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Andrea Keller: MCA/Freedman Winner

by Jessica Nicholas

In August, 2001, four young jazz musicians competed in a high-profile 'play-off' in The Studio at the Sydney Opera House. The occasion was a live audition to determine the winner of the inaugural MCA/Freedman Foundation Jazz Fellowship. The Melbourne pianist Andrea Keller won the award, edging out three other talented finalists: the saxophonist Jamie Oehlers (WA, now Vic), trumpeter Phil Slater (NSW) and pianist Matt McMahon (NSW).

The Fellowship is worth \$15,000 in cash, with an additional \$5,000 in support and training from the Music Council of Australia.

Andrea, who was sipping an early morning cup of tea when she was informed of her win, was totally unprepared for the news. "I really had no expectations of winning," she insists. "I was just honoured to be included in the whole event." Andrea says she approached the competition as "an excuse to think up my ultimate - but realistic - dream," putting forward a proposal to study in Europe if she were to be awarded the fellowship. Similarly, she looked upon the finals play-off as an opportunity to perform with musicians she greatly admired - Steve Elphick (double bass), Sandy Evans (saxophones) and Hamish Stuart (drums) - and "tried to think about having a really rewarding musical experience, rather than thinking about what was at stake".

Now, having won the award, the 28-year-old is contemplating her first ever overseas trip. She is particularly excited about spending time in Eastern Europe, where she hopes to connect more directly with her own cultural heritage (her Czechoslovakian parents moved to Australia in the late 60s). "I plan to be based in Prague for three months next year - during their summer, when there are a lot of festivals and workshops happening throughout Europe," she says.



ANNA JOSKE

Andrea Keller, 28: contemplating her first overseas trip, excited about spending time in Eastern Europe, and connecting more directly with her own cultural heritage...

"There are a few Czech musicians and composers that I'd like to meet and study with - people like Karel Ruzicka, Emil Viklicky and Milan Svoboda - and hopefully I'll get to do a fair bit of playing too. I'd also love to have lessons with Mathias Ruegg, who runs the Vienna Art Orchestra, and (British pianist) John Taylor,

so I plan to travel around other parts of Europe as well."

It's only in recent years that Andrea has become aware of the richness of her East European heritage and the part that it played in her musical development. There were no professional musicians in her family, but Andrea remembers childhood picnics, parties and camping trips filled with music and singing.

"There's definitely a great love for music throughout my family. I think that's a very European thing," she explains. "No-one was ever formally trained in music or made a living out of playing it - although one of my grandfathers was a self-taught bandoneon player who owned a pub in a tiny village. He's hailed as the most celebrated musician in my family's history!"

"As a child, the thing that probably affected me most was the sense of joy that my parents and their friends had whenever they were making music - on whatever level. Music was always around, because it was strongly associated with happiness and with building friendships and community. As a musician and composer, I think I've been influenced by the strong melodies and sentimentality of those traditional songs - and there's also a unique humour which really appeals to me."

Andrea began her training as a classical pianist in Sydney, attending high school at the Sydney Conservatorium of Music. But she was exposed to jazz from an early age, thanks to a "very diligent" mother who took pains to introduce her daughter to as broad a range of music as possible. "When I was about 13, she took me to see Judy Bailey play," says Andrea of her burgeoning interest in jazz. "That was probably the start of it all."

"Also, going to high school at the Sydney Conservatorium meant that I was surrounded by people like Don Burrows and Roger Frampton, and every Wednesday after school I'd go to listen to the jazz course students play in their concert practice session. That really affected my outlook on music and music-making."

At 14, Andrea signed up for the Sydney Youth Orchestra Jazz Ensemble - on saxophone, which she was also studying. The orchestra didn't need any more reed players, but it did need a pianist, so she put up her hand - and was promptly asked to give up the saxophone.

This was her first experience of jazz at a hands-on level. But her dream was still to become a professional classical musician, and it wasn't until she was in her late teens that she began seriously considering jazz as a possible alternative. It was a path that frightened as much as

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excited her, and one that involved more than simply changing one career 'hat' for another.

"It was actually a long transition, psychologically," Andrea recalls. "1991-1992 was quite a non-productive time for me. I knew I wasn't up for a life as a classical musician. I'd never be of world-class standard as a soloist; I wasn't passionate enough about it. But I didn't have the courage to go down any other path - until 1993, when I started at the VCA (improvisation course, in Melbourne). That's when I consciously decided there was no turning back, and I'd just have to give it my all."

Coming from a classical background, Andrea initially found it hard to switch her way of thinking from 'there's a right and a wrong approach' to 'there's a good and a not-so-good approach'. "When I started at the VCA, I felt like I couldn't play the piano at all - that I was starting all over again," she says. "And, in a sense, I was. I had to re-learn the way I approached my instrument, the way I thought about the piano and the things it could express."

For Andrea, the most challenging aspect of the transition was learning to improvise - to be spontaneous; to risk making a mistake... all those things that seem to contradict classical notions of precision and perfection. She admits she was "absolutely petrified" about improvising when she first started playing jazz, even after she had been accepted into the VCA.

"I thought that by improvising, I was exposing all my deepest, darkest secrets to the world and that everyone would be able to see right through me. It sounds strange, I know. But now that I can look back on my naivety, I'm actually quite proud of it, because it's the essence of that (idea) that has become the most important thing to me in music-making. I'm always trying to be as honest as possible, and I'm attracted to music which has that quality as well."

As it turned out, the 'bridge' between classical and jazz music for Andrea was composition.

ANDREA KELLER DISCOGRAPHY

HUSTAS-KELLER

Icedreaming

Featuring Andrea Keller (piano), Anita Hustas (double bass), Danny Fischer (drums). Sponsored by Bang & Olufsen and distributed through Newmarket Music.

ANDREA KELLER QUINTET

Thirteen Sketches

Featuring Ian Whitehurst (tenor saxophone), Eugene Ball (trumpet), Andrea Keller (piano), Matt Clohesy (double bass), Danny Fischer (drums), Dave Beck (drums). Assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Distributed through Newmarket Music.

The pianist had been composing since she was 11, so she tried to think of improvising as "real-time composition". While she was at the VCA, she started writing music that incorporated improvisation and that was written for specific musicians to play. This, she says, dramatically changed the way she wrote music, and helped her finally find her feet in jazz.

In 1997, Andrea formed a contemporary improvisation duo with the acoustic bassist Anita Hustas, who had moved to Melbourne from Perth. These two musicians developed a unique partnership, using their classical knowledge as the basis for a jazz-influenced repertoire. Initially, they arranged and improvised on pieces by 20th century classical composers like Bartok and Shostakovich. More recently, the duo has been working with original compositions and arrangements.

ANNA JOSKE

"When I first met Anita, I couldn't believe it. She was exactly what I wanted in a bass player - she's got fantastic arco technique and intonation, but she knows how to groove and isn't afraid to improvise," Andrea enthuses. "She's great to write for because she can play just about anything and she's not defeated easily - so you get the

Andrea Keller (foreground) with male musicians in the background, L-R, the trumpeter Eugene Ball, saxophonist Ian Whitehurst, bassist Matt Clohesy, and drummer Dave Beck...

'virtuosic' element of her playing, and at the same time you're very supported. It means there's a real flexibility in the duo and it feels like anything is possible."

While the Hustas-Keller duo continues to bear fruit, Andrea has now started writing compositions for larger ensembles to satisfy her desire to create more complex, intricate voicings. In late 2000 she put together an octet for a stunning one-off concert as part of the Melbourne Women's Jazz Festival. And she has just released her first quintet recording, *Thirteen Sketches*, featuring a beguiling array of textures and moods.

"I must admit that the temptation of bigger and bigger bands has got a strong hold over me at the moment," says Andrea. "There's an amazing energy that comes from a larger ensemble, and the compositional possibilities of that context are quite limitless. But, on the flipside of that, there are amazing things that happen in the duo with Anita - and that can only happen because of the intimacy of that setting. So I hope to always be working in a wide variety of contexts."

In the June-July edition of *JazzChord*, before the winner of the MCA/Freedman Foundation fellowship had been selected, Dick Letts (executive director of the MCA) outlined the aims of the annual award, and added: "It is our hope that the Fellows will be of such quality, and the Fellowship so well managed, that the winners will be famous in their own time".

For Andrea, fame is not something a creative musician ought to be seeking - at least not for its own sake. Peer recognition, she says, is far more important. "Being recognised by your contemporaries as having a valid and individual voice to contribute to the Australian creative music scene - that's where the satisfaction and 'fame' lies for me.

"As far as my musical ambitions are concerned, there's actually no end point in my mind. My goal is more about the process of continuing to learn and improve, to play and write as much as possible, and to build strong and rewarding musical relationships. I hope to always be inspired - and maybe, along the way, to inspire a few people too."

Frank Johnson Honoured by Grant

The Victorian Jazz Archive has been successful in an application to the Trust Company of Australia for a grant to initiate the digital preservation of the Archive's growing photographic collection of Australian bands and musicians.

The Trust Company of Australia has requested that the \$4,250.00 grant be known as the Frank Johnson Memorial Grant, in memory of one of Australia's great traditional band leaders.

This is the second grant from the Trust, which in 1998 provided a \$3,000 grant towards the initial setting up of the Archive.

- John Kennedy



Interview with the Willow Neilson Quartet

Conducted by Eric Myers

[Editor's Note: The Sydney quartet led by the saxophonist Willow Neilson left in late September, 2001, to participate in the Jazz Hoeilaart Inter'l Belgium, an international jazz contest for youth ensembles. Other than Willow, the group includes Gerard Masters (piano, from Christchurch, New Zealand), Brendon Clarke (double bass, from Canberra), and the Sydney drummer Craig Simon. The views of these young musicians on music and the jazz scene reflect the mixture of optimism and realism which characterises many of the musicians of their generation. The four musicians are all in their early to mid-20s.]

Eric Myers: I am wondering what it's like to be a young musician, or an "emerging artist". What is the general feeling amongst players of your age in your early 20s?

Willow Neilson: I think there is a general positivity amongst the younger players in the scene at the moment, in spite of there only being a small number of venues in Sydney. When I moved to Sydney it was just before the string of tragedies that hit the jazz scene - the closing of the Strawberry Hills, etc. For a while there it was very depressing being a young musician in Sydney. In the last two years with the formation of the JazzGroove Association, the opening of the Side On Café and the Side On jam session starting up, there is more of an opportunity for all the musicians to hang out and hear each other and rave. It has formed a stronger feeling of community and creative exchange.

Gerard Masters: I think we are very lucky at the moment to have such a great number of inspiring players in the scene, both our age and older. There is no shortage of great players to listen to, and learn off in many different areas of the music. This inspiration seems to be manifesting itself in many different young groups. We need a few more venues, and festivals that focus on creative jazz, rather than smooth jazz.

Craig Simon: The advent of the JazzGroove Association, and SIMA establishing the Side On Café has created a very positive feeling amongst musicians of all ages including us emerging artists. When the Strawberry Hills shut there seemed to be very little opportunity to perform. I think JazzGroove has helped bring the younger musicians together and create an environment where we can feel there is light at the end of the tunnel.

Brendon Clarke: There is great enthusiasm amongst the younger players on the scene. Everyone seems to be making a great effort to write their own music which is great, but the greatest problem is the huge lack of venues for all this great music to be heard! But as far as general feeling amongst musicians, I think there is a great deal of support and respect for each other.

EM: So, there's a spirit of optimism in the air about being a professional jazz musician?

WN: To certain degrees, yes. I have heard older musicians comment that the scene at the moment is thriving in terms of the large number of quality players in Australia, young and old. There are a lot of people creating some really interesting and innovative music at the moment.



Willow Neilson: SIMA has been a huge help to myself and my quartet. They have offered us support in going to the competition in Belgium; they have given us gigs and live broadcasts...

The JazzGroove CD and *The Pulse* TV show are great examples of this.

GM: Yes. There is optimism because lots of people are getting things going on at the moment. Jonathan Zwartz (Winebanc), SIMA and JazzGroove are providing us with places to play our music.

CS: I agree there is great optimism among all the musicians. If you dig deep enough there will always be those who feel it is not happening, or they don't have enough work, etc. This will be the same in every scene, but I feel that in Sydney this sort of negative attitude is definitely in the minority.

BC: I think if a person has made the decision to be a professional jazz musician, you have to be optimistic. Let's face it, it's not exactly the most secure job in the world! It's optimism that drives us to succeed and survive. There are always going to be times when you might feel depressed or down about the scene, have no gigs etc. But we are always going to be driven by our love of the music.

EM: Is that spirit different from the spirit that is in the air around older musicians?

WN: No.

GM: I think age really plays no part in it. If you are a musician and you want to get amongst the action then you are going to go for it regardless of your age.

CS: I think the beauty of Sydney's jazz scene is that everyone is out to help each other, whether by coming down and supporting gigs or inviting people to jam. There is a real nurturing spirit amongst all the musicians.

BC: The only difference I think is the fact that there was obviously a lot more work for everyone, say 20 or 30 years ago, but as far as their spirit being different, I would say no. In my experience older musicians are more enthusiastic about the music than ever. If they weren't they probably would have given up years ago!

EM: Re the music being composed by you and your colleagues: how do you perceive this music compared to the music you heard when you were growing up? Is your music 'retro', or 'conservative'? Do you feel it is 'innovative', an advance on what we know as modern jazz? Or, do these categorisations not bother you too much?

WN: These things are definitely subject to opinion. Really, who gives a stuff about categorisations? I have heard bands such as the Hoodangers who have a lot of traditional jazz in their repertoire, but sound much more wild than a lot of free playing I have heard. For me it is all about the energy invested in the music. Who cares how 'innovative' something is if it isn't played by someone pouring as much of their energy as they can into it? In terms of influences, I have been exposed to a lot of really different things. I was brought up on a hippy commune in Nimbin, listening to things from Hindustani classical music to strange hippy comedy cabaret music. All music, from techno to classical music, can be interesting and satisfying if the creator of that music has energy, knowledge and intent behind their music.

GM: In jazz there seems to be a tendency to get too freaked out by the 'tradition.' Some people seem to want to keep jazz in the past. I really love bebop and some of the more traditional aspects of jazz, but I like to try and incorporate many other elements into my compositions.

CS: I think categorisation is a necessary evil in the marketing and promotion of music and art. The problem with trying to explain creativity in as few words as possible leads to titles such as 'traditional', 'innovative', and 'modern'. As a marketing tool this is not bad, but I think they have become catchphrases to use in criticising music. It is too easy to say 'oh that's no good, it is just traditional music', or 'they are just copying what has gone before them', or even 'that is too modern to be jazz'. I think we need to be aware of things that help to explain the music to the potential audience, that give an idea of the music that the audience is about to go and listen to; but this should not be confused with the detail required to adequately describe anyone's music properly.

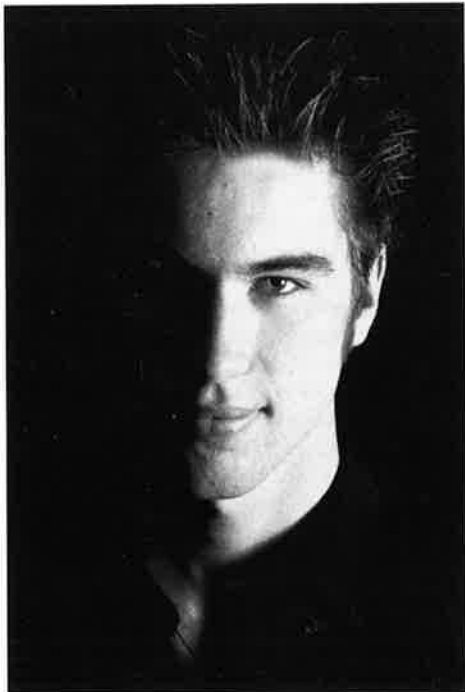
EM: Tell me about your music, and what you feel it is trying to express, in musical terms. Are you bringing together some influences in a new way, and therefore presenting music that you feel offers something

new?

WN: Having a group that I play with as much as I possibly can, has been the most important thing for my development as a musician and composer. Often I try to write things that the guys in the group will like or sound good playing. We all lend each other the albums we are into, and that affects our music. I am not sure what I am trying to achieve. I am just getting into things and I guess that affects the way I will sound. People like Phil Slater, Carl Dewhurst and Nick McBride have introduced me to some of the music they are into, and that has given me some different points of view. I like to try and keep our repertoire varied. There are some interesting things beginning to happen in the electronic music circuit. I am interested in incorporating some of their concepts towards sound. Ideally I would like to be playing satisfying music that I feel is purely my own to a large amount of people, for a lot of money. Like what most musicians want.

GM: I don't think a lot about achieving anything when I write. I usually write with a specific group in mind, so I think about how it will suit the group and also the type of audience that the group will be playing for. Sometimes I may have a broad idea of how the piece may come out. I guess inadvertently my influences will be coming out.

CS: I think the goal that, as musicians, we all have, is to go beyond playing the notes presented in front of us and be forced to combine. The power of performing together is that sometimes the outcome is greater than the sum of the individual's abilities. This I feel is the aim of the group, to actually sound like a band. We use any means to create this. Yes, we use our influences hopefully in a new way, all members of the band are interested in different musics, and I think this comes through in the sound. In Australia



Gerard Masters: Australasian jazz does sound different to me... So many different influences are hitting our shores all the time.

we are lucky that there is a very open approach to improvised music. The only guideline is that it has to be strong. So there is a very individual sound coming from Australia. I have just returned from Europe and I think we have an approach uncluttered by social or scene expectations. This is not often the case abroad.

BC: When I write it is usually, say, with this band in mind, or whatever band it might be, but I don't consciously try to incorporate specific influences. I think that is going to happen anyway. We can't get away from the fact that we are surrounded by lots of different influences so, of course, it is going to affect the music. Afro-American music has had a huge influence on my life so I'm sure that comes through in the music.

EM: Is your music unlike, say, American jazz? Does your music have a Pacific Rim flavour? Is it music that could only be produced in Australasia?

WN: American jazz is of course a major part of our music. But I feel that the local musicians in Sydney have had just as strong an influence upon what we play. Like I said before, there are so many good musicians in Australia it would be impossible not to be affected by what they do. I feel there is definitely an Australian quality to my music. Australian jazz definitely has its own sound.

GM: Australasian jazz does sound different to me. I think the fact that people are constantly leaving on study trips all around the world plays a big part in this. So many different influences are hitting our shores all the time.

BC: There is definitely a unique Australian sound. Of course there is a strong American influence in our music, but it has to sound different. We didn't grow up in the ghettos of New York or in the deep south surrounded by racism. We grew up in a white middle class environment in a beautiful country with beaches and wide open spaces, and no gunfights happening down the street. Of course our music sounds unique; it reflects all these things.

EM: SIMA was established in 1984 and has been a major force in keeping creative music alive in Sydney. How do musicians of your generation regard SIMA?

WN: SIMA has been a huge help to myself and my quartet. They have offered us support in going to the competition in Belgium; they have given us some gigs and live broadcasts. I have found SIMA very helpful. There is a lot of controversy at the moment around these sorts of things, but I would have to say I have never had a problem with Peter Rechniewski. The formation of JazzGroove has been good for SIMA as it gives them more of an opportunity to hear young players they may have not heard before and therefore give them gigs.

GM: SIMA is fantastic in my opinion. Who else is providing three nights a week of great creative music? Peter Rechniewski has always been very supportive of me and my colleagues.

CS: SIMA and Peter do a great job, and have done since their inception... They set a target standard for young musicians that helps us grow, and once we achieve that standard, SIMA is very supportive of all musics. As the organiser of the Wednesday night jam session co-hosted by



Brendon Clarke: The Side On is a fantastic venue, the staff are great, people are almost always there to listen to the music, and have respect for the music...

JazzGroove and SIMA I was in close contact with Peter and Jane [March]. I feel that continuing to forge a relationship between the two organisations will be very strong for Sydney.

BC: Where would we be without SIMA?

EM: How important has SIMA's move to the Side On Café been to the scene?

WN: The Side On cafe has been a crucial part of the Sydney jazz scene. The management is supportive and it is a nice place to go. A lot of people say that the Strawberry Hills was better, but I think that the Side On has a different type of audience than the Strawberry Hills. I have limited experience of the Strawb, as it shut down a few months after I moved to Sydney. The bar manager at the Side On, Ross, has even been involved with getting live bands playing back at the Blue Room on Oxford St.

GM: The Side On is great. You can always arrive to your gig knowing that you will be playing to people who are interested in what you are doing. Also it is stumbling distance from my house.

CS: The Side On provides that warm, intimate atmosphere crucial to the presentation of jazz music. The staff are enthusiastic about the music and it is a very creative environment.

BC: The Side On is a fantastic venue, the staff are great, people are almost always there to listen to the music, and have respect for the music. Where else in Sydney can you go five nights a week and hear great creative music?

EM: What are your thoughts on the other venues where you might be expected to play? The Basement, the Woollahra, the Sackville, Harbourside Brasserie, Soup Plus, etc. Are those venues important, from your point of view?

WN: All of those venues are important. All pander to different types of audiences and are therefore limited in what bands they can book. It would be rare to hear free music based on the mating call of Lithuanian goats at any of those venues. The bottom line in Sydney is money. Venue owners are interested in making money

primarily, some to more extreme degrees than others. I think any venue that still has live music is a good venue in some ways, as DJs seem to be eating into a considerable portion of the work opportunities. Things like performance licenses and liquor licenses are stupidly expensive in Sydney. I think there should be some kind of action to make it easier for venue owners to have live music. Sydney City Council is a blood sucking parasite upon the arts community.

GM: All of these venues are great and should be supported. I am trying at the moment to get a project happening that will hopefully be able to play in venues which at the moment are dominated by DJs. I have a real dislike for a lot of DJs who think they are God because they know how to play records. Most of the time they are getting paid three times as much as musicians. It really is a bad scene which I think we need to do something about.

CS: As Willow and Gerard have said, all the venues provide a service to the Sydney audiences. I think it a shame that some of them try to cater their programming purely to profit making but this is the economic reality of business.

EM: How important has the JazzGroove Association been for musicians like yourselves?

WN: The JazzGroove Association has played a major role in helping young players. It offers frequent performance opportunities, professional advice and support, and it actively promotes all of its members and is non-hierarchical.

GM: JazzGroove is a great organization.

CS: The JazzGroove Association has been essential in bringing the jazz musicians of Sydney together. It is basically a musicians' co-operative and has been instrumental in getting us to problem-solve and think-tank ideas for the growth of the scene, and working out how to gain more performance opportunities.

BC: The JazzGroove association has been crucial to younger musicians especially. Without them a lot of bands would never have been heard.

EM: I'm wondering how you view the older, more established jazz musicians. Do you have any heroes amongst them, or major influences?

WN: Phil Slater, James Muller, Matt McMahon, Ian Chaplin, Carl Dewhurst, Mike Nock, Mark Isaacs, Warwick Alder, Don Rader, Simon Barker, Cameron Undy, Jamie Oehlers, Roger Manins. All have repeatedly made me want to go home and practice and work on things; they constantly freak me out.

GM: There are so many. For me Mike Nock has always made me want to work hard and play good music. Phil Slater, Carl Dewhurst, Rick Robertson, Matt McMahon and Simon Barker, James Muller, Roger Manins, Chuck Yates and Joe Lane are some of my favourites.

CS: I have so much respect for Simon Barker. Not only has he inspired me by his unbelievable playing, but he has been so quick to give his time, to offer advice, or practice with me, or just hang out. I think this is not an uncommon thing in the Sydney scene and it is what makes it so strong. If we all pool our strengths we are so much stronger than we are individually. I must also say I get a lot of inspiration from the drummers of my own age or younger; Felix Bloxson

NSW JDO VOLUNTEER PROGRAM

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

in particular.

EM: What are your future objectives? I know you're going to Belgium for the Jazz Hoeilaart Inter'l Belgium, which is a youth jazz competition. Do you feel that musicians like yourselves can ultimately make a mark internationally?

WN: From what I am told, Australian musicians can definitely hold their own internationally. I hope to play with as many good musicians as possible, not just jazz musicians, and tour all over the world. Hopefully I can make this fantasy a reality.

GM: I hope to make a mark somewhere.

CS: I hope to be able to play music as often as possible. If that is here, or there, it doesn't really matter. I think that, if you can be successful in Australia, then you will probably do well pretty much anywhere.

EM: Is your ambition to be household names as jazz musicians in Australia? Or, will you be happy just to make a modest living playing jazz?

WN: It would be nice to be a household name, but I would be more than happy to achieve what people like Mick Nock and Dale Barlow have

achieved, in playing with so many good players and creating a lot of good music. Being able to eat and clothe myself would definitely be a good thing. Who knows what the future holds? Maybe I'll give up saxophone and join a Shaolin temple. Being a kung fu master would be good as well.

GM: I don't want to have to play a lot of boring, crowd pleasing smooth jazz to become famous.

CS: I want to make every effort to be financially comfortable, but I want to try and achieve this while trying not to limit my artistic aims and goals.

BC: My goal has never been to become some sort of superstar. I just want to play great music with great players and make a good living.

EM: Will you want to branch out into more commercial areas, in order to make a better living from being a musician, not concentrating so much on jazz?

WN: That would be nice too. I bought the new D'Angelo record the other day. It is an R&B record. Roy Hargrove is playing the horn lines on it. Doing something like that would be fun as well. I think I will need to keep my mind open about the future; the Shaolin temple may be the answer. Being a great musician, or being able to repel spears and swords with the power of my chi?

GM: I really don't mind what kind of music I play, so long as it is good and it gives me a buzz.

CS: I am interested in all things creative. I love painting, I have just started learning photography, I love sculpting and working with wood. I think I would rather develop a hobby that I could earn an income from than burn out chasing the commercial music scene. That said, if I was offered a performance opportunity that was commercially based I would not say 'no' because it was commercial. But I don't want to waste energy pursuing it.

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.

DEADLINE FOR NEXT JAZZCHORD

The deadline for the Dec 01/Jan 02 edition of *JazzChord* is **Friday, November 9, 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.



Craig Simon: I have so much respect for Simon Barker. Not only has he inspired me by his unbelievable playing, but he has been so quick to give his time, to offer advice, or practice with me, or just hang out...

Ken Burns interviewed by Andrew Ford

[On Saturday, September 15, 2001, the American documentary filmmaker Ken Burns was interviewed by Andrew Ford on the ABC Radio National program, *The Music Show*, regarding Burns's new series *Jazz: The Story of America's Music*, to be shown shortly on ABC-TV. The following is a slightly edited version of the interview, and is published here because it summarises some of Burns's basic ideas, which have already generated heated controversy internationally.]

Andrew Ford: The quote that I read, of course, about the Jazz series, which I finished watching last night and enjoyed enormously; the quote that I read everywhere is that before you thought about making the series you only had two jazz records in your collection. Why then the compulsion to make the series in the first place? It's obviously not something which is deeply rooted in your past.

Ken Burns: Well, I actually had about a half-a-dozen and worked at a record store in my high school years and was familiar with jazz, but I didn't know much about it. At the same time I would be loathe to work on a film in which I knew everything about the subject, so that the finished product was my ramming down other people's throats what I already knew. Rather, I would prefer my film, and in the case of all of my films, I've had almost no knowledge of the subject, the Civil War included. I'd rather it be a process of discovery where I share what I've discovered. What I felt with almost all of my being is that jazz was the only art form invented by Americans; that it was this extraordinary way to understand who we are, which is, in essence, my mission. And it provided me with six and a half years of the most challenging and satisfying work, in terms of my professional life, that I've ever done. So to me jazz seemed like a logical way to pursue this question of "who are those strange and complicated people who like to call themselves Americans?"

AF: People who have seen the Civil War series or the Baseball series will have some idea of what to expect. There is a sort of Ken Burns house-style it seems to me: the talking heads, the photographs in the case of the Civil War, mostly footage in the case of the Jazz series, and quotes which are just left to hang in the air. There is also, it seems to me, a profoundly emotional undercurrent in all of your work. There were more than two or three occasions when I found myself watching the Jazz series with tears rolling down my cheeks, just as they had in the Civil War, and even in Baseball. I have no interest in baseball, but I was compelled to watch this thing week in, week out. Is it the emotion that drives the work?

KB: It is, but let me qualify that. I think we are all quite justifiably suspicious of nostalgia and sentiment as we consider our history, and I am equally so. I do think then we tend to rely too much on a kind of logical expository discourse which renders, particularly the documentary, rather dry and artless. I think a kind of higher emotional truth, if you will, in these works, which is not relying on sentimentality or nostalgia, but trying to appear what I think is a very sophisticated, a very complicated set of emotions and feelings that occur in art, in sto-



The late Duke Ellington: when Ken Burns asked critics to tell him who among today's players or the most recent past players were the equal of an Armstrong, an Ellington, a Parker, a Gillespie, a Coltrane, a Davis, a Thelonious Monk, there was absolute silence...

ries, in history and in this case in jazz, in baseball and the Civil War; the three legs of my trilogy. But yes, I once described myself as an emotional archeologist. I find the dry dates and facts and events of the past almost meaningless; the shards that yield up no real meaning. And I'm looking for the glue that holds those pieces together and I find that to be a kind of complicated, utterly human, almost universal set of feelings. Which is why, surprisingly enough, in a country that has almost no experience with baseball, you could find in the story of baseball something more. Indeed, it's not the subjects themselves. It's not the Civil War, it's not baseball, it's not jazz. It's what they permit us to explore in terms of larger human themes. So I'm interested in the case of jazz in where my country's been over the last century, as well as the history of this remarkable music and the amazing human beings who made it. So this is a film about two world wars and a devastating depression and the music that got us through hard times. This is a film about sex; the way men and women speak to one another through art. This is about drug abuse and the terrible cost of addiction. And this is about race, my primary sub-theme that has permeated nearly every aspect of American history. And it's also about many quotidian things. This is about how Times Square looked in every decade of the 20th century; the way men and women looked when they dressed up,

or what kind of dances they had; what shoes and cars they wore and drove in. These are the things that interest me.

AF: I guess that the Civil War is still a topic which can raise temperatures and blood pressure across the United States even though it's 19th century history and we're in the 21st century. And we know of course that baseball is also, like any national sport, quite likely to provoke the occasional fistfight. Were you surprised that the jazz series, of all of those three, seems to have been the most controversial?

KB: Well, we have a way to dismiss the pretensions and buffoonery of our own academy by saying that the reason why the discourse is so vitriolic is because the stakes are so small. And I think in the case of jazz; which once was our popular music; which once represented 70% of the music industry and had shrunk to the time of my broadcast to 1.9%, you find the Taliban, if you will, of the jazz community, so anxious to get in their two cents. What was lost in a lot of their squabbling and arguments and pot-shots at the series was the fact that 36 million Americans watched it and every time there was an actual film review, it was the best and most glorious of my professional life. But it's an interesting thing - when jazz was 70% of the music industry it was basically swing, New Orleans sound and a hybrid called Chicago sound. Now that it's 1.9 - indeed my series grew it up to over 4% of the US market - that's been divided by not only swing and New Orleans and Chicago, but bop and hard bop and cool and free and modal and avant-garde and fusion and dozens of other sects all warring for primacy, all disagreeing with one another, and all very much about the contemporary scene, something I as a historian eschewed. I felt I needed a historical perspective and essentially ended my narrative or at least retarded it about 1975, 25 years out. Those people who earned their meagre livelihood talking about the present and the near past, ie the critics and writers of jazz, found themselves with the series that didn't cover their most cherished argument and so, I think, took it out on me. This was not at all unexpected. In fact at the very beginning of the series I was palpably aware of the fact that this would engender among the jazzers a great deal of hand-wringing. But I must say the rest of the country sort of shrugged off these things and we've enjoyed the larger story of "whence jazz?" and the ebbs and flow of American life that gets caught up when you try to tell a jazz narrative.

AF: Some of the criticisms that have been made of the series have centred around particularly the presence of the wildly articulate Wynton Marsalis. Sometimes, actually, one's breath is taken away by the torrent of carefully chosen words that appear to come off the top of his head.

KB: And they do come off the top of his head. If you read the internet chat-rooms that abounded after the series they were absolutely positive that Wynton knew in advance all of the questions I was going to ask him; that he was completely scripted, and that he was doing this from memory and whenever you see him look up he's looking at cue cards that I have artfully pasted

on the ceiling. Nothing could be further from the truth. Indeed, every talking head in the series never heard a question before I asked it and I had no idea when I asked the questions where this might sit in a script. So, anytime you see an appropriately placed talking head, it is a happy accident of literally years of experimentation. The interesting thing is that Wynton is only one of 75 commentators. Indeed, Gary Giddins the critic who often finds himself on the other side of the fence from Marsalis, is in the film more and it begs a much larger question of professional jealousy and mean-spiritedness, because Wynton, at no point in this series advances any particular agenda. He is, in fact, helping the past come alive, being not only the best trumpet player alive, but one of the greatest teachers that I've ever come across in my many, many years of interviewing extraordinary people. The hair on the back of my neck rises up when I think of the quality of the responses he brought. It's a bit facetious, I think, some of their concerns about Wynton.

AF: There's a quotation from John Hammond quite early on in the series, the record producer who recorded Bessie Smith and many of the early jazz performers. Hammond says "I heard no colour in the music". And I found this very interesting, not least because I got into a certain amount of trouble with John Hammond Jr recently on the *Music Show* by suggesting that there was a certain paradox in that the blues these days in America is being kept alive very largely by white musicians and John Hammond Jr said "I think that's racist". Now it seems to me that John Hammond Jr's comment and John Hammond Sr's comment is at the heart of another aspect of criticism which has been hurled at your series; which is that the series continually underlines the fact that this is, if not black music, then at least music which was made originally by black people. There is the suggestion from time to time that when white people play jazz, they're playing music which isn't really theirs.

KB: I disagree completely. I see this as American music. It just happens to have been born in the African/American community, which presents Americans with a startling paradox. The only art-form that they've ever contributed to the world stage is an art-form born in a community that has the historical memory of being unfree in a free land. That sets up a certain amount of paradox in and of itself, and is deliciously ripe to be covered. However, this is an American music, this isn't black music or African music. However, when you look at the scene of jazz and you're trying, as I did, to contain a century of it, you're dealing mainly with the greatest players, who happen to be African/American. Now if you and I were to sit down over drinks and talk about who are the greatest painters in Western culture, I guarantee that the top 15 spots would be filled up with white people. Now we're not saying that black people or others can't paint, but we're just saying that the best happen to be white. It's true in jazz that when you list the pantheon of the greatest jazz players, the greatest innovators, the sort of George

The Ed Gaston Tapes: Something Else

by John Sharpe

The day Ed Gaston appeared on my doorstep wearing a shy smile and holding a large box was a fortunate day for the Australian Jazz Archive. I only fully appreciated how fortunate once I'd had the opportunity of examining the contents of the box. Apart from his records, it held a very big collection of private tapes of just about everything that Ed had recorded over his years in Australia. And that is quite a body of work. The tapes were for copying and donating to the Archive.

Following its establishment in 1998, I started conducting oral histories of prominent Australian jazz musicians for the Archive and I took advantage of the opportunities provided to do so when these musicians appeared in Canberra for concerts. I had been in touch with Ed who was coming to town with the Bob Barnard band for a concert at the Canberra Southern Cross Club, and we arranged to do the interview at my home near the club beforehand. The Archive's focus is on Australian musicians but, having taken out Australian citizenship, Ed was one of a number of similarly placed overseas imports who had put their life stories on tape for the Archive. Others included George Golla and Tom Baker.

The interview itself was a good one ranging over Ed's life as a musician, including as a clarinetist with the US Army before swapping to bass and playing with various combinations in the States and then joining the Australian Jazz Quartet and returning with them to Australia in 1958. In the decades which followed, he played with most of Australia's leading jazz musicians and in some of the more celebrated jazz venues such as Sydney's Wentworth Hotel and the El Rocco. This was all covered in the oral history.

Usually interviewees will provide to the Archive copies of their records and photographs of themselves or bands they have appeared in during their careers. Ed's contribution was something else. Here were recordings of concerts, performances at festivals and private sessions with some of Australia's top jazz musicians which probably haven't been heard since. A couple that come to mind are sessions as a duo with Julian Lee during their residency at the Regent Hotel in Sydney in the late 1980s and unreleased material of the Australian Jazz Quartet/Quintet reunion in Adelaide in 1986. Ed also did a considerable amount of touring with visiting overseas musicians and his collection includes taped performances with the likes of Mark Murphy, Buddy Tate, Joe Newman, Richie Cole, Scott Hamilton, Jack Lesmana and Stephane

Grappelli. Another lot of tapes are on their way for copying. These involve a considerable number of interviews with Australian and visiting musicians conducted over the years by his wife Di when she had a jazz radio programme.

The contents of Ed's box created some interest when it was delivered to ScreenSound Australia in Canberra where their Australian Jazz Archive is housed. Most of the sound people in the Audio Services Section are musicians and in a number of studios there is a guitar parked in a corner because the facilities and acoustics lend themselves so well to lunch-time practice. Competition was therefore fierce for the job of copying the Ed Gaston tapes. They made a refreshing change from jingles, early Australian yodelling cowboys and radio serials. The task fell to Viktor Fumic, and because of the quantity involved, literally hours and hours of fine music, it was done in stages over a considerable period of time. During that time I would pop in to see how things were going and find Viktor turning the knobs and smiling. The headphones would come off and he'd say - "This stuff is great! It is a very significant contribution to the Australian national jazz collection".



The Sydney bassist Ed Gaston, pictured here performing with the US trumpeter Dizzy Gillespie: his collection of tapes went to the Australian Jazz Archive in Canberra...

Washingtons of jazz, as far as Americans are concerned, you're coming across African/Americans. But the interesting thing for me was how you then try to make African history not some addenda to American history, but to integrate it, literally, into the ongoing flow. That's why we had our Civil War; that's why, to me, baseball was interesting. It wasn't just the games won and lost or the careers rising and falling, but in fact the amazing parallels - separate but athletically equal Negro leagues and then the triumphant, almost Christianly redemptive moment when Jackie Robinson, in 1947, became the first African/American to play ball. Throughout my life I'm interested in exploring these questions of race, but I don't think you'll ever see anywhere us, that is to say, the film-makers, saying anything other than this is an American music.

AF: There is a sense in the series, from time to time, of almost disappointment when the music doesn't go according to how some of the people who speak sort of feel it should go. For instance, I'm thinking, most obviously, of bebop; that there is a slight sniffiness that this music came along and made jazz unpopular. And yet this was being done by, amongst others, the quintessential jazz figure of Charlie Parker.

KB: That's absolutely true. And I think we have to accept that. I mean, one can see a very easy parallel in painting. Representational painting had held sway even in the period of experimentation that we now look back on as impressionism. But somewhere around the Second World War abstract expressionism came in and people from most of the paying audience for art fell away. They found it as I think Harry Truman famously said, "scrambled eggs". But that didn't mean that it was any less artistic and any less vital. So what you find with Charlie Parker and bebop is you find a group of supremely talented musicians chafing at the regimentation and the commercialisation and the popularisation of swing, which was in itself, revolutionary, and creating their own revolution which, in this case, took it into a kind of sound that did not permit ordinary people to get up and dance, and in fact dancing was in many clubs discouraged. This was art music, and what happened was that people abandoned jazz in droves and bandleaders, struggling to retain their audience and their popularity, took the simplest and most crowd-pleasing aspects of jazz - I'm thinking of Louis Jordan now - and invented 'rhythm and blues', which then became the new spawn of popular music that eventually included soul and rock, and later even hiphop and rap. So it doesn't mean that what's been going on in jazz is any less artistic or interesting, it just means that the audience disappeared and that has a kind of bittersweet effect on it. You always want it to be more popular to represent us, but the poignant fact is, just as the Negro leagues died out precipitously after Jackie Robinson arrived, there's always consequence to these earth shattering changes. And Parker ushered in an amazing sea change in the music.

AF: In a sense, I suppose, it betokens a certain sophistication in jazz; I'm not thinking specifically of the music of bebop, but the fact that it became a connoisseurs'

jazz and then later a group like the Art Ensemble of Chicago were playing largely colleges. But each time, along comes Louis Jordan or a band like Weather Report, for instance, to make jazz very popular again, or a certain sort of jazz. There is this tension from the 40s onwards, isn't there?

KB: There is, and I think the series has been very good at trying to understand it and trying to follow the art without discrimination. And at the same time, because we're dealing with much larger social tendencies and themes, understanding the way in which jazz was beginning to write its own popular obituary. And that tension is enormously influential because it will infect a debate about race; it will infect a debate obviously about money and popularity and gigs, the very lifeblood of a musician. And I find it a wonderfully paradoxical circumstance.

AF: There is a lovely self-reverential moment in the film where Dave Brubeck looks cheekily into your camera and says "jazz is even more important than baseball". Is it?

KB: Yes, I think in a way it is. I love the way that he was putting me on as that interview was unfolding and I think, in a way, that what's embedded in the message of jazz is so much deeper into the American psyche. We still consider baseball as our national past-time. Other sports are at the moment more popular because of the sheer number of opportunities people have. We sort of live and breathe by our baseball seasons here and it's no different now than it was when my grandfather was a baseball fan. But there's something about jazz. At least, let me just speak subjectively as a person who has come to it, who has immersed myself for now 'lo these seven years, trying to understand the ins and outs of this extraordinary music. There's something so utterly revealing that I found it the most satisfying of all films to work on, insofar as, in each instance, it seemed to have, in a Blakean sense, an American universe, however complicated, however paradoxical, however filled with undertow, laid out before me.

AF: It's been suggested many times, and I sometimes feel it myself, that the major developments in jazz had happened by the early 1960s; that in a sense jazz history runs up to about 1960-1965, and that everything that has occurred since then has been a form of stocktaking; that rather than moving forwards jazz has gone sideways and

embraced rock, for example, or African rhythms. The fact that your film concentrates primarily on those years up to about 1960 would suggest that perhaps you feel that too.

KB: Well I'm not sure what I feel about the modern period. I frankly don't know enough about it, and the reason why I don't know enough about it is because we lack the historical perspective to accurately deal with it. Many of the critics who were so angry that it didn't come up to the present, when I remind them that, had I come up to the present in our series, I probably would have had to add 50 hours and still they wouldn't have been satisfied, and it would not have been a history film; it would have been a performance film in which we were sampling all these people. And when I asked them to tell me who among today's players or the most recent past players are the equal of an Armstrong, an Ellington, a Parker, a Gillespie, a Coltrane, a Davis, a Thelonious Monk, there's absolute silence. I think we just don't know what's going on. I do not see that we've so much 'rested on our laurels', if you will, for the last 35 or 40 years, as much as I think that we have done a combination of things; that all have been a little bit dangerous to jazz. The biggest threat has been this sense that jazz isn't jazz unless each person is overthrowing the present orthodoxy and suggesting something new. I don't think that was implied in the improvisatory genius of jazz. If we accept it at its original fact of improvisation then Armstrong's *St Louis Blues*, recorded in the early 30s, is as original now as it was then, because it happened in the moment and mechanical reproduction happened to be at such a stage technologically that we were able to grasp it and have it, and I listened to it just a few minutes ago. At the same time you find people, just as in art, the great trap of conceptual development - that is to say that 'I'm just gonna push every boundary until there are no boundaries'. Then what you have is the critic Murray says in the film *Albert Murray*, is that you end up embracing entropy, you end up embracing the waves of the ocean and that's no form. Jazz has always been self-disciplined. When you refer to the taking stock it's that when something gets in trouble, whether it's a human being or a musical art-form, it always looks to its roots as a healthy way to find out what's going on. In human affairs we call this psychology. In music it's been the tendency for some people to go back and gather the threads of where we've been, as if doing that, as if taking stock, might permit us to go forward, less in this almost addictive sense of doing something new for the sake of something new, rather than really adding to what we would call 'the art of jazz'.

AF: Ken Burns, thank you very much indeed for taking my call...

KB: I can't wait to see a reaction in Australia. Thank you so much.

[Editor's Note: JazzChord gratefully acknowledges the indispensable assistance of the Sydney vocalist Rose Langford, who was kind enough to transcribe the Ken Burns interview for publication here.]

KEN BURNS SERIES TO COMMENCE ON ABC-TV ON NOVEMBER 29, 2001

The Ken Burns series Jazz: The Story of America's Music, which caused great controversy internationally when it was screened in the USA and Great Britain, will be screened in Australia shortly. It commences on ABC-TV on Thursday, November 29, 2001. There will be 12 one-hour programs over 12 weeks.

A Talk with Michael McQuaid

Interview by John Sharpe

[The young ACT clarinetist Michael McQuaid is unusual amongst his generation of jazz musicians in that he is vitally interested in the work of Australian traditional jazz stylists, rather than preoccupied with 'contemporary' styles. Michael spoke recently with John Sharpe.]

John Sharpe: What instruments do you at present play and how did you come to take them up?

Michael McQuaid: I am first and foremost a clarinetist. That's what I first took up and like to play the most. But since then I have taken up the alto, tenor and baritone saxes. Through those I decided I'd love to have a bass sax which is a pretty hard instrument to get hold of. When I found out that Herb Jennings, the trombonist from Ballarat, was looking for someone to buy his bass sax I jumped at the opportunity. I found that I loved the bass line and liked playing that role in a band so I also took up the tuba. I get quite a lot of work on tuba and that led me to the trumpet which I am still fighting with really but I seem to be getting a little better. I'm on the lookout for a trombone at the moment. I still play a little bit of piano which I use for working out chords, transcribing from records, arranging and composing.

JS: How did you come to take up jazz?

MM: That was through my teacher, Kurt Hahn, who is mostly a classical musician but he also loves jazz, particularly early jazz, traditional jazz. One day at a lesson he played some jazz for me. I was about twelve or thirteen at the time and I remember that first record very well, I still listen to it. It was the Dutch Swing College Band's recording of Royal Garden Blues, one of those early Philips records. He put it on and went out of the room for some reason and I sat in the chair and couldn't believe what I was listening to. The clarinetist with the band at that time was Jan Morks. He is still one of my favourites. It was like these guys were playing notes that I didn't even know existed. From then on, almost immediately, I knew that that was what I wanted to play. Kurt encouraged me to seek out other recordings but there were not many available in Canberra. I started to read the jazz history books and in that way was able to pick out who were the most important musicians in early jazz - Joe Oliver, Jelly Roll Morton, Bix Beiderbecke, Louis Armstrong etc. Clarinetists that I particularly enjoyed, and who still are my favourites, are guys like Johnny Dodds, George Lewis, Omer Simeon and Irving Fazola as well as those better knowns, Benny Goodman and Artie Shaw. All these musicians were American and long dead. I started to listen to Australian musicians who I'd read and heard a bit about. I got the opportunity to hear them live at concerts at the Canberra Southern Cross Club. That place has made an enormous contribution to the local jazz scene and gave me the opportunity to meet a lot of players from interstate. Guys like Tom Baker and Paul Furniss. Through them I started to get on to earlier Australian bands, like the Bells, the Barnards and the Frank Johnson band and particularly Ade Monsborough who I would say is one of my main influences at the present time.



The Canberra reeds player Michael McQuaid: he thinks of himself as a protege of Ade Monsborough...

JS: You play with guys and to audiences that are of your parents and grandparents vintage while your contemporaries play to audiences of their age in the cooler venues of modern jazz. How do you relate to that?

MM: I started playing in Canberra with the Black Mountain Jazz Band when I was fifteen. They, of course, are all much older. I guess it was an odd situation to be in. But it's probably been one of the defining factors in my growing up, playing with that band and being involved with those guys. Their regular work and playing every Saturday afternoon was just enormously helpful in developing my playing style, embouchure and ideas. It was very good of the band to take me on when I was fifteen because I've heard the odd amateur recording of myself at that time. I was pretty terrible. Besides, age isn't really important - we're all musicians. However, it can be lonely at times. It can be difficult to maintain good relations with the guys of my own generation because their attitude is - "Why are you playing that old corny crap with guys that can't play, they're old - that's not cool". But I came at the music from a different perspective. I came at the music from the way it sounded - from the recordings. I had no idea what the jazz scene was like when I started - that there were different styles and different audiences at jazz functions. I didn't know who played what. I just heard the music that I liked and I followed that. I'm not talking about the modern music itself now but rather the atmosphere and attitude surrounding some modern jazz concerts. I find it can be shallow, you know

"This is the cool thing, this is where you should be." And besides in Canberra I get a lot more work, a lot more professional engagements than some of my friends who are studying in tertiary institutions. I put this down to either their inability to entertain audiences or the lack of audiences who want to be entertained in that way.

JS: I take it you don't favour the idea of learning jazz through tertiary institutions, opting instead for the approach adopted by earlier generations of Australian jazz musicians.

MM: Well I wouldn't say it was a conscious effort to develop my playing in the way of the earlier generations of jazz musicians but what I am interested in was not catered for in any tertiary institution that I'm aware of. Perhaps if there was one then I might be more inclined to be involved in it. But a lot of my friends are doing the tertiary courses and I find them quite close-minded about what they are prepared to listen to. I find it interesting that they won't listen to the music which is the historical forerunner of the cutting edge material they want to play. I find that a conservative attitude.

JS: Okay. You feel that some of your young friends have a closed-minded attitude towards traditional jazz but can't you be accused of having the same attitude towards contemporary jazz?

MM: No, not at all. I went to Narrabundah College which is probably the only senior high school in Canberra which has a jazz course in its music programme. I studied with those friends in the jazz course. I played in big bands with them. However, only one unit of the course covered anything resembling traditional jazz. The rest was bebop through to free jazz through to you name it. I did all that and I don't want to blow my own horn but I topped the school in music, which included the classical and other musicians. And this was playing modern jazz not traditional jazz. So it's not something that I have a closed mind about. I enjoy it, I enjoy listening to and playing it, but it's not what turns me on.

JS: Are you still experimenting with the styles you have been listening to?

MM: Certainly. I am experimenting with the styles of different musicians. I have gone through stages where I have done my best to play like other musicians, although not to fanatic extremes. I've gone through George Lewis phases, Johnny Dodds phases and I'm still in the throes of my Ade Monsborough passion. I think that I will go on for a while doing that because I feel if I do it this way I can take what I want from each. I'll be able to play all the different sorts of music within traditional jazz that these guys are from. George Lewis being the New Orleans revivalist, Johnny Dodds the classic twenties and Ade Monsborough the Australian influence. I love all these styles and I want to have a style of my own that crosses all the boundaries and so I experiment and take what I want. But having said that, even while I was doing my best to sound like George Lewis or Ade Monsborough it is only natural that it will sound like me anyway. I hope there is no mistaking that it is me playing.

JS: People are saying you are something

of a protege of Ade Monsborough. What influence has he had on you?

MM: Certainly I think of myself as a protege of Ade. I met Ade at the 55th Australian Jazz Convention at Forbes in December 2000. By then I was already deeply involved in his music but that was when I first met him. He asked me to play his original tune in the Original Tune Competition which was called *Welcome to Jazzland*. Ade is in his mid eighties and with his embouchure he can't play sax any more. We were having a rehearsal and I wasn't playing it the way he wanted it played. He made it very clear, in no uncertain terms, that I wasn't doing it the way he wanted it and almost got me off-side. But I've heard from a lot of people since that that is his way. That he is very sure about how music should be played, particularly his own compositions. We played his composition and it won. And that was just terrific for me because I will be able to tell that story for the rest of my life. A very valuable experience. Ade was very pleased with how I did it and, of course, I was pleased even though his tune beat my own entry. Ade only won the Original Tune Competition twice before with the last time being in 1959. And I just think that's amazing for him to come back and then win again in 2000. It was definitely the best tune entered. Since the Convention I've been keeping in contact with Ade and his wife Joan by correspondence. I got a letter asking if I'd like to stay with them at Nathalia which is out near Echuca in Victoria. Of course I jumped at the chance and in early May I stayed with them and that was a great experience. We did a bit of playing. I played the piano and Ade played trumpet then I played saxophone and Ade played piano. We listened to a lot of recordings. We went through his scrapbook and photos and jazz club newsletters going back to 1945 which was extremely interesting for me because they were so different to how jazz club newsletters are now. It was all about the music, about important jazz musicians and how they played. They were not social clubs which is how I see them today, more concerned with what is going on in local circles. Even though at the moment I play like Ade that may pass, at least partly, but Ade's musical concepts will stick with me. I agree with the way he believes music should be played.

JS: You have been attending jazz festivals in recent years and playing with some top bands. What role do you think festivals play in the Australian jazz scene?

MM: Certainly there are a lot of them around at the moment. Virtually every weekend there is a festival somewhere. I don't know whether they will continue to grow in numbers. A lot of them are very good, for example those run by John Buchanan, and a lot of them are not. I think they are playing an important role in how the music is changing. I've heard that in America at the moment festivals are just about everything in the jazz scene. As a consequence the music is getting faster, louder and gaudier. It's less about quality and more about quantity, volume and exciting entertainment value, irrespective of artistic merit. That could happen here too. But for me jazz festivals, to date, have been tremendous. At the Classic Jazz and Rag-

time Festivals at Old Parliament House in November 2000 and at Mittagong in April 2001 I was a member of Len Barnard's New Jazz Band which also had in it the likes of his brother Bob, Graham Coyle and Paul Furniss. They are among the best in the world on their instruments in that style. I can't think of anybody better. Graeme Bell is often present at the festivals I go to and is very encouraging and supportive. I get on well with Graeme. I think he is really an amazing man and at 87 has one of the sharpest wits around.

JS: What do you think the future holds for traditional jazz?

MM: That is an extremely difficult question to answer with any sort of certainty. How it is presented will have a lot to do with it. Because there is less regular weekend work the traditional bands are not playing together as units and rehearsing and working up different repertoire. When the musicians go to some festivals there is a tendency for them to get together on stage with six other guys and play the same tired old pieces the same tired old way. Which in turn says to the younger audience and musicians - why bother? So I think that bad presentation and lack of originality could play an important part in any downfall of traditional jazz. But on the positive side all I can point to is the music of earlier centuries - classical music. It is very popular among younger people. In fact I know a lot more younger classical musicians than jazz musicians of any sort. And if you look at baroque musicians, of which there are plenty, they seem to be a thriving community. And the

younger traditional musicians are there although perhaps small in number. I would include among them: Don Stewart and Geoff Power from Sydney; Ben Jones, Rachel Hamilton and David Saxon from Newcastle; Jo Stevenson, Mark Elton, Ben Johnston, Stephen Grant and James Clark from Melbourne and Sandra Talty from Canberra. So I don't think there is any reason why traditional jazz or jazz of any sort should die out, although I admit that it looks pretty bleak at the moment.

JS: What does the future hold for Michael McQuaid?

MM: I want to do as much playing as I can. I'll continue playing regularly with the Black Mountain Jazz Band in Canberra and hopefully from time to time with Len Barnard's New Jazz Band. The group that was put together with Geoff Power to play at the recent Mittagong festival, the Paramount Hot Seven, intends to remain active and possibly produce a CD. I would dearly love to be a professional musician but I can't conceive that it will ever be possible if I continue to play only the music that I want to play. And that's what I want to do. I am therefore doing a degree in professional writing at the University of Canberra from which I hope I will be able to complement my musical career. I was told that when I was playing Ade's original tune in Forbes his wife, Joan, had tears in her eyes. That's what I want to be able to do with my music - affect people. To have brought back memories for Joan shows that I am at least partly on track.

Christine Sullivan in China

In early May 2001, ABC Radio sponsored the visit to China of two Australian bands: the band led by the Melbourne vocalist Christine Sullivan, and Sydney's Mara! band. They gave performances in Hangzhou on May 2, and Shanghai on May 5. The project was initiated and managed by Paul Petran of Radio National's *Music Deli* and *Live on Stage* programs, together with Wang Zheng Ting, leader of the Australian Chinese Music Ensemble. The aim of these performances was to promote Australian music in China, to promote Radio Australia in the region, and to establish cultural ties between the two countries.



Melbourne jazz singer Christine Sullivan: establishing cultural ties with China...

The concert in Hangzhou was co-produced by Radio Zhejiang and broadcast live on their FM music network reaching millions of listeners in Hangzhou province. Radio Zhejiang already broadcasts four programs provided by Radio Australia each week and this concert further strengthened the ties between the two

networks.

On Saturday May 5 both groups played at the Shanghai Center Theatre in front of a large and enthusiastic Shanghai audience. This concert was one of the feature concerts of the prestigious Shanghai Spring International Music Festival, and was recorded by East Radio Shanghai for future broadcast. East Radio Shanghai's FM music network, potentially reaches some 200 million listeners.

The China recordings of the Christine Sullivan Band and Mara! have been featured in Radio National's *Live on Stage* program. Judging from the response to both concerts, it is likely that more invitations for Australian musicians to play in China will be offered in the coming years.

The project was sponsored by ABC Radio, with assistance from the Australia China Council and the Australian Consulate in Shanghai.

Kenton, The Kool & The Third Stream

John Clare on the music of Stan Kenton, and its diverse sources

Music can imitate trains, horses galloping, bird calls and the like, but even the most programmatic music is far from precise as a general descriptive tool. Yet there is perhaps nothing more powerfully evocative - of time and place, of nature, technology, the very fragrances of our past - than music. Yet again the same music might evoke quite different memories for different people.

'I neither see nor hear nor smell the sea,' said one critic of Debussy's masterpiece *La Mer*. I knew that critic had never surfed, never slid into the swell from a rock ledge or smelt the salt tang from the shade of a cliff-bottom cave accessible only by water; never felt the manifold rhythms of the open ocean in his body. He knew the tame old Mediterranean, where

myths of sea monsters had to be invented to compensate for the lack of wave action. Debussy - who could not swim, incidentally - had created the greatest of all sea music. Nothing compares with it.

Yet I can't guarantee that I would know it was about the sea if not for the title. If I hadn't been such a fluent French speaker (mais oui, certainement) I might have thought it was about his mother.

Those of us who love instrumental music as well as songs are receptive to elements that are in themselves abstract. The play of these elements sets up pressure waves of dissonance, mild or fierce, which are pleasurably released through musical resolutions. These combine with the tension of cross rhythms and their release, with the colouristic suggestions of harmony, with texture, and so on and so on. But perhaps the deepest pleasure of all is created by the very evocative power of music combined with the ambivalence of that evocation.

Many of us are happy enough, much of the time, with relatively simple riff form music that delivers a rhythmic punch, and presents a few moments of harmonic or textural intrigue along the way, as well as some exciting solo statements. Some have felt, though, that the dynamic and rhythmic elements of jazz could be used in a more sustained unfolding, such as we might associate with classical music. I doubt that anyone believed more fervently that the language of jazz could be expanded, and used in more extended, complex, abstract yet evocative forms than the late Stanley Newcombe Kenton, born 1911 near Witchita, Kansas, where his father was a line man for the county - or maybe not: Floyd Kenton was a job-hopper who worked as a tombstone salesman, a roofer, a carpenter etc etc - then growing up in Los Angeles.



The re-issued *Kenton in Hi-Fi* album, which was first released in mid-1956 and reached number 13 on Billboard's pop albums chart...

I doubt that anyone has been more fervently loved and reviled for his efforts in this regard. That triple-barrelled fellow James Lincoln Collier refers just three times, and very briefly, to Stan in his book *The Making Of Jazz*. He concludes that 'Kenton's complex scoring often seems hollow and pretentious - like a man with three names.' Okay I added the last bit. André Previn once said that when Stan Kenton made a grandiloquent gesture in front of a big band augmented by strings and French horns, every staff arranger could tell you what chord they played. But: 'Duke Ellington lifts one finger, three horns make a sound, and I don't know what the hell it is!' Shelley Manne said that playing drums with Kenton's orchestra was like chopping wood.

These are three of the more polite disparagements. They generalise from strands of Kenton's diverse output. On the other hand, George T Simon (yet another American three-barreller) hailed Kenton's short-lived 1940 band as, 'one of the greatest combinations of rhythm, harmony and melody that's ever been assembled...' He also said it was the loudest band in captivity and wondered how the musicians, leave aside the audience, could stand that volume throughout the evening.

Kenton was tall, with great long lanky arms for dramatic conducting, and steel-grey hair that hovered between the crew cut of an American tennis player of the time and the flamboyant style of some mad Balkans president (at least by the 1950s when I became familiar with his music and image). His piano style was influenced by Earl Hines, and also his early formal training. The Chopinesque interludes and introductions were part of the charm for me, but more of that shortly. Drummer Mel Lewis, a Kenton veteran, described him as 'a kind of superior cocktail pianist.'

He was also a charismatic man with great, albeit diffuse musical passion; and he was a very good arranger, even though he featured the writing and arranging of others more often than his own. Something that figured in his arrangements, and in the arrangements of even the coolest writers when they worked for him, was a very, very loud trumpet section. Loud trombones as well, but they were often used in the cooler function we shall discuss later. With the possible exception of Dizzy Gillespie's big bands of the 1940s, nobody kept the trumpets at triple forte more persistently than Stan. From the big band era itself, only the Benny Goodman trumpet team turned on so much power. From the early 1940s, before Maynard Ferguson joined the band, he had trumpeters who could play accurately right up high - Ray Wetzel, Buddy Childers, Al Porcino (loved his work in *The Godfather*), Don Palladino, Chico Alvarez, etc. This tradition was later carried on by Conrad Gozzo, Pete Candoli (veterans of the great Woody Herman First Herd), Ferguson et al.

These amazing trumpets fanned out in huge chords, which always contained very dissonant intervals. A screaming high lead was sometimes capped by another trumpeter assuming the lead at an even higher altitude. Kenton's trumpets could be a huge, hot dry breath, or an arctic blast. They could fill the sky like a giant fountain. They could be fabulously exciting (whether or not every staff arranger could tell what chord they were playing), and they could be granitic and overbearing, framing incongruous elements top-heavily.

There is no doubt that Dizzy Gillespie's 1940s big bands spoke in a more unified modern language. Those bands were among the greatest things that ever happened in 20th century music, but that is another story. Stan wanted to be modern, or 'progressive' as he called it, but he did not want to fall in with either the hot or cool streams of prevailing jazz modernism. Tunes like *Eager Beaver* and *Painted Rhythm* featured smooth saxophone riffs not far removed from Glenn Miller. Their modern intervals were subtly integrated (like *Take The A Train* or *Perdido*). They even repeated and faded in volume in tried and true dance band tradition (eg Goodman's performance of *Don't Be That Way*). But against these dance friendly sax blandishments were set brass blasts that would have scared the *Let's Dance* crowd off the floor. Further, while he had modern soloists like Art Pepper, Bob Cooper and Chico Alvarez, he was as likely to give the solo spot to the fulsome, rhythm and blues tinged, swing era tenor saxophone stylist Vido Musso. Then there was that superior cocktail piano (actually, I've heard cocktail pianists play a little better than Stan).

Kenton's first popular success was his own *Artistry In Rhythm*, which used a phrase from Ravel's *Daphnis And Chloe* (it also followed the contour of the beginning of Romberg's *Softly As In A Morning Sunrise*, but with wider intervals). It swings in a singular way, and it also has a pensive piano introduction and an interlude out of tempo. It was clear that Kenton had a not-quite-specific vision of a more ambitious kind of jazz. He would enlist many contrasting writers and musicians to help him realise it. That

band, incidentally, was called the Artistry band. Real Art, for Stan, was very loud. But his openness, later on, to cooler dimensions, made for some fascinating contrasts and clashes.

A popular Kenton arrangement converted *The Peanut Vendor* into a vehicle for sustained and really quite delicious dissonances in the brass, with the then very modern flattened fifth conspicuously featured. Some of Stan's best work in the mid to late 1940s was in collaboration with Pete Rugolo, who wrote a fugue for the band as well as some of the first Afro Cuban modern jazz fusions. With great daring or foolhardiness, he called one polyrhythmic and quite absorbing piece *Monotony*. Rugolo, like Dave Brubeck, had studied with Darius Milhaud. The Artistry band gave way to the Progressive Jazz band, but more impressive or pretentious handles were to come.

Kenton's aims were often related to, and were sometimes part of Third Stream attempts, to fuse jazz and European classical music. Perhaps the earliest exponent was Paul Whiteman. It seems a funny ideal, if you accept that jazz was already largely based on European harmony, inflected with bent and 'in between' notes which implied more exotic tonalities - with all of this moving against the strange sonorities created by the various tunings of drum kits. Whiteman's composers and arrangers sometimes used harmonies from romantic, impressionist and modern classical music that were far more 'advanced' than anything used in mainstream jazz of the time.

Some critics used the André Previn argument, that this was missing the point. If you were going to call this progress, then you would have to say that harmony had seriously declined between Bach and the relative simplicity of Mozart and the classical era, only to be revived again by romantic and modern currents. In short, we are talking about two different languages, two different aims, however much overlap there might be. Well, in fact, jazz has since at various times incorporated all those harmonic 'advances', yet still sounds different to classical music; still sounds like jazz to most people.

Some of Whiteman's set pieces - eg the elaborate arrangement of *Sweet Sue* - are fascinating enough, but now tend to sound like a much more sophisticated version of the Liberace TV show's 'serious music' cameos (as a teenager I enjoyed the Liberace show, but more teen time later). The juxtaposed idioms have the feeling of museum exhibits. On the other hand, a piece like *San* - featuring Bix Beiderbecke and other stars - wraps a somewhat mysterious interlude for strings within a wonderful jazz arrangement - and it works, it feels organic.

While Ellington's music rarely sounded anything but Ellingtonian, his extended pieces were much criticised, particularly *Black, Brown & Beige*, which he premiered at Carnegie Hall in 1943. Unfortunately, the Duke never played the whole thing again, and it deserves to be heard in its entirety. The main criticism was that Ellington did not have the musical education to extend and develop his ideas - what, in sonata form? As it happened, very few classical composers were doing that either at the time. At the end of the first section, Ellington reprises the main themes,

often in altered form, and weaves about them continuously running new material. In some ways it is like an overture in reverse. But who does not enjoy an overture? The main thing is that he keeps the whole thing moving and unfolding in a wonderful continuum of rhythms, harmonies, melodies and textures. The later *Tone Parallel To Harlem* is a perfectly realised fantasy of about 13 minutes.

And speaking of that Woody Herman herd, Stravinsky wrote *Ebony Concerto* for them to play - a wonderful piece which does subtly blend jazz and modern classical idioms (ignore the multi-barrelled jazz critics), including a sunlit moment of neo classicism. This is not the place for an appraisal of all the curious and sometimes remarkably successful things that could be related to the so-called third stream - which would have to include Cecil Taylor as well as George Gershwin, the Brubeck Octet as well as Schuller, Oliver Lake, Dave Douglas and so on - but we will close this section with some words about Kenton's most extreme exponent in this realm: the eccentric, solitary and apparently alienated young composer Bob Graettinger.

Graettinger's magnum opus *City Of Glass* was performed by the Progressive band in 1948, then recorded in 1951 by the Innovations In Modern Music Orchestra, which was augmented by strings, French horns etc. It is 'classical' concert music, with some very effective jazz blendings in the third movement. Gunther Schuller claims that Graettinger's work is quite original, resembling none of the dominant composers - Stravinsky, Schoenberg, Bartok - but evoking perhaps Charles Ives. He writes that Graettinger's jazz oriented pieces were also radical departures, which bow neither to Ellington nor the boppers.

The 'classical' works are full of tension, even when they subside in volume. There are few resolutions - indeed they are often atonal in the pre-serial music sense - but the sustained force, the pressure of their sustained invention is terrifically exciting and satisfying. Listening to this as a teenager, I felt that the music would explode, or I would explode, or the world. Inci-

dentally, it led me to Bartok and Webern and the rest - an enthusiasm I still share with my son, and David Perry and perhaps nobody else in the expanding universe - but that exclusivist exaltation is also part of the teenage experience to which we will return. The jazz pieces - eg the brilliant *Incident In Jazz* and a marvellous, somewhat surreal setting for June Christie's nicely understated vocal on *Everything Happens To Me* - are somewhat cooler in tone. These rarely have improvised solos - so how can they be jazz? Well, there was a style of traditional jazz in San Francisco that had no solos at all, and some New Orleans jazz had only brief solo 'breaks'. In idiom they are definitely jazz.

Another Graettinger piece performed by the Innovations edition was called simply *Maynard Ferguson*. The slow solo sections are almost entirely written for Ferguson - I am certain - by the composer. With their huge interval leaps and drops and stupendous high notes brilliantly sustained (the last altissimo trumpet note is held diminuendo until it sounds like a violin), they are Ferguson's greatest moments, except perhaps for brief ad-libbed solos, such as the one in 1956 on, wait for it, *Concerto To End All Concertos*. On the racing jazz release, Ferguson ad libs excitingly, as he could, briefly, at tempo.

The fact is that Kenton was very popular. With Basie, Herman and Ellington, he was the only consistently popular hard jazz big band leader in the post-big band era. Dizzy Gillespie's big bands had great popular successes at festivals and on tours, but Diz was constantly having to disband and return to small combos.

Graettinger was only one element in Kenton's popularity, and while some performances of his work were received rapturously, it is doubtful that the band's success could have been sustained without the more prolific contributions of other arrangers.

[In Part II of this study of Stan Kenton's music, John Clare will look at the cooler element supplied by musicians such as Gerry Mulligan, Shorty Rogers and Bill Holman, and the contrasting work of Bill Russo.]

Ian Potter Commission for Tim Stevens

The Sydney pianist/composer Tim Stevens has been awarded a commission in the 2001 Ian Potter Music Commissions program. The trustees of the Ian Potter Cultural Trust granted a total of \$82,720 to eight composers for the composition of new music. 46 composers entered, and the results were announced in June, 2001.

Other recipients included contemporary classical composers such as Andrew Ford, Graham Hair, Raffaele Marcellino and Larry Sitsky. Tim will write a work called *Four Words of Elizabeth Hunter*, a five-movement piece for improvising jazz ensemble based on texts from Patrick White's novel *The Eye of the Storm*.

The Ian Potter Music Commissions offer support for the composition and performance of new Australian music. It is a national program conducted by the trustees of the Ian Potter Cultural Trust and open to all Australian composers who are Australian citizens, or who have permanently resided in Australia for at least three years prior to the date of their Expression of Interest in a commission.

This program comes around every two years (the latest commissions were the second time they have been awarded). The new deadline for Expressions of Interest will be sometime in 2003 (possibly January). For further information go to the Ian Potter Foundation website www.ianpotter.org.au, email <admin@ianpotter.org.au>, or write to Ian Potter Music Commissions, Ian Potter Cultural Trust, Level 3, 111 Collins Street, Melbourne Vic 3000, tel (03) 9650 3188.

News from the National Jazz Development Officer

Eric Myers writes: At the time of writing, it was unclear whether, or in what form, a National Jazz Development Program would continue after December 31, 2001. This was because the Jazz Co-ordination Association of NSW had recently decided not to host the NJD Program after that date. (See *News from the NSW Jazz Development Officer*, page 15). It appeared that the survival of a National Program might depend on the Music Board of the Australia Council taking an initiative to put aside funds for a future NJD Program. Presumably the Australia Council would look to recommendations from the National Committee as to its preferred options and requirements for a functional National Program. This would entail options for new hosting arrangements and the possibility of another 'key organisation' - other than JCANSW - to host the program and establish a new National Jazz Development Office.

It is not yet entirely clear what the implications of this will be. It may include the following:

- * The current National Jazz Development Program will continue until the end of 2001, when funding for the 1999-2001 triennium expires;

- * If another National Program, hosted by a new 'key organisation', commences in early 2002, it may be entitled to inherit the assets and liabilities of the current National Program;

- * After December 31, 2001, *JazzChord* will continue, published by the NSW Jazz Development Office, and all subscribers will continue to receive it;

- * The NSW management committee may ask the National Committee for permission to use the name *JazzChord* after December 31, or it may decide to adopt another name for the newsletter;

- * The NSW committee will establish its own discrete website dedicated to the development of jazz in NSW;

- * As the National Program is in deficit, the NJD Office will attempt to contain National Program expenditure as much as possible up until December 31, 2001.

- * One of the key National projects for late 2001 was collection of information for the 2002 *Australian Jazz Directory*. The National and NSW Committees will need to provide direction on whether or not this work should proceed.

For some information regarding the NSW committee's decision, see the NSW Report below. Here, it can be noted that the current situation with the National Program dates back to concerns expressed about the Program's infrastructure in 1999. Following a Jazz Co-ordinators' Forum in July 1999, the National Committee considered a number of options for reform drafted in a paper, *The National Jazz Development Office: A Discussion Paper*, by Peta Williams, manager of the Music Board of the Australia Council. There were six options designed to rectify the feelings of some interstate representatives that they did not "own" the National Program.

The National Committee adopted a variant of Option 1 in Peta's paper: *Status quo with improved and separate financial accounting for both national and NSW programs* - one that opted for the most minimal change, but which also provided for complete National Committee control of the National Program. Despite this reform, there has been a continuing campaign against the NJD Office in the last two years by a couple of individuals in the national jazz community. Meanwhile, it seemed that something fundamental was overlooked - the fact that the NJD infrastructure was not merely one person sitting alone in an office, but actually a democratic infrastructure with built-in accountability. Personal attacks on the NJD Officer are also a reflection on the members of the National Committee where the buck actually stops. Unfortunately, these problems continually worked to distract the National Program from achieving many more productive goals.

I have mixed feelings about seeing the National Program go from this office in Sydney. No-one believed in it more than I did, and a part of me feels very sad that the runs that are on the board have been ignored for the sake of politics and envy. On the other hand, I look forward to mobilising the NSW JD Program, and working in the future with an outstanding state committee which has on it a lot of new blood, and a proactive, hands-on President.

Eric Myers

News from the WA Jazz Co-ordinator

Ian Corbet writes: Now into my fifth month, I think that I can now officially drop the title "new" jazz co-ordinator. Although still a relative newcomer, I am pleased to be able to report that we have been able to implement a number of new initiatives here in WA, which are



The former NSW saxophonist Paul Andrews, now living in WA after recovering from a serious illness: he will be running the *Where is Jazz? Jazz Camp 2002*, in Perth from January 29-February 1, 2002, at the *Riverview Convention Centre*...

exciting developments for our jazz community. Now that a number of these are either under way or about to start, it certainly feels like it has been a long five months. It has also been a very enjoyable five months.

As mentioned in the last edition of *JazzChord*, we had just managed to negotiate an agreement with His Majesty's Theatre in Perth to put on late night jazz sessions after their highly successful cabaret series, which is now in its third season. The jazz series, entitled *JazzWA Downstairs at the Maj*, is now well under way. The first four weeks have seen two excellent trios, the Russell Holmes Trio (winners of the Perth Jazz Society award for Most Outstanding Group in 2001) and the Mike Pignéguy Trio (who recently launched the superb sextet album *Pure* featuring Dale Barlow) alternating on Friday and Saturday nights, with a different invited guest each night. The formula has worked well for the first month, giving both a sense of continuity from the point of view of the trios, whilst providing variety through the different soloists which have included Ali Bodycoat on vocals, Jeremy Greig on trombone, Troy Roberts (James Morrison Scholarship award winner 2001), Matt Jodrell and Graeme Blevins (winner of the Perth Jazz Society award for the Most Outstanding Contribution to Jazz 2001).

From an audience perspective, we have been dealing with a number of unknowns since we are following on from a cabaret performance, varying every week, and which takes in anything from opera to musicals to motown to blues, and correspondingly attracts a varied (generally) non-jazz audience. As part of our arrangement with His Majesty's, cabaret patrons are welcome to stay on after the performance, so we were not sure to what extent the existing audience might stay on, and what new audience influx there would be. We have now reached a point where the pattern has been quite encouraging - a number of cabaret patrons are staying on and enjoying the jazz performance (maybe 50%), leaving plenty of scope for the new jazz audience to filter in, but with the room already having a "buzz" about it after the first performance. It is early days, but we are optimistic that this will become a regular venue on the Perth circuit, with the emphasis on the performance, whilst maintaining a relaxed atmosphere. The venue is now licensed until 1am, and we are hopeful that we can encourage visiting musicians to come along and sit in and enjoy the club atmosphere. Once again, our thanks go to Curtin Business School for sponsoring the series and His Majesty's Theatre for providing the venue and support, without whom this venture would not have been possible.

In early July, I was successful in obtaining funding for the creation of a website for the Noise Festival, which is a media festival happening in Sydney, exclusively in the press, television, radio and internet. Leading Perth bassist, Pete Jeavons (*Frames Of Minds* - appearing at Wangaratta 2001) agreed to act as project manager, the aim of the website being to profile young jazz musicians in WA. With the exceptional standard of musicians which have emerged from the Western Australian Academy Of Performing

Arts (WAAPA), we have certainly had plenty to choose from. The site, which went online on October 1, 2001, has been named *jazzaziz.com* and will feature 20 of our top young musicians in words, pictures and music. We are in the final stages of this, and will be using both existing recorded material as well as adding additional new recorded content, with which WAAPA has kindly agreed to assist us. The site will remain online for at least one year, and will give each of the artists a webpage, which will help them with their individual marketing.

We are pleased to announce an excellent new initiative, which JAZZWA will be coordinating, called *Essentially Ellington*. This project was initiated in the US by Jazz at Lincoln Center (www.jazzatlincolncenter.org) of which Wynton Marsalis is artistic director. Following discussions between Pat Crichton, head of jazz studies at WAAPA and j@lc, it was agreed that a project be piloted here in WA, with the possibility of launching it nationwide in future years. School bands throughout WA and Australia will be able to register to receive six free arrangements of Duke Ellington's music, and can then submit a tape of themselves either for a professional evaluation, or to have a chance to compete in the grand final to be held in August 2002. Details are now available and registrations can also be made online.

Another exciting development, which will link in with the *Essentially Ellington* project, is the introduction of the *Where is Jazz? Jazz Camp 2002*, endorsed by John and James Morrison, the National Jazz Development Officer, IAJE and WAAPA. This will be run by Paul Andrews and Adam Davis of Bluenote Consulting, and will take place at the Riverview Convention Centre from January 29th 2001 to 1st February 2002. It is aimed at school children aged between 10-18, and will focus on the many aspects of jazz music and improvisation. For details on either of the above contact Alan Corbet.

With the upcoming festivals 17th WA Jazz Club Festival, the Subiaco Classical Jazz Festival, Jacaranda Jazz and the Fremantle International Jazz Festival, as well as other new venues opening up like the jazz room in Mount Lawley, jazz is definitely on the move in WA.

Alan Corbet

News from the SA Jazz Co-ordinator

Margaret Reines writes: We are in the process of having a web-page designed for Jazz Co-ordination SA, courtesy of Annie Leverington, a new committee member. We thank Annie for her generosity and time in this undertaking.

Congratulations to the saxophonist Mike Stewart who, at the Barossa Jazz Weekend of August 18-19, 2001, won a \$5,000 travel scholarship, courtesy of Malaysia Airlines, to a destination of his choice, to enhance his skills and knowledge of jazz musicianship. This was referred to in the last edition of *JazzChord*. The award was presented by James Morrison. This award is SA's biggest jazz prize for 18-30 year olds. Mike is a professional saxophonist, who

also teaches the instrument at the Elder Conservatorium. We hope that this award continues for many years to come.

Mark Blumberg, JAS President, recently spoke at Jazz Forum (at my suggestion) re The JAS, and a specially generous student offer for the Jamie Oehlers/Joe Chindamo gig at the Governor Hindmarsh Hotel on September 30. The JAS and I also made an arrangement for a special ticket price for patrons who wished to attend Spheres from Germany on November 11 and the Mark Isaacs Trio (whose gig I have assisted) on November 13 (both gigs at the Gov Hindmarsh).

The last 'series' (funded by ARTSA) at the Governor Hindmarsh Hotel is going to be a sensational one. On October 21 we will present the group Samba Suave with Chris Soole (sax) plus a string quartet. We have been invited by ARTSA to fill a spot on AM Adelaide which went to air on October 8, during which Samba Suave presented a teaser for their concert, and I talked about the series. Thanks to Mandy-Jane Giannopoulos for this opportunity. On November 4 we will present Luke Thompson and Anita Wardell on vocals.

On November 18 we will present the Mike Stewart Quartet featuring a tribute to Joe Henderson; and Gogomobil, featuring various young players (led by Peter Raidel on saxophones). On December 9 we feature an instrument which has not been highlighted for some time, in *Celebrate The Drummers* with John McDermott, Ben Riley and Mario Marino.

To subscribe to the above series please send a cheque (made out to the Jazz Co-ordinator) to Jazz Co-ordinator SA, c/o School of Performing Arts, Adelaide University 5005 or tel (08) 8303 4339.

The above deal includes a free wine/beer per concert. Individual concerts \$12/\$8 concession. To coincide with the awarding of his Ph D at Adelaide University, the former Adelaidean saxophonist Andy Sugg will play with some old friends including Schmoie and Ted Nettelbeck at the Governor Hindmarsh Hotel on December 18. Entry \$10/\$8, book on (08) 8303 4339. Andy Sugg is receiving his Ph D in jazz, and is one of only a few in Australia to receive this distinction.

Margaret Reines

News from the Vic Jazz Development Officer

Martin Jackson writes: Because of my increased teaching commitments over the last two months I have been a little less available for the many general inquiries I regularly receive, and have had to be more selective in prioritising which tasks to tackle. I have also had to deal with some important administrative chores, such as the recent incorporation of the Victorian Jazz Development Association (to make it eligible for a grant application in a specific category).

However, this period has still seen some promising developments from the VJDO for the local scene. One with much potential was created via prompt assistance given to a researcher on live music venues for the Tourism Marketing section at the City of Melbourne. His preliminary

conclusion was that with the raft of venues and two major festivals in Victoria, Melbourne should be marketed by the City to tourists as a 'jazz destination'. In a first-time meeting with Kevin Brennan, Executive Officer of the Arts Industry Council (Victoria), it soon became apparent that most of the funding and other problems faced by the jazz scene in Victoria are common to most other art forms in this State (for instance, the risk management situation whereby organisational infrastructure is based almost totally on one or two overworked semi-volunteers). We had a fruitful discussion on how to lobby for some longterm solutions to many of these impediments. I had also previously articulated many of these concerns in my submission on the Small to Medium Performing Arts Sector to the Cultural Ministers Council. I was also delighted to assist Scottie Tait, the widow of the late trombonist/composer Ken Tait, with making some important donations to the Victorian Jazz Archive, with some of Ken's scores, and a studio recording session of originals he did in the mid-1980s with his *Imagine That Septet* (via an Australia Council recording grant).

In my last column I referred to two seminars to be presented by the VJDO with Arts Victoria funding. They are *CD Production & Promotion: The Artist's Role in the Independent Path* (on Wednesday, October 31), and *International and National Touring: Funding Programs & Possibilities* (on Wednesday, November 7). They have been placed on either side of the Wangaratta Festival weekend so as to take advantage of both interstate and international guests attending the festival.

The post-festival seminar will see the four international guests (including American critic Howard Mandel) lending an international perspective to the seminar. Panelists are expected to include Gerry Koster (Manager, NewMarket Records; Jazz Co-ordinator at 3PBS-FM); Kirsty Rivers (APRA); Andrew Walker (President of JazzHead Records, Board member of AIR); Henk van Leeuwen (Promoter, Australia Northern Europe Liaisons); Susie Combley (Susie Combley Management, manager for Vince Jones); and, Ann Moir (Administrator, Australian Art Orchestra). The seminars are likely to be staged at the central location of the VCA in the early evening, at 6pm, with admittance \$10 per seminar (with a modest travel allowance for country attendees). Details will be posted on www.jazzvic.org (as well as via newspaper advertisements and brochures).

Speaking of international CD promotion, the Melbourne pianist/composer Paul Grabowsky has produced a soundtrack for the British film *Shiner* which will be released in September. Recorded here and in London last May, it features Phil Slater, Lachlan Davidson, Ren Walters, Niko Schauble; Alex Pertout, bass guitarist Mike Grabowsky, the British trumpeter Guy Barker and a London studio orchestra.

Finally, congratulations to Andrea Keller for her win with the inaugural MCA Freedman Fellowship. Keller, who first came to prominence with her duo with Anita Hustas in the 1997 Melbourne Women's Jazz Festival, was able to celebrate with a CD launch of her debut Quintet album for the MJC that weekend. Her develop-

ment as both a composer and improviser has been consistently impressive and stimulating over the last few years, and she thoroughly deserves this recognition. But it should also be pointed out that such talent does not develop in a vacuum: it has been given valuable forums to develop via the MJC and Women's Jazz Festival, which have provided premiere opportunities for her quintet and octet, and exposure with artists such as Dale Barlow (and Allan Browne and more recently the Bennetts Lane venue with its Big Band). Such seeming "overnight success" needs a fertile scene to evolve in (with regular gigs and opportunities for special performances), and this is the message that this win should also convey to funding authorities.

Martin Jackson

News from the Qld Jazz Development Officer

Lynette Irwin writes: A few months back Brisbane vocalists Ingrid James and Jan Gillies sought my advice and assistance to present a Jazz Singers Jam Night, an idea inspired by jazz vocalist Trudy Kerr who had created a similar event at Ronnie Scott's in London. The initial jam session was held on August 7 at the Holiday Inn featuring ten Brisbane jazz vocalists including students from the Queensland Conservatorium, QUT and Jazzworx, accompanied by the pianist Louise Denson, bassist Owen Newcomb and drummer Sam Bates. The event proved to be highly successful and our intention is to present regular jam nights, creating an opportunity for emerging jazz singers to perform live and network with like-minded jazz heads. So, on October 16, 2001 we are doing it again at the Holiday Inn. If you are a singer and wish to partake please feel free to call my office. Thank you Jan and Ingrid; it is so much fun working with you.

The Brisbane City Council invites young people working in the performing arts to submit applications for the 2002 Lord Mayor's Performing Arts Fellowships. The fellowships aim to provide development opportunities for outstanding young Brisbane artists. Each fellowship is valued at a maximum of \$20,000. Previous recipients of the fellowships include the young jazz musicians Steve Newcomb (piano), Joe Marchisella (drums) and Jacam Manricks (saxophone). The closing date is October 29, 2001. To obtain a copy of the application form and guidelines visit their website www@brisbane.qld.gov.au or phone the BCC call centre on (07) 3403 8888.

The Brisbane contemporary ensemble Loops launched their second CD titled *Ek!* on September 14 at The Healer. Unfortunately family matters excluded my attendance. I am informed that it was, as one would expect, an excellent concert performance of original music featured on this double CD by trio members, the bassist Jon Dimond, drummer John Parker and guitarist Jamie Clark.

Louise Denson has secured Thursday nights at the Brisbane Jazz Club to present modern

and contemporary Brisbane ensembles starting September 20, featuring the Good Bait Trio with Helen Russell (bass), Jamie Clark (guitar) and Paul Hudson (drums).

From 5-7pm on the first Friday of each month during term, jazz ensembles perform at the Queensland Conservatorium's cafe on level one. On November 2 Helen Russell's Jazz Instrumental Ensemble presents fresh and original arrangements from the standard jazz repertoire. Drinks and food are available and the cover charge is \$5. The Con also presents a number of free jazz concerts. The next one features Raised Voices, a jazz vocal ensemble under the direction of Lisa Ryan-McLaughlin. This concert will be held in the Ian Hanger Recital Hall on November 1 at 1.05pm.

If you live near Townsville or are travelling that way mid-October, the Great Tropical Jazz Party happens on Magnetic Island from Friday October 12 through to Sunday October 14. For further information contact the Magnetic Jazz Association on tel (07) 4758 1161.

I always enjoy working with my Melbourne colleague Henk van Leuwen and over the past few months have assisted with gigs he has presented in Brisbane including the Lars Moeller Group from Copenhagen and, more recently, the Scandinavian Summit who performed in September and the Danish Radio Jazz Orchestra performance on October 12 at the Tivoli. The concerts were well supported by enthusiastic and appreciative audiences.

Two fine Melbourne musicians, both winners of the Wangaratta National Jazz Awards, the guitarist Steve Magnusson and saxophonist Julien Wilson, return to Brisbane on October 30 performing with their international ensemble SNAG at the Holiday Inn. Also featured in the quartet are the Swedish bassist Bjorn Meyer and Argentine drummer Sergio Beresovsky.

On November 1 our association will host a forum with international jazz guests Howard Mandel (senior contributor, Down Beat; and President of the Jazz Journalists Association); Peter Schulze (Head of Department of Music and Jazz Editor, Radio Bremen, Germany); Jyrki Kangas (artistic director, Pori Jazz Festival, Finland); Helleik Kvinnesland (managing director, MaiJazz Festival and Stavenger Jazz Club, Norway). The forum will provide an opportunity for musicians and jazz industry personnel to meet with the guests and learn about the jazz scenes of their region. We are currently negotiating to hold the forum at the Queensland Con (not confirmed at time of writing). I'll inform you when all relevant info is set in concrete.

If you have any queries in relation to jazz in Queensland I encourage you to contact our office on (07) 3844 3931. Enjoy your jazz life.

Lynette Irwin

News from the NSW Jazz Development Officer

Eric Myers writes: At its meeting on September 17, 2001, the management committee of the Jazz Co-ordination Association of NSW

unanimously passed the following resolution: "The Jazz Co-ordination Association of NSW wishes to focus on the NSW Jazz Development Program. To this end, the NSW Committee resolves that as of December 31, 2001, it will no longer host the National Jazz Development Program." At the same time, the committee underlined its support for a continuing National Jazz Development Program and for the implementation of the National Strategic Plan for Jazz Development.

This decision was taken at a time when the Music Board of the Australia Council had before it an application from JCANSW under the 'Key Organisations' funding program for triennial funds, in order to expedite two jazz development Programs over the next three years: the National and NSW programs.

The JCANSW has asked the Australia Council to consider a revised program for NSW in 2002, focussing on rebuilding the NSW Program now that the Association has decided to separate from the National Program. This was necessary because the original joint application was no longer valid. The NSW Association hopes to receive enough funding from Council and the NSW Ministry to run a decent program in 2002. Hopefully this will mean that it could still employ a NSW Jazz Development Officer for four days a week - the current situation.

For the JCA NSW, hosting the National Program has meant, in large part, subsidising it. The National Program was funded for only one day a week but often was taking much more time. This diverted attention from the NSW Program and made it difficult to expedite activities to benefit NSW jazz musicians and organisations. It is the JCA NSW Committee's view that a productive and strong National Program grows out of strong and focused State-based Programs that are prepared to work collaboratively at the National level. It was felt that this was not possible at present, and the JCA NSW was not prepared to let the NSW Program continue to suffer.

Our new President Marion Benjamin has been in office since April, 2001. Since then much of the time she has spent on Association matters has been taken up with controversy generated by critics of the NJD Office, much of it unnecessary and counter-productive. The committee felt, unanimously, that it should call a halt to this. It was time for NSW to free itself from the National Program (which is needed much more by other states, than by NSW) and get on with a dynamic four-days-a-week program of jazz development in NSW.

Meanwhile, our project to send a NSW group to Italy for a tour throughout various festivals in July/August, 2002, is bubbling along (see Aug/Sep, 2001, *JazzChord*, page 13). The NSW committee has established a special sub-committee from inside and outside the committee to advise on the three ensembles which will be offered to the various Italian jazz festivals that have shown interest: John Pochée, James Fletcher, John Clare, Mike Nock and Peter Jordan. At time of writing it looked most likely that the three groups to be offered to our Italian friends would be Kristen Cornwell Band, James Muller Quartet and The Band of Five Names.

Eric Myers

Recent Australian Jazz Album Releases

THE NECKS

Aether (no label no number)

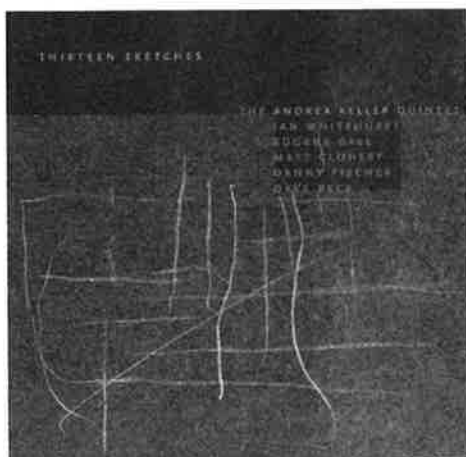
This CD has one track *Aether*, an original composition by Chris Abrahams (piano), Tony Buck (drums) and Lloyd Swanton (bass) which runs for nearly 64 minutes. The engineer was Tim Whitten. For further information go to www.thenecks.com.



ANDREA KELLER QUINTET

Thirteen Sketches (Newmarket NEW3081.2)

This CD has 13 tracks with 12 original compositions by Andrea Keller and an original composition by Bela Bartok. The artists are Andrea Keller (piano), Ian Whitehurst (tenor sax), Eugene Ball (trumpet), Matt Clohesy (double bass), Danny Fischer and Dave Beck (drums). Engineer Mal Stanley, 393/399 Macaulay Rd Kensington Vic 3031. Email to this address <sales@newmarketmusic.com>, website www.newmarketmusic.com. This CD has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



ELIZABETH CARTHEW

Elizabeth Carthew (self released EC001)

The CD has 12 tracks, 11 standards and one original composition by the American trumpeter Bobby Shew. Artists are Elizabeth Carthew (vocals, trumpet, flugelhorn, piano), Kevin Hunt (piano), Garry Holgate and Natalie Morrison

(bass), John Morrison and Nicholas McBride (drums), Glenn Henrich (vibes) and John Morrison's Swing City Big Band on track twelve. Engineer Jason Lea. Further information at www.morrisonrecords.com.au.

BONNIE JENSEN

Lucky So & So (La Brava LB0039)

A twelve track CD of standards plus two original compositions. Artists are Bonnie Jensen (vocals and piano), Casey Greene (flute and soprano sax), David Stratton (double and electric bass), Graham Jesse (alto and tenor sax), Michael Bartolomei (piano and keyboards), Nicholas McBride (drums and percussion) and Steve Brien (acoustic and electric guitars). Engineered by Michael Bartolomei at One Chook Studios, Sydney. Booking enquiries to the email address <info@labravamusic.com>.



DAVID REX QUARTET

The Dark Side of The Street (ABC Music 12062)

A ten-track CD with five original compositions. Artists are David Rex (alto sax), Mark Fitzgibbon (piano), Ben Robertson (double bass) and Danny Fischer (drums). Engineered by Mal Stanley at ABC Studios, Southbank in conjunction with *Jim McLeod's Jazztrack* on ABC Classic FM. Further information at email <jazz@your.abc.net.au>.



VINCENT/MEADER TRIO

Second Impressions (self published)

A 19-track CD with 11 original compositions. Artists are Tom Vincent (piano), Marc Meader (drums), Eugene Romaniuk (double bass), Matt Clohesy (double bass). For more information and details, go to the impressive website www.vincentmeader.dw.com.au.



THE LATE ROGER FRAMPTON'S AUSTRALIAN JAZZ KIT

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

NOTES ON JAZZCHORD CONTRIBUTORS

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

J Lester Clare is a mysterious pseudonym for the writer John Clare.

Jessica Nicholas writes on jazz and world music for *The Age* newspaper in Melbourne, presents a weekly radio program on the radio station 3RRR-FM, and harbours a not-so-secret passion for tango. Jessica can be contacted at *The Age* or 3RRR-FM.

John Sharpe is an ACT jazz trombonist, and ACT representative on, and deputy chair of, the Australian Jazz Archive National Council.

book review

LIVING THE JAZZ LIFE: CONVERSATIONS WITH FORTY MUSICIANS ABOUT THEIