years. Also, there is the brilliance of his attack on the keyboard, that quality one used to call a pianist's "touch". I discovered this through the accident of being

seated near the back of the (relatively ancient) upright piano, whence I returned whenever possible. In these days of rampant amplification, I had forgotten about this element - touch - in a pianist's armoury. I remember hearing this quality many times in the playing of Teddy Wilson; here it was again, day after day, in Ian Pearce's piano style.

The Tasmanian musicians, as always, were the core of the festival. Over 100 musicians registered, and I was reminded, as in 2000, of how strong were the best of the local players. I have already mentioned Properjohn, Brown and Pearce. The pianist Neil Levis, a man with a fertile mind who could turn his mind to several styles in one performance, was overflowing with brilliant ideas; there was the lovely clarinet/alto sax player Paul Martin; the excellent trumpeter and sensational singer Clem Meehan was there; the pianist John Broadby showed that he could hold his own in any company; there was an extraordinary teenage pianist Alex Howard; and the bassist Tony Morgan, a classical cellist from Sydney who retired to Tasmania, and has taken to jazz like a duck to water. There was the lovely singer Kaye Payne, who has put together the fine quartet Eklectika, which left Tasmania, at the conclusion of the festival, for a mainland tour funded by Playing Australia. Eklectika, with James Brinkhoff (another teenage pianist), Paul Parnell (drums) and Nigel Hope (double bass) is a jazz product of national standard.

Other than Barnard, Furniss and Power, the mainlanders included, from Melbourne, Paul Bonnefin (trombone), Dave Jeffrey (vibes) and, from Adelaide, the extraordinary young clarinetist Duncan Hemstock. The two Queenslanders Len Little (clarinet) and Alan Murray (trumpet, vocals) were a pleasant surprise. Alan is a swinging trumpeter and raspy-throated vocalist who performed brilliantly when backed by a good rhythm section. When the wheels fell off (an occasional occupational hazard of the "mix-and-match" method of assembling bands) his playing suffered more than most. The wonderful clarinetist Len Little was a real surprise. Where has he been all these years? A big man, head-shaven, and looking like a character out of *The Munsters*, he swung his way through scores of standards, never putting a foot wrong.

There were many highlights, too many to document here. Paul Furniss and Duncan Hemstock were marvellous together, with Duncan staying on clarinet, while Paul moved from instrument to instrument. Their two-clarinet work was a gem. A late-night session in the third venue (St Helens RSL - the other two venues were the St Helens Hotel, and Mahogany Hall) with Paul Furniss, Paul Martin, Ian Pearce and Alf Properjohn was memorable. As the venue emptied, around midnight, the music was so exquisite, and the musicians enjoying themselves so much, that it appeared they would go on playing just for themselves, even after the audience had left. This is the sort of after-hours jazz you cannot buy tickets for.

I enjoyed the opportunity to experience 'live' for the first time the playing of Sydney's Ben Jones. What a nice young bloke, immaculately groomed, and brimming with talent, not only as

a singer but as a brilliant mainstream tenor saxophonist. He shone brightly whenever he appeared, and I recommend heartily his impressive new CD on La Brava *It Might As Well Be Swing*. He told me he was off to Europe after the festival, under the wing of Tom Baker. He will be a sensation in the European mainstream scene.

A significant absence was the great local pianist Bruce Gourlay, whose mother died on the weekend of the festival. Viktor Zappner was there on one day, but somehow, owing to various acts of God, I missed his iconoclastic piano playing.

Once again, I was pleased to be invited by the festival director Bruce Haley to present the Satchmo Award, originally created to give recognition to Tasmanian jazz musicians who have made a significant contribution to jazz in Tasmania. There were two awards this year: one to the distinguished musician Don Gurr. As Don was in ill-health and not able to attend, his award was accepted by Ian Pearce, who spoke in warm tribute to Don. The second Satchmo Award went to the Launceston bassist Elvern King. Congratulations to both Don and Elvern, and thank you for your significant contributions to Tasmanian jazz over many years.

Eric Myers

## Short Takes

\* Some years ago, the **Australian Music Examinations Board** developed a range of courses for developing contemporary popular musicians. Courses are currently available for Voice, Bass, Drum Kit, Guitar and Keyboard, from beginner to advanced levels. They cover the performance of well-known songs in many styles, including pop, jazz, folk, rap and grunge. General musicianship, technical proficiency and improvisation skills are included at each level, and students are encouraged to select some of

### DEADLINE FOR NEXT JAZZCHORD

The deadline for the Oct/Nov, 2001 edition of *JazzChord* is **Monday, September 10, 2001**. Contributions and letters may be sent to *JazzChord* preferably by email to <emyers@ausjazz.com>, or on disk (IBM or Macintosh). The editor cannot guarantee that information which arrives in hard copy form, ie by fax or ordinary mail, will be published. Enquiries to the editor Eric Myers, telephone (02) 9241 1349.

their own repertoire, performing with their own backing musicians or with backing tracks. Each stage of the CPM courses comes as a kit, providing a book with instructions and music, as well as pre-recorded backing tracks. Candidates can take these courses in their own time and at their own pace, and assessment sessions are available each year for those who want to receive a certificate which recognises their level of skill. The AMEB has recently released a Manual of Syllabuses for these courses, which is available from the AMEB (NSW) office for \$5.50 plus \$1.60 postage. The AMEB can be found at Level 6, 117 Clarence St, Sydney 2000. Enquiries to Anthea Parker, tel (02) 9367 8456. Website [www.ameb.nsw.edu.au](http://www.ameb.nsw.edu.au).

\* At 9.50pm on Sunday August 19, 2001, on SBS TV, *Masterpiece* featured *The Wonderful World of Louis Armstrong*. Armstrong is described as "the first great jazz soloist, a bandleader, celebrity actor and cultural ambassador." "Despite being the son of a prostitute", reads SBS's publicity material, "and a marijuana smoker for long periods of his life, his story is positive and scandal-free." Jazz musicians interviewed on the program included George Melly, Humphrey Lyttelton, Dave Brubeck and Wynton Marsalis. *JazzChord* thanks SBS Publicity for providing this information.

\* Russell Jarvis, of 10 Grandview Avenue, Burnie Tas 7320, has an extensive collection of jazz magazines, including *Down Beat*, plus Britain's *Jazz Journal* as well as the Australian *Jazz Magazine*, which is now for sale. Prices negotiable. Contact Russell at tel (03) 6431 7059 or email <mrpin@our.net.au>.

\* The distinguished British musician/composer **Graham Collier** will be in Australia from the end of August. He expects to be in Perth about four weeks, "depping for Graeme Lyall and also doing a concert with the students and two with the Hive, which we hope to record", as he writes. Then he will be in Sydney on September 22 for three weeks. His itinerary includes a concert at the Con on Friday September 28, and some sight-seeing. He'll be staying with Roger Dean in Cronulla, tel (02) 9523 2732. Visit Graham's website at <http://www.jazzcontinuum.com>.

\* **Dariusz Startek**, writing from Poland, hosts a weekly 60 minutes radio program on Polish Radio FM, and organizes regular jazz/impro concerts in Szczecin (Kana Theatre) and other venues/clubs in Poland. He presents a broad array of music styles including improvised music, modern jazz, avant-garde, contemporary music, progressive rock, blues, folk and electronica. He also organizes jazz, improvised, electronic, avant-garde and progressive rock concerts in Szczecin and other places in Poland. He would like promotional records for his radio show. Musicians or record companies wishing to promote in Poland should write to Dariusz at ul. Tytusa 14 A/1, 72-006 Szczecin - Mierzyn, Poland, or email <jazz@impresariat.ps.pl>. He is particularly hoping to hear from musicians who wish to perform in Poland.

### NOTES ON JAZZCHORD CONTRIBUTORS

**Bruce Cale**, mainly known as a double bassist in Australia and internationally, now lives in Queensland, and concentrates on composition.

**Clare Hansson** is a Queensland pianist and researcher, who is writing a thesis on the US pianist Marian McPartland.

**Adrian Jackson** is the artistic director of the Melbourne and Wangaratta jazz festivals. He flew to Singapore as a guest of Singapore Airlines.

**Peter Newton** is a writer-editor in a variety of fields including jazz. Now freelance, he researches and writes jazz history, bibliographies and discographies, and, as owner of the Jazzdag's Bookshelf, sells jazz and blues books. He is writing an official history of the Sydney Jazz Club to celebrate its half century in 2003.

**Mike Zwerin**, the American writer, has contributed an influential weekly column on jazz and popular music in the *International Herald-Tribune* for almost 25 years, and is the author of a number of books, including *Swing Under The Nazis*, and *The Silent Sound Of Needles*. He is also a trombonist who has played with Miles Davis, Eric Dolphy and Earl 'Fatha' Hines.

## The Evolution of Jazz Scene

by Don Brow

While working as a volunteer radio announcer, presenting a *Jazz Magazine* program at Radio 5UV, I found information on jazz gigs and concerts around Adelaide to be very limited and often inaccurate. Compiling and maintaining an accurate single A4 page local gig guide gradually developed into the basis of today's publication. *Jazz Scene* was started in September 1995 as a free monthly publication to cover the Adelaide jazz scene. Since then it has been a major factor in maintaining live jazz in Adelaide. Interest from Melbourne jazz clubs and musicians led to the publication of a Melbourne edition in September 2000.

*Jazz Scene* is aimed at providing up to date, accurate information on jazz events, as well as promoting products and services of interest to jazz followers. Subscriptions and revenue from competitively priced advertising fund it. *Jazz Scene* targets the jazz market and is distributed to jazz venues, jazz clubs, and selected music stores throughout Adelaide, Melbourne as well as jazz clubs in country areas. The jazz community has welcomed both editions. Editorial content covers local and interstate news and reviews, CD and concert reviews with many clubs, societies and individuals contributing articles and information each month.

*Jazz Scene* endeavours to cover and promote all styles of jazz and is an independent organization dedicated to advancing jazz in Australia.

A Sydney edition is the obvious next step and this will be launched in September 2001. As well as the monthly publication *Jazz Scene* also maintains a web site at [www.jazzscene.com.au](http://www.jazzscene.com.au) gradually being developed to cover the national scene.

Contact details for *Jazz Scene* are phone/fax (08) 8270 4938. E-mail to this address <donbrow@jazzscene.com.au>.

## News from the National Jazz Development Officer

**E**ric Myers writes: While in St Helens, Tasmania, in June, 2001, for the Suncoast Jazz Festival, I was asked to attend the Annual General Meeting of the Jazz Foundation of Tasmania (JFT), which took place on Sunday, June 24, 2001 at 8.30 am. This was a good opportunity to make the acquaintance, once again, of the two delegates from each of the five jazz societies in Tasmania who make up the board of the JFT.

This meeting was also attended by Cathryn Gurrin, Program Officer, Performing Arts, Arts Tasmania (whose responsibilities take in music, theatre and dance), who journeyed from Hobart to attend the Festival.

The AGM was a routine matter. The retiring chair, Viktor Zappner, delivered a comprehensive report. Bruce Haley was elected chair of the board, unopposed. Some disagreement emerged, however, when the Tasmanian Jazz Co-ordinator Geoff Woods, who serves in a voluntary capacity, moved that the AGM should appoint a Tasmanian Jazz Co-ordinator (Geoff was the only candidate). He stated that the constitution of the JFT required this. When Geoff produced the constitution, but was unable to show that it stipulated that the appointment should be made at the AGM, Bruce Haley ruled Geoff's motion out of order. Geoff dissented from the chair's ruling and insisted that the motion proceed, whereupon Bruce vacated the chair, creating a stalemate. After a standoff, Bruce ultimately agreed to put Geoff's motion, which was lost.

Following the closure of the AGM, the board met. I was invited to address the board, and took as my theme the need for jazz events to be underwritten by government funds in order for them to develop more permanent infrastructures, so that they could survive beyond the current voluntary enthusiasm that sustained them. Cathryn Gurrin then explained the exigencies of Arts Tasmania's funding programs, with a view to jazz musicians and organisations seeking financial support for various projects (including the Tasmanian jazz co-ordination program, which currently cannot provide a salary for the incumbent).

Subsequent to this meeting, I was informed that Bruce Haley had resigned, and that the Suncoast Jazz Club had withdrawn from the Jazz Foundation of Tasmania. This was followed, shortly after, by the Jazz Action Society (North West Tasmania) based in Burnie, also dissociating itself from the Foundation. So, two of the five societies were now gone. Geoff Woods



The American drummer Jack DeJohnette, pictured at the sound-check before the performance of the Keith Jarrett Trio on July 20 last at Umbria Jazz 2001...

GIANCARLO BELFIORE

informs me that he regards himself as still legitimately in the Tasmanian Jazz Co-ordinator position, and is continuing his voluntary work. But it appears that, theoretically, the position is vacant.

Moving right along from St Helens, Tasmania, to Perugia, Italy.... The tour of the three Australian bands to Pori and Umbria was a first - the first time that a package of three jazz ensembles played at major festivals in Scandinavia/Europe in this way, accompanied by a paid publicist/tour manager. As a first, the structure of the tour was a new experience not just for the musicians, but also for the funding authorities (the Australia Council, Arts Victoria, and the NSW Govt's Ministry for the Arts) as well as the National Jazz Development Office.

Because this was a new concept, everyone involved in the tour now needs to reflect upon the successes and complexities of the tour, and look to ways in which what we have learnt can be fed into planning for future tours. This feedback is crucial for the funding bodies also, if we wish to attract their support in the future.

The National Jazz Development (NJD) Office is therefore compiling a comprehensive report on the tour. All involved have been invited to provide input. It is important that the Office be made aware of all exigencies, so that other musicians in the future can be given appropriate guidance, if this sort of project is repeated. Perhaps some issues might have been more creatively handled, or perhaps there were issues that were not planned for, or considered.

The NJD Office is already aware of a number of issues confronted whilst overseas. For example, payments to the three groups by the Pori officials were mishandled. A misunderstanding occurred, which was satisfactorily resolved by the NJD Office before the money was collected, and correct payments were therefore received. Pori officials Jyrki Kangas and Kimmo Hyypä have written apologising for their error in this matter. Such problems may have caused unnecessary stress in the touring party, on top of the stress which always occurs with

international travel and touring. For future planning, clearly this indicates that many matters need to be confirmed twice, if not thrice, over.

In reflecting upon the 2001 tour, it is worth considering that this project is not merely about the musicians who performed this year at Pori and Umbria. It is also about other musicians who may follow in their footsteps, if this concept of an "Australian stage" can be repeated.

Looking to the future, the NJD Office is hoping to repeat the "Australian stage" concept in 2003 at Umbria and Pori, and also inaugurating it in Vienna (in consultation with festival director Fritz Thom) and Istanbul (in consultation with Gorgun Taner) in 2003.

We are hoping that Carlo Pagnotta will accompany the Italian musicians who, given funding, will be coming to Australia in October/November 2002. If this happens, and the Italians are successful, it augurs well for repeating the "Australian stage" at Umbria Jazz 2003. We are also hoping that Fritz Thom will visit at the same time, in order to seek Australian corporate sponsorship for the "Australian stage" at Vienna in 2003. If those things come together well, then the "Australian stage" might well be a reality at four major European festivals in 2003. I hope so.

Eric Myers

## News from the WA Jazz Co-ordinator

**A**lan Corbet writes: So there is a new Jazz Co-ordinator for Western Australia, that remote jazz outpost of the Australian continent (or even the world!). As this is my first contribution to *JazzChord*, a few words about myself. Originally from Scotland, which (in my mind at least) exempts me from 'pom' status, I have spent the last 12 years working in industrial marketing in the UK and Italy, before taking the decision to emigrate to Australia with my wife and young family. Now working as a freelance translator (Italian and French) for European companies via the internet, I saw the role of Jazz Co-ordinator as a great opportunity to combine my marketing experience with my passion for jazz and improvised music, and the perfect complement to my current activities.

On the musical side, I am a piano player, having studied classical piano from the age of 6. I became interested in jazz when I was 16, studied for brief periods with the late Scottish pianist Alex Shaw, and later in Italy with leading pianist Franco d'Andrea in Milan and with Siena Jazz. Latterly I was involved with the band Natural Signs, featuring UK flautist Hilary Asheroy, the compositional and arranging talents of drummer and percussionist Paul Brook, and pianist and accordionist, Phil Bond. Fusing World and Celtic music with improvisation, our original demo track *Mongoose* was featured on the cover CD of the US Magazine *JAZZIZ* in August 1996, selected by a panel of judges including Michael Brecker and Eddie Daniels. Last year, we played at the Montreux Jazz Festival OFF, and hope that a live album will be available for sale on the internet later this year.

And so to reality - the Australia Council ap-

plication. My first task on being appointed to the role was the completion of the application for our 2002 program. With a three week deadline, familiarising myself with past events, current events, National Development Programs, national strategies, budget revisions and development of a program for 2002 was beginning to take its toll, so it was with great relief that I woke up on the second of June in the knowledge that I had in fact met the deadline the day before. Groundhog day was over!! One advantage was that it was a good opportunity for me to focus on my objectives for the next year-and-a-half, and also review this within the context of the National Development Program. My personal thanks go to Rachel Robins, my predecessor, for helping me through the first few weeks, even though she was already extremely tied up in her new role as Events Co-ordinator at the City of Fremantle. Rachel has worked tirelessly over the past seven years to raise the profile of the Jazz Co-ordination Association in Western Australia, particularly through national and international touring and events production, and I am sure that everyone in the jazz community who worked with her joins me in wishing her all the very best for the future.

One of the main areas that we will be looking to concentrate on is venue development. I arrived at the backend of the Café Culture series, which was a joint initiative between ArtsWA and the Jazz Co-ordination Association of WA. The aim of this was to bring more jazz to cafés and restaurants, and following an invitation for proposals from various City Councils, three series were held in the cities of Stirling, Mandurah and Rockingham. Over 40 performances were held at various venues, and we aim to use this series as a springboard to develop more jazz venues throughout Perth and the surrounding areas. Following its success, one of the venues, the Jazz Room in Mount Lawley, is now starting weekly jazz nights on Thursdays, opening on July 17 with the Paul Andrews Trio, recently settled in Perth via the Middle East.

As part of our ongoing venue development program, we commenced discussions with His Majesty's Theatre in Perth. They are on their second season of cabaret nights in the recently refurbished basement venue *Downstairs at the Maj*. Many people have fond memories of *Jazz at the Greenwich*, before the venue was closed down, and it was felt that with the success of the cabaret nights it would be good to re-introduce jazz nights. Following our initial discussions, agreement has been reached to jointly run a late night jazz series *JAZZWA! Downstairs at the Maj*, which will initially run for 15 weeks on Friday and Saturday nights, starting August 31 from 10.30pm. As I write, sponsorship has just been secured for the programme and our thanks go to Curtin University's Business School for their support. We are hopeful that if the first series is successful, we will be able to run our own jazz evenings in between the cabaret seasons.

The Association has now adopted the name JAZZWA!, and is developing a new logo and website, which will be a key element of our future marketing focus and projects. We have many new initiatives planned, and will be reviewing

our membership structure to bring synergies to the activities and efforts of the various jazz clubs and musicians. I very much look forward to working with everyone in the further development of jazz music and musicians here in WA.

Alan Corbet

## STOP PRESS

The WA Jazz Co-ordinator Alan Corbet and his JCAWA colleagues have successfully negotiated with His Majesty's Theatre to programme *Late Night Jazz* from 11pm - 1am after their Cabaret Soiree evenings every Friday and Saturday night from August 31, 2001. The first month will feature the Russell Holmes Trio + invited guests on Fridays, and The Michael Pigneguy Trio + invited guests on Saturdays. Alan is hopeful that, if successful, this will continue as a permanent addition to the Perth Jazz scene. Also, Alan Corbet has created an online newsletter for JCAWA members only, and an online gig guide [www.jazzwa.com](http://www.jazzwa.com).

## News from the SA Jazz Co-ordinator

Margaret Reines writes: Jazz Series 2001 (No 2) looks like being one of the best. On July 15, we presented *Multimedia/Jazz Fest* courtesy of Jeff Alkire (an ex-Ray Charles player) who has collated many similar events in the USA, where he returned three days after the concert. Also featured were Stephen Whittington (composer/computerised music), Kim Chalmers (composer/digital artist), Anita Wardell (vocals), plus many additional artists on two stages. Artforms presented included slides, video, dance, lighting, electronic and interactive music, and I would like to take this opportunity to thank Jeff for his outstanding contribution to the scene in Adelaide.

On August 5, we presented *Great Guitars* with Tony Catalano, Mike Bevan and Alain Valodze (Brazilian); David Innocente (Latin Fusion) and John Aue (Latin Jazz) with Lyndon Gray (bass) and Steve Todd (percussion). This has always been a great favourite and crowd-puller.

On August 19, Schmoie, Chris Soole and Nick Mulder mentored three new 'kids on the block' in *Brass Pro-Am*. Also featured were Ted Nettelbeck (piano), Lyndon Gray (bass) and Laurie Kennedy (drums).

On September 2, The Fab Four - Bruce Hancock (keyboards), John Aue (bass), Bob Jeffery (saxophones and flute), and Laurie Kennedy (drums) - will pay tribute to the other Fab Four, The Beatles. On September 23, Ted Nettelbeck (piano), Schmoie (tenor saxophone), Leslie Millar (bass) and Laurie Kennedy (drums) will pay tribute to the great Thelonious Monk and Charles Mingus. All concerts (except for Multimedia) are \$12/\$8 concession. Bookings/enquiries to tel (08) 8303 4339.

On July 29, I presented the Gai Bryant Quartet at Riffs Music Lounge (as part of their Con-

temporary Music Touring Grant). Riffs is a relatively new venue, run by a very supportive promoter, Con Virlas. Although small (it seats 60-70) it has the sort of cosy, intimate atmosphere on which jazz seems to thrive. Con also presents other genres, and we wish him all the best in his new venture. Gai, along with Sandy Evans (saxophones), Craig Scott (bass) and Martin Highland (drums) were incredible, and we thank them for including Adelaide in the tour.

Young players (18-30) have availed themselves of the opportunity to enter the Barossa Winemakers Jazz Scholarship. This involves a prize of \$5,000 at the Barossa Jazz Weekend of August 18-19. Bruce Hancock will chair the judging panel. The results will be published in the next *JazzChord*.

I was funded by the Australia Council to attend the 5th National Entertainment and Industry Conference - *The Technology, Art and Business of Music* - at the Sydney Superdome on August 2-4, 2001. It was an extremely interesting and beneficial conference, and I thank the Australia Council for its generosity.

Margaret Reines

## News from the Vic Jazz Development Officer

Martin Jackson writes: I welcome the surprise success of the VJDO submission in the March round of Arts Victoria's grants. After four previous unsuccessful applications since 1998, this is the first time that the VJDO project has received State support. The Melbourne Jazz Co-operative (as host auspicing body) received \$5,000 under the Development & Dialogue category towards a series of seminars, to be organised by the VJDO, on CD production and touring. The MJC also received \$20,000 under the Best Settings category for its annual financial year program over 2001/2002.

Younger Melbourne musicians are continuing to have their share of success in awards and competitions. The pianist Luke Howard, as mentioned in my last *JazzChord* column, was awarded the Elisabeth & Keith Murdoch Travel Scholarship of \$15,000 for a VCA graduate. He also participated in the International Piano Competition at the Montreux Jazz Festival in July. His credits already include work with Slava Grigoryan and David Jones's Sphinx; and he recently toured China with the Christine Sullivan Project Band. He also leads his own trio (which premiered for the MJC last year, and appeared at the 2001 Baileys Melbourne Jazz Festival), and again performed for the MJC at Bennetts Lane on August 7, 2001.

It is great to see that the former McCoppins hotel venue has been resurrected as a blues and jazz venue, The Purple Turtle, at 166 Johnston Street, Fitzroy, down from the Night Cat venue. Cafe 303, at 303 High Street, Northcote, has also been presenting interesting acts such as the John Bell Quartet, Jamie Oehlers Trio and Steve Magnussen Trio. Melbourne audiences saw the exclusive Australian performance by the South African pianist/composer Abdullah Ibrahim (aka Dollar Brand), who last toured here in 1980. He headlined The Boite's Winter Dreaming Festival concert for reconciliation at the Melbourne Con-



cert Hall, on July 20, in a trio performance with the bassist Beldon Bullock and drummer Siphon Kunene.

On a personal note, I will be less readily available in coming months, as I am increasing my teaching allotment to help cover for a colleague on leave. I had actually reduced my teaching time by half a day per week back in 1998, to devote more time to my jazz work. I am looking at getting some other individuals involved (on a paid basis) to assist me with certain tasks, and give them experience in this position, for the possibility of someone taking over from me at some stage, probably when the funding is at a high enough level to offer a reasonable part-time salary.

A positive development for the local scene in 2001 has been the significant number of Victorian contemporary jazz artists who are now touring internationally. In addition to IshIsh's recent European tour, the Hoodangers have also been assisted by both Arts Victoria and the Australia Council to tour Europe and India (this is why Eugene Ball could not make the IshIsh tour). David Rex will be touring Europe with Barney McAll in September, and some Victorian members of the Australian Art Orchestra are performing in New York later in 2001 with *The Theft of Sita* show.

There is also an overdue move into Asia, with several artists having performed in Hong Kong, with groups led by Toby Mak and Anton Delecca, as well as Fiona Burnett (who has also performed in Indonesia, Canada and America in 2001), while Frock participated in the inaugural Singapore International Jazz Festival. The success of Joe Chindamo's trio album in Japan may result in some gigs there. And various artists (such as Adam Simmons) have had the opportunity to journey to the Pacific region, to perform in Noumea over recent years too.

With triennial funding coming up again for the National Jazz Development Program, I and my

committee have been busy providing input into the National program. Our practical suggestions for the new three-year program were largely incorporated into the grant submission. Our critique of the working of the new National model was incorporated into the review conducted by the National Committee Chairperson Ted Nettelbeck, who has been doing an excellent job in this role since I joined the National Committee in February, 2001. At the last meeting of the National Committee I put forward the recommendation that the NJD Officer position (which has been held by Eric Myers since 1987) should be advertised on a three-year basis (with an annual review undertaken). My motion was defeated 5-1. My other motion for advertising the position a year later was also defeated. It produced a split 3/3 vote (with the Chair Ted Nettelbeck casting his vote to maintain the status quo). Speaking of the National position, I recently wrote an article for the *OzJazzForum* website, called *Why We Need a Jazz Forum in Australia*. This article purely expressed my opinions as a private individual, and did not necessarily reflect the positions of either the VJDO or MJC.

This involvement with the National position has often been unnecessarily time-consuming. However, I have still managed to implement some new initiatives, and assist some deserving musicians. Along this line, I had great pleasure in nominating two of our elder statesmen, the cornetist Bob Barnard and his brother, the drummer Len Barnard, for the \$60,000 Don Banks Award. I cannot think of two more deserving characters, who have paid their dues over more than five decades, and are still playing wonderfully.

Martin Jackson

## News from the NSW Jazz Development Officer

Eric Myers writes: After attending Umbria Jazz, and spending three days in Rome to attend performances by the Michelle Nicolle Band and the Tim Stevens Trio, I was happy to don my NSW Jazz Development Officer hat, and move on to Siena, Tuscany, for a few days.

There I was able to hear some concerts as part of Siena Jazz, an annual jazz summer school, headed for the last 31 years by the extraordinary Franco Caroni. My thanks to Franco for making me welcome at this event.

Wearing my hat as NSW Jazz Development Officer in Siena, I worked on the project of contacting numerous smaller jazz festivals in Italy, with a view to a NSW group touring through them in July/August, 2002. I would like to thank my talented and capable interpreter Chiara Furiani, who did a splendid job speaking to festival directors on my behalf, not only in Siena, but also in Rome before I flew out for Sydney. We got a very good reception to our overtures, I'm glad to say, and the NSW management committee will, I hope, soon select a NSW group for the proposed tour next year.

Eric Myers

## Competitions & Awards

\* The veteran Melbourne enthusiast **Don Anderson** found that his contribution to jazz was rewarded in the recent Queen's Birthday Honours list. He received the OAM (Member of the Order of Australia). Don was a founding member of the Victorian Jazz Club, is a committee member of the Jazz Musicians Benefit Fund, is treasurer of the Victorian Jazz Archive, and has been on the planning committees of a number of the annual Australian Jazz Conventions. This is an honour well deserved, and will be applauded throughout the Australian jazz community.

\* The winners in the **26th Annual Australian Entertainment 'MO' Awards** were announced on July 9, 2000 at Sydney Town Hall. The winner of the award for the Ricky May Jazz Vocal Performer was Michelle Nicolle, the other nominees being Kristen Cornwell, Vince Jones, Darren Paul and Janet Seidel. The winner of the award for Jazz Group was James Muller Trio, the other nominees being Brad Child Swing Orchestra, Swing City, DIG and The Necks. The winner of the award for Jazz Instrumental Performer was James Muller, the other nominees being Bernie McGann, Mike Nock, James Morrison and Andrew Speight. Further enquiries to the 'MO' Office, tel (02) 9281 5633, or email <info@moawards.com.au>.

\* A national selection process has chosen four of the finest jazz musicians in Australia as finalists to receive the inaugural **Music Council of Australia Freedman Foundation Jazz Fellowship**. This is considered the most important fellowship in Australia available specifically for jazz musicians. The four finalists will each lead a band in a concert in the Studio of the Sydney Opera House on Tuesday, August 21, 2001. They are Andrea Keller (piano, from Melbourne); Matt McMahon (piano, Sydney); Jamie Oehlers (saxophone, Melbourne); and Phil Slater (trumpet, Sydney). Andrea Keller will perform with Steve Elphick (bass), Sandy Evans (saxophones), and Hamish Stuart (drums). Matt McMahon will perform with Simon Barker (drums), Jonathan Brown (bass), and Phil Slater (trumpet). Jamie Oehlers' band includes Steve Elphick (bass), Bobby Gebert (piano), and Hamish Stuart (drums). Phil Slater's band is Simon Barker (drums), Matt McMahon (piano), Brett Hirst (acoustic bass), Sam Dixon (electric bass), and Carl Dewhurst (electric guitar). Tickets are \$20. There are only 230 seats. Book early, by calling Sydney Opera House Box Office (02) 9250 7777.

\* The **Danish Jazzpar Prize 2002** has been awarded to the Italian trumpet/flugelhorn player Enrico Rava. He is the fifth European out of 13 prizewinners so far. The Jazzpar Prize, the world's largest award of its kind, is awarded to 'internationally known jazz artists specially deserving of further acclaim'. Presented by Danish Prime Minister Poul Nyrup Rasmussen, the Jazzpar Prize winner receives the Jazzpar Statu-



The Melbourne pianist Luke Howard: he participated in the International Piano Competition at the Montreux Jazz Festival in July, 2001...

ette, a cash prize worth approximately US\$25,000 and are involved in a concert tour, broadcasting and recordings. The 2001 winner, the percussionist Marilyn Mazur, was the first Dane to receive the award. Previous winners include Chris Potter (2000), Martial Solal (1999), Jim Hall (1998), Django Bates (1997), Geri Allen (1996), Tony Coe (1995), Roy Haynes (1994), Tommy Flanagan (1993), Lee Konitz (1992), David Murray (1991) and Muhal Richard Abrams (1990). Further enquiries to Jazzcentre/ kontakten, email <jazzpar@mail.tele.dk>.

\* The 15th Annual ARIA Music Awards include the **ARIA Award for Best Australian Jazz Album**. The jazz category encompasses vocal, and/or instrumental, mainstream, traditional and contemporary recordings. The winner of the award will be announced on October 3, 2001 at the 15th Annual ARIA Music Awards event at the Capitol Theatre, and (with a little bit o' luck) will be published in the Oct/Nov, 2001 edition of *JazzChord*. Further enquiries to Sarah Cattell, telephone (02) 9267 7996, or email her at <SCattell@aria.com.au>. *JazzChord* is informed that the long-short list will be announced sometime in September. The nominations for the 2000 award are:

Alister Spence Trio, *Three Is A Circle*  
Allan Browne's New Rascals, *East St Kilda Toodleo*  
Andrew Robson Trio, *Sunman*  
Anita Hustas / Andrea Keller, *icedreaming*  
Baccastuff, *Out Of This World*  
Bernie McGann Trio, *Bundeena*  
Bob Barnard & Ralph Sutton, *The Joint Is Jumpin'*  
Dodge, *Offline*  
Festa, *Wide*  
Fiona Burnett, *Racer*  
Frank Di Sario, *Trust*  
Graham Jesse, *In The Flow*  
Janet Seidel, *Comme Ci Comme Ca*  
Java Quartet, *Dark Garden*  
Joe Chindamo, *The Joy Of Standards*  
Mark Isaacs, *Closer*  
Michelle Nicolle, *After The Rain*  
Paul Grabowsky Trio, *PG3*  
Paul Joseph Trio, *Yes & No*  
Steve Hunter, *Nine Lives*  
Ten Part Invention, *Unidentified Spaces*  
The Mell-O-Tones, *Hollywood Swings*  
The Necks, *Aether*  
Toni Lamond & Bob Bertles, *Moonlight Saving Time*

\* Members of the jazz community are invited to nominate candidates for the **Young Australian of the Year Awards**. Jazz artists are entitled to be nominated for the Commonwealth Minister for Arts Arts Award, which carries prize money of \$4,000. The criteria for this award are: commitment to personal development in the arts; local, national and international prizes and awards; performance achievements; creativity and professional standards; samples of work and awards, wherever possible. Entrants should be between 14 and 27 years of age as of Saturday, January 26, 2002. Nominees must be Australian citizens and a resident of New South Wales for a minimum of two years. Nominations close on

Friday September 7, 2001. For enquiries and entry forms in NSW, telephone (02) 9899 7251 or fax (02) 9899 6196. In other states, contact your state jazz co-ordinator for details of the interstate awards.

\* Asialink is now inviting applications for Visual Arts/Craft, Literature, Performing Arts and Arts Management Residencies in Asia during 2002. Visual artists and craftspeople, writers, performers and managers have an opportunity to initiate their own residency or to undertake 3-4 month residencies at one of Asialink's organised hosts in: China (inc Hong Kong), India, Indonesia, Japan, Korea, Malaysia, The Philippines, Singapore, Sri Lanka, Taiwan, Thailand and Vietnam. These residencies offer the challenges and rewards of in-depth cultural exchange only possible through an extended stay in an Asian country. The **Asialink Residency program** provides a grant for travel, living and project expenses and provides initial contacts in the host country. Applications are due on September 7, 2001. Download guidelines and application forms from the Asialink website from July 2000: <http://www.asialink.unimelb.edu.au>. For further information contact Asialink Arts, University of Melbourne Vic 3010, tel (03) 9349 1899, fax (03) 9347 1768, or email to the address <p.aitken@asialink.unimelb.edu.au>.

\* The **Thelonious Monk International Jazz Saxophone Competition** takes place in Washington DC in November, 2001. It is open to all saxophonists who plan to pursue jazz performance as a career. Eligibility is exclusive to saxophonists who are under 36 years of age and have never recorded as a leader on a major label. Applications must be received by September 17, 2001. Notification of the results of the preliminary judging will be mailed to each applicant by October 15, 2001. The semi-finals will be held on November 10, 2001 in Washington DC, and the finals on November 11. The Competition carries a first prize of USD20,000; second prize \$10,000; and third \$5,000. All other finalists receive \$1,000. Hotel accommodation and air transportation will be provided for competitors who reside outside the greater Washington, DC area. The **Thelonious Monk International Jazz Composers Competition**, which carries a grand prize of USD10,000, and is sponsored by BMI is also offered in 2001. This competition is open to composers who have not had their jazz compositions recorded on a major label or recorded by a major jazz artist. Applications for this competition must be received by September 17, 2001, and notification of the results of the judging will be mailed to each applicant by October 15, 2001. Hotel accommodation will be provided for the winner if he/she resides outside the greater Washington, DC area. Application forms, which include the guidelines for both competitions are available from the Institute's website <http://www.monkinstitute.com>.

## Tours & Movement

\* The European tenor saxophonist **Lars Moller** and his group will have finished most of their Australian tour by the time this *JazzChord*

is published. He has made his mark in Scandinavia and New York with the Danish jazz musicians Jacob Christoffersen (piano), Ole Theill (drums/tablas), and Kaspar Vadsholt (bass). Their latest Danish Grammy-winning CD *Kaleidoscope* (Naxos) was produced by Mike Nock. For more information on Moller go to [www.larsmoller.com](http://www.larsmoller.com). Their itinerary is Mon Aug 6, Devonport Cultural Centre, Tasmania; Tue Aug 7, Hobart Temple Place, Tasmania; Wed Aug 8, Danish Club, Melbourne; Thu Aug 9, Bennetts Lane, Melbourne; Fri Aug 10 and Sat Aug 11, Dubbo Jazz Festival; Mon Aug 13 and Tue Aug 14, 4MBS Performance Studio, Brisbane; Wed Aug 15, Side On Café with Mike Nock, Sydney; Thu Aug 16, Side On Café, Sydney; Fri Aug 17, The Bridge Theatre, Wollongong. For further information contact Henk van Leeuwen, Australia Northern Europe Liaisons, tel (03) 9510 3343, email <ozeurjaz@ozemail.com.au>, website [www.ozeurjaz@ozemail.com.au](http://www.ozeurjaz@ozemail.com.au).

\* There will be a **Scandinavian Summit** in September/October, 2001, with a tour by five virtuoso players from four Nordic countries combined into one ensemble: Tore Brunborg, (tenor sax, from Norway), Lars Jansson (piano, from Sweden), Severi Pyysalo (vibes, Finland), Jesper Bodilsen (bass, Denmark), Morten Lund (drums, Denmark). Their itinerary is: Fri Sep 21, 4MBS Performance Studio, Brisbane; Sat Sep 22, Civic Centre, Mt Isa; Sun Sep 23, 4MBS Performance Studio, Brisbane; Mon Sep 24, Side On Café, Sydney; Tue Sep 25, Temple Place, Hobart; Wed Sep 26, Danish Club, Melbourne; Thu Sep 27, Bennetts Lane, Melbourne; Fri Sep 28, Bridge Theatre, Wollongong; Sun Sep 30, Broome; Tue Oct 1, Barossa Music Festival, South Australia. For further information contact Henk van Leeuwen, Australia Northern Europe Liaisons, tel (03) 9510 3343, email to <ozeurjaz@ozemail.com.au>, or go to website [www.ozeurjaz@ozemail.com.au](http://www.ozeurjaz@ozemail.com.au).

\* In October 2001 Australia will experience *The Voice Of Silence* project, featuring the **Danish Radio Jazz Orchestra with Palle Mikkelborg**. As part of a world tour in October 2001, the DRJO returns to Australia playing the music of the legendary Danish composer, conductor, and trumpeter Palle Mikkelborg. *The Voice Of Silence* is dedicated to the visual arts and written as a theatrical celebration of the Louisiana Museum of Modern Art in Denmark. Palle Mikkelborg is best known for his works with large ensembles, and his collaboration with Miles Davis for whom he wrote, conducted and recorded the Grammy-winning *Aura* suite in 1985. Their itinerary is: Thu Oct 11, Sydney, Opera House Concert Hall; Fri Oct 12, Brisbane, The Tivoli Theatre; Sat Oct 13, Toowoomba, The Empire Theatre; Wed Oct 17, Melbourne, Melbourne Festival, Concert Hall; Thu Oct 18, Canberra, Southern Cross Club; Fri Oct 19, Wollongong, Illawarra Performing Arts Centre; Sat Oct 20, Barossa Music Festival. For further information contact Henk van Leeuwen, Australia Northern Europe Liaisons, tel (03) 9510 3343, email <ozeurjaz@ozemail.com.au>, website [www.ozeurjaz@ozemail.com.au](http://www.ozeurjaz@ozemail.com.au).

## Recent Australian Jazz Album Releases

### ANALOG BAND

#### *Analog Band* (no label, no number)

Containing seven original compositions by Ben Savage and Simon Heselev, this self-released CD was produced by Simon Heselev and engineered by David Franz. The musicians include Ben Savage (tenor sax), Julien Wilson (tenor sax), Nathaniel Catchpole (tenor sax), Thomas Walbum (piano), George Dulin (piano), Simon Heselev (bass), and Hans Hafner (drums). For more information visit [www.simonheselev.com](http://www.simonheselev.com).

### TRACEY BATES

#### *Just a Trace* (No label, no number)

A four-track CD of standards. The artists are Tracey Bates (vocals), Michael Bartolomei (piano), Jonathan Zwartz (acoustic bass), and Nick McBride (drums). Produced by Kerrie Biddell and Michael Bartolomei. Enquiries to Michael Bartolomei, tel (02) 9300 9589, email <[bartolo@atu.com.au](mailto:bartolo@atu.com.au)>.



### BOHJASS

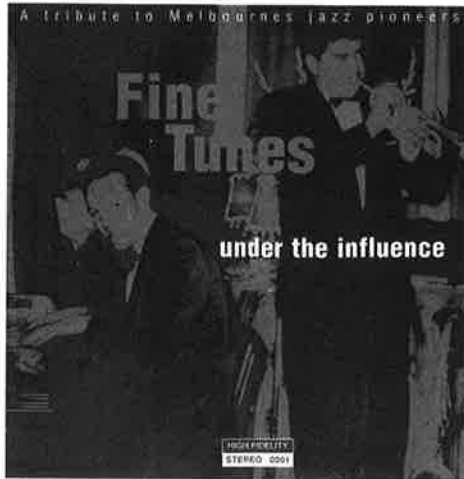
#### *An Ex In PM tort...* (No label, no number)

This CD consists of 13 original tunes. The artists are Timothy Pledger (sax and guitar), Cam McAllister (trumpet), Belinda Woods (flutes), Ned Collette (guitar), Ali Watts (bass), Mike Portley (drums). The CD was recorded at Atlantis studio, and engineered by Dave McCluney. Contact Tim Pledger at email <[bohjass@hotmail.com](mailto:bohjass@hotmail.com)>.

### THE DUKES OF JAZZ

#### *The Dukes Play The Duke* (No label, no number)

This CD consists of 12 standards. The artists are Don Brow (clarinet), Graeme Eames (trumpet), Ian Fiddian (trombone), Alan Hewitt (piano), Colin Kay (bass) and John Woodards (drums). It was recorded live at the Southern Jazz Club, Adelaide on October 12, 2000. Engineer Phil Day. For further information contact Don Brow on tel (08) 8270 4948 or email <[donbrow@jazzscene.com.au](mailto:donbrow@jazzscene.com.au)>.



### FINE TUNES

#### *Under The Influence* (No label, no number)

This CD comprises 15 original compositions by Mark Whitty, who is based in Merimbula, NSW. They were composed as a tribute to some of Melbourne's jazz pioneers, such as Freddy Thomas, Tom Davidson, Harry Price, Dennis Farrington, Frank Gow and many others. The performers are Mark Whitty (piano, bass and vocals), Patrick Whitty (sax and clarinet), Richo Whitty (guitar), Ken Vatcher (drums), Bruce Gardiner (trumpet), Alan Mercer (reeds) and Brian Kemp (trombone and horn). Recorded at Atlantic Studios by David McCluney. For more information visit [www.finetunes.com.au](http://www.finetunes.com.au) or email <[info@finetunes.com.au](mailto:info@finetunes.com.au)>.

### BRUCE GOURLAY

#### *There'll Be Some Changes Made* (no label, no number)

This CD features 16 standards, performed by the pianist Bruce Gourlay, who lives in Launceston, Tasmania. It was recorded in February, 2001 in Launceston, produced by Mal Hutton. Further enquiries to Malcolm Hutton Unit Trust, PO Box 235, Brooklyn Park SA 5032.



### JAMES SHERLOCK QUINTET

#### *Southwall* (JAZZHEAD HEAD021)

There are eight originals and three standards on this CD. The artists are James Sherlock (guitar), Mark Spencer (baritone saxophone), Ben

Grayson (hammond organ), Howard Cairns (double bass) and Tony Floyd (drums). The CD was recorded and mixed at Woodstock Studio (Melbourne) by Joe Camilleri and Robin Mai. For information visit [www.jazzhead.com/southwall](http://www.jazzhead.com/southwall).

### BEN JONES

#### *It Might As Well Be Swing* (La Brava LB0040)

This CD consists of six standards, and five original compositions (three by Ben Jones, one by Ben Jones & Tom Baker, and a John Sangster original). The artists on the CD are Ben Jones (saxophones, clarinet and vocals), Tom Baker (saxophone), Col Nolan (piano), David Seidel (bass), Adam Pache (drums), Kevin Hunt (piano), Billy Ross (drums) and John McCarthy (clarinet). Recorded at Paradise Studios, with engineer Jason Lea, and at Mixmaster Studios with engineer Lien Chew. For more information visit Ben Jones's website at the address [www.benjonesjazz.com](http://www.benjonesjazz.com).



### KRISTEN CORNWELL QUINTET

#### *Sea Journey* (No label, no number)

This CD consists of six originals primarily written by Kristen Cornwell, plus four standards or pop tunes. The artists are Kristen Cornwell (vocals), Adam Armstrong (bass), Sandy Evans (soprano and tenor sax), Fabian Hevia (drums) and Jeremy Sawkins (guitar). The CD was recorded and mixed at the ABC Studios, Ultimo, Sydney. Engineered by Yossi Gabbay. Further information write to PO Box 138, Coogee NSW 2034, or visit [www.jazzgroove.com/kcornwell](http://www.jazzgroove.com/kcornwell).

### NEWPORT SUMMER FEATURING ADRIAN RODDEN

#### *Newport Summer* (self produced AD001)

This CD features 12 songs composed and arranged by Adrian Rodden. The artists are Adrian Rodden (guitar), Ken Carter (drums), Frank Boffa (guitar) and Arthur Pikler (bass). Recorded and mixed by Peter Rundle. The CD is available at Birdland in Sydney, or contact Adrian Rodden on tel (02) 9520 0636, email <[pandarod@hotmail.com](mailto:pandarod@hotmail.com)>.

### JAMIE OEHLERS

#### *Velocity* (Newmarket New 3076.2)

This CD contains seven original compositions and one standard tune. The artists are Jamie

## prelude to a book review

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

Not unexpectedly, the years immediately before and after 1999, the centenary of Edward Kennedy Ellington's birth date saw a proliferation of new and reissued books about his life, music and recordings. A H Lawrence is the most recent author to commit himself to writing Ellingtonia and follows in the footsteps of such respected writer-musicians as Barney Bigard and Rex Stewart although, unlike them, he never actually played with Ellington, or at least not in public so far as I know. In the dust wrapper note of this new book it is claimed that it is '[T]he first biography of the composer written by a fellow musician and African-American'. But is this so? Well it depends on how you, the reader, defines biography. Lawrence, in effect, has presented us with a crossover between cultural history and casual anecdote, family and oral histories culled from significant others in Ellington's life, together with some musical analysis. This is perfectly acceptable as it stands, but I would point out that Duke's son Mercer, also an African-American and fellow musician, produced a memoir of his father's life and times (assisted by Stanley Dance) back in 1978. Was that not biography too? I repeat, it all depends on how you define the word.

I'll lay odds on that the author's name will be unfamiliar to most students of Ellington's work, certainly to those living in Australia. I have also not yet sighted among my extensive jazz magazine collection other jazz writings by him. As a younger man he played trombone in the mid 1940s, working (as Austin Lawrence) with some excellent bands led by multi-instrumentalist and composer/arranger Benny Carter, the fiery trumpeter Hot Lips Page, and pianist and composer/arranger Luis Russell. A search through several major discographies shows that he is certainly not well represented on recordings of the period. It was Russell who initiated the long and lasting friendship between the two men. Lawrence chose to leave music whilst still young enough to carve out an honorable academic career in clinical psychiatry, but maintained connections with the jazz world.

Because I received my copy of the book at very short notice, this is hardly a critical review of *Duke Ellington and His World*. A proper critique of the bulk of the biography is warranted, first to find out if the author is telling us something new and then to contrast his work against other 'definitive' publications. So with agreement from the editor, I will be writing a real review for a future edition of *JazzChord*. For now, I'll make just a few passing comments.

Near the end of *Duke Ellington and His World*, about 100 pages are devoted to a chrono-

nology, some potted biographies, a listing of 'the best' Ellington bands and their musicians, a chronological listing of compositions prepared by Ken Bloom, a bibliography, and interview source notes. Useful though they may be, a cursory trawl through these appendices raises immediate questions about omissions and inaccuracies. Take the bibliography, for example. Only books are cited, none of which are discographies; and there is no mention of any published journal article from the wealth of easily accessed material now available. Although reference is properly made to what we might call the classic bookish literature on the Duke, given the significance of the centenary almost no attention is paid to more recent biographical and musicological works of the '90s. Dare I suggest authorial or editorial inefficiency, or even both? From my own files I have found at least ten publications published in the last decade that ought to have been listed, even if not cited in the text. Finally, in the Biographies section I cannot see why the author makes scant mention of some of the excellent musicians working in the later Ellington bands. In one of the biographical entries, the brief details on trumpeter Jabbo Smith who played for only a short time with Ellington in 1928 (three fine recordings), are inaccurate - I'll be more explicit in the full review.

Lawrence is an eloquent and digestible scribe, his writing being absolutely free of jargon and complex textual codes. The book itself looks fine, from the pensive 1934 portrait on the jacket to a wealth of well-produced and clear photographs, some of which are new to me. Set on acid-free paper (a blessing for long-distance collectors like me), the elegant typeface has a font size and style that is friendly to my fading eyesight and possibly yours. I also like the old-style rough-cut or ragged edge trim to the pages. Whatever flaws in research and interpretation I might find, this is a book that dedicated Ellington fans will probably want to have in their collection. But buyers other than the funded libraries, might well ask if production quality alone is sufficient inducement to fork out a hefty \$75 during these economically challenged times? Or will they wait for the paperback version and consequential dispersal of remainders? Anything published about the Ellington persona and his musical delights is of significance and sure to add to or refine our knowledge of the man. But I'll wait until I have had time to fully digest the main text before rushing into final judgment on the degree of worthiness of A H Lawrence's new book.

Peter J F Newton

Oehlers (tenor saxophone), Mark Fitzgibbon (piano), Matt Clohesy (bass) and Scott Lambie (drums). Recorded at the ABC Studios, Melbourne, engineered and mastered by Mal Stanley. For further information contact Newmarket Music on tel (03) 9372 2722, email <sales@newmarketmusic.com> or website www.newmarketmusic.com.

### PLK TRIO

**Bab Bab** (Goat Angel Records GACD202)

This CD features Lisa Parrott (alto saxophone), Chris Lightcap (acoustic bass), and Heinrich Koebberling (drums). It was recorded by Zeke Zima at the Lunchbox Studio, Brooklyn, New York on November 30, 1997 and July 9, 1988. Five originals by Parrott, two by Lightcap, and one tune by Carlos Ward. Enquiries to Lisa Parrott, email <pazmk1@hotmail.com>.



### KYNAN ROBINSON

**En Rusk** (Newmarket New3070.2)

This CD has nine original compositions. The artists are Kynan Robinson (trombone), Adam Simmons (saxophone), Danny Fischer (drums), Mark Shepherd (double bass) and Erik Griswold (piano). Recorded at the ABC Studios, Southbank, Melbourne, engineering and mastering by Mal Stanley. For further information email <kynan@hotmail.com>.

### JEREMY SAWKINS

**Southpaw** (Rufus Records RF054)

This CD features eight original compositions by Jeremy Sawkins and one composition by Herbie Hancock. The artists are Jeremy Sawkins (electric/acoustic guitar), Alister Spence (piano), Adam Armstrong (acoustic bass), Fabian Hevia (drums), Julian Gough (saxophone) and Miroslav Bukovsky (flugelhorn). Recorded and mixed at ABC Studio 227, Sydney, by Yossi Gabbay. For further information contact Rufus Records, email <president@rufusrecords.com.au>.

### JANET SEIDEL

**Doris & Me** (La Brava LB0038)

This CD has 24 standards from the great American songbook, associated with the American singer and film star Doris Day. The artists are Janet Seidel (piano and vocals), David Seidel



(bass) and Chuck Morgan (guitar). This CD was recorded at Paradise Studios by Jason Lea. For further information contact La Brava Music, PO Box 261, Kings Cross NSW 1340, or email <info@labravamusic.com>.

#### THRUST

##### *Flotsam and Jetsam (Thrust CD01)*

This CD contains ten original compositions. The artists are Pete Jeavons (bass, Fender Rhodes electric piano, clarinet, vocals), Luke Savage (synth, vocals), Konrad Park (drums, vocal), Simon Jeans (guitar), Graeme Blevins (baritone saxophone), Adam Keane (backing words), DJ Katch (turntables), Marty Pervan (trumpet), Paul Abbott (tenor saxophone), Mike Cartwright (trombone) and Paula Graham (lead vocals). Recorded at Survival Studios Perth, engineered by Adam Keane. For further information go to the Thrust website at [www.mp3.com/thrustfunk](http://www.mp3.com/thrustfunk).

#### VARIOUS ARTISTS

##### *The Pulse (JAZZHEAD HEAD020)*

This double CD features the highlights of a moment in time of Australian jazz as captured in the ABC series *The Pulse*. The bands include the Barney McAll Unit, Paul McNamara, Tim Neal's Big Organ Band, Alistair Spence Trio, Cathy Harley Trio, FATS, James Sherlock Trio, Michelle Nicolle Quartet, Mike Nock's Big Small Band, Theak-tet, Aron Ottignon Quartet, Bernie McGann Trio, Lily Dior Quartet, Blowfish, Joe Chindamo Trio, Band Of Five Names, Nichaud



Fitzgibbon Quartet, Elliott Dalglish Quartet and Decoy. Recorded live at various venues by Michael Henshaw assisted by Philip Tsoulos. For further information contact Jazzhead on tel (03) 9537 7155 or e-mail <info@jazzhead.com>.

#### VARIOUS ARTISTS

##### *Spellbound Sea (Rufus Records Soundtracks RF061)*

This CD features Wanderlust with two tracks from the CD *Border Crossing* (RF018); Bernie McGann with one track from *Bundeena* (RF053) and one track from *Playground* (RF023); Paul McNamara with a track from *Conversations* (RF046); and Clarion Fracture Zone with a track from *Less Stable Elements* (RF020) and two tracks from *Blue Shift* (RF040). For further information contact Tim Dunn at Rufus Records, email <president@rufusrecords.com.au>.

#### GEORGE WASHINGTONMACHINE AND IAN DATE

##### *The String Band (Newmarket Music New 3080.2)*

There are two originals and 13 standards on this CD. The artists are George Washingmachine (violin), Ian Date (guitar), John Blenkhorn (guitar), David Blenkhorn (guitar), and Stan Valacos (bass). The CD was recorded live with no overdubs, edits or tricks. Engineered and mastered by Ben Hunt at Dex Audio. For more information on George Washingmachine and Ian Date visit their impressive website at [www.washingmachine.com](http://www.washingmachine.com).

## Duke Ellington and His World A Biography

*A H Lawrence was a professional jazz trombonist from 1944-1948, playing with the bands Hot Lips Page, Benny Carter, and Lusi Russell. Through Russell he met and befriended Ellington and remained friends with him throughout his life. Lawrence served as a consultant to the Smithsonian Institute for the exhibit, Jazz Age in Paris 1914-1940. He lives in Cambridge, Massachusetts.*

Based on lengthy interviews with Ellington's bandmates, family, and friends, **Duke Ellington and His World** offers a fresh look at this legendary composer. The first biography of the composer written by a fellow musician and African-American, the book traces Ellington's life and career in terms of the social, cultural, political, and economic realities of his times. Beginning with his birth in Washington, DC, through his first bands and work at the legendary *Cotton Club*, to his final great extended compositions, this book gives a thorough introduction to Ellington's music and how it was made. It also illuminates his personal life because, for Ellington, music was his life and his life was a constant inspiration for music.

'The definitive biography of Duke that includes a musician's analysis of his entire musical development.' – *Nat Hentoff, jazz critic and author*

'Jazz buffs will appreciate Lawrence's solid knowledge of the art form's history and key participants.' – *Kirkis Reviews*

**\$73.70 Hb, ISBN 0-415-93012-X**  
**Publish August 2001, 492 pages**  
**Routledge**

  
**MACMILLAN**  
 Macmillan Academic and Reference



## Around the Jazz Festivals

The 11th **Dubbo Jazz Festival**, held on August 10-12, 2001, featured Milano Jazz Gang (Italy), Lars Moller Group (Copenhagen), Balled Eagles Jazz Band, Lynda Bacon and the Eggs, and the Abbey Jazz Band. Further enquiries, phone Ross Tighe on (02) 6882 4649, or email <tigh.inv@bigpond.com>.

The **Bellingen Jazz Festival** was on August 17-19, 2001 and featured traditional, mainstream and contemporary jazz, with some Latin American and blues bands. The lineup included the RAAF Air Command Band, David Helfgott, Milano Jazz Gang, Geoff Bull and Brett Iggulden All Stars, Café at the Gates of Salvation, Daryl Aberhart Quartet, Java Quartet, Kristen Cornwell Band, Psycho Zydeco, FATS, and many other bands. Further enquiries to tel (02) 6655 9345 or visit their website at <www.BellingenJazz.HolidayCoast.com.au>.

The **Newcastle Jazz Festival**, August 24-26, 2001 is to be held at Club Nova, King Street, Newcastle. Information is available from Julie Bate, telephone (02) 4975 3348, or email to <jdbate@acay.com.au> or Bob and Judith Truscott, phone/fax (02) 4982 1264.

The **Noosa Jazz Festival** is on August 30-Sept 2, 2001. Many artists will appear, including Anita Thomas, Grahame Conlon, Brett Iggulden, James Morrison, Melbourne Society Syncopators, Ian Date, George Washingmachine, Ben Johnson, Fireworks with Tom Baker and Jo Bloomfield, Janet and David Seidel, Jazz Fac-

tory, Ian Wallace/Paul Williams Peregian Beach All Stars, plus many more. More information on tel (07) 5449 9189 or go to the festival website [www.noosajazz.com.au](http://www.noosajazz.com.au).

The **Wynnum Manly Jazz Festival** is on September 2, 2001. Bands include Up The River Jazz Band, Sean O'Boyce, Big River Jazz Band, Decca Hedron Jazz Band. Further information from Gloria Davey tel (07) 3396 5825.

The annual **Wagga Wagga Jazz Festival** is on September 7-9, 2001. The program includes Tom Baker, The Jive Bombers, Maple Leaf and No Respect, plus a jazz breakfast and gospel service. For accommodation, tel Wagga Wagga Visitor Information Centre on 1800 100 122. More information from George Ceely on tel (02) 6922 5227 or Jean Haste on (02) 6926 3521.

The 5<sup>th</sup> annual **Jazz West Jazz Festival** is on September 14-16, 2001 in Tullah, Tasmania and includes Viktor Zappner & the Swingtet, Char treuse and CakeWalking Babies. Enquiries to tel (03) 64 73 4121.

The **Entrance/Central Coast Jazz Festival** will be on September 29 - October 1, 2001 at The Entrance, Central Coast, NSW. Contact Peter Clough, Manager, The Entrance Town Centre Management Corporation Ltd, at tel (02) 4333 5377 or email to the following address <theentrancecctm@bigpond.com>.

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. Enquiries to 1300 657 217.

The fifth Annual **Moruya Jazz Festival** is on October 12-14, 2001 featuring Mike Hallam's Dixieland Allstars and The 10<sup>th</sup> Avenue Jazz Band (USA). Enquiries to Roger, tel (02) 4474 3686 or Michel, tel (02) 4474 2074. Musicians should call or fax John (02) 4474 4462. The festival's website is at the address [www.southcoast.com.au/moruyajazz](http://www.southcoast.com.au/moruyajazz).

The **Great Tropical Jazz Party** on Magnetic Island will be held October 12-14, 2001. Artists include Johnny Nicol, Vince Genova, Sandy White, John Harkins, David Smith with Mesh, D'Volv, the Murray Tanner Quintet (NZ), Wolfgang Engstfeldt and Perter Weiss (Germany),

Jose McLaughlin/Lisa Ryan Quintet with trumpeter John Hoffman, Don Reid, the Roger Clarke Quintet, Jamie Oehlers and others. Enquiries to the Magnetic Jazz Association Inc, tel (07) 4758 1161.

The fifth **Bartercard Glenelg Jazz Festival** will be held from Friday October 25-27, 2001 in Glenelg, Adelaide, South Australia. (For more information, see box on this page). Contact details are telephone (08) 8271 4411, or email to <satconv@camtech.net.au> or alternative <ajf@jazz.adelaide.net.au>.

The 17<sup>th</sup> **WA Jazz Festival** will take place from October 26 - 28, 2001. Enquiries to tel (08) 9314 1920.

The **Wangaratta Festival of Jazz** happens on November 2-5, 2001. The National Jazz Awards competition features the bass. Information is available from phone/fax (03) 5722 1666, email to <jazzwang@wangaratta-jazz.org.au> or website [www.wangaratta-jazz.org.au](http://www.wangaratta-jazz.org.au).

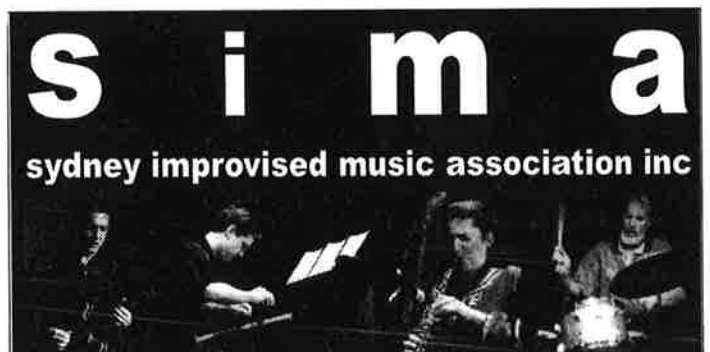
The **Sunraysia Jazz & Wine Festival** takes place on November 2-6, 2001. Featured bands include Society Syncopators, Maryborough Traditional Jazz Ensemble, Tabasco, Frank Gow's Fat Swaller Jazz Band, E-type Jazz, Eddie White All Stars, Royal Garden Jazz Band, plus others. Enquiries to Mildura River City Jazz Club, tel (03) 5021 1250, fax (03) 5021 1256.

The **Dandenong Ranges Jazz Festival** takes place on November 19-21, 2001.

The 56<sup>th</sup> **Australian Jazz Convention** will be held in Adelaide from December 26-31, 2001. General enquiries phone (08) 8295 5575. Band enquiries phone Ken Way (08) 8377 0725.

### 2001 BARTERCARD GLENELG JAZZ FESTIVAL

This festival features six stages in and around the Glenelg Foreshore, Adelaide, which will be packed on October 25-27, 2001, with music and appreciative audiences, soaking up the superb music, succulent seafood and SA wine. The SA State Government is supporting the festival, while this year a twin city agreement was signed off between the City of Holdfast Bay (which hosts and underwrites the Festival) and the City of New Orleans. The festival has also received funding from the Louisiana State Government, and this has enabled the Festival to commence development in bringing over Louisiana artists exclusively for the Festival. New Orleans musical ambassador Lillian Boutte makes her third appearances at the Festival in 2001, and undertakes three community projects. A series of contemporary jazz workshops take place this year, with participation from secondary, tertiary and post-graduate students. The University of Adelaide will host two-day workshops in contemporary improvised jazz, under the supervision of Mike Nock, Craig Walters, Paul McNamara and Warwick Alder. Visiting artists include Mike Nock and Ten Part Invention from Sydney. International visitors include the Danish Radio Jazz Orchestra, Lillian Boutte, piano virtuoso Henry Butler, guitarist Corey Harris, and completing the New Orleans contingent are trumpeter Leroy Jones and trombonist Craig Klein, both direct from Harry Connick Jr's band.

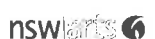


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For further information and membership details contact SIMA po box 96 glebe nsw 2037 t/f/x 02 9938 2180 [march@ozemail.com.au](mailto:march@ozemail.com.au)

**sydney improvised music association inc**  
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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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### STATE JAZZ CO-ORDINATORS OR DEVELOPMENT OFFICERS

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

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Members of the management committee of the Jazz Co-ordination Association of NSW: Marion Benjamin (President), Peter Rechniewski (Vice-President), Shirley Smith (Secretary), Mark St Leon (Treasurer), Judy Bailey, Kevin Casey, John Davis, James Fletcher, Darren Heinrich, Bruce Johnson, Matt McMahon, John Pochée.

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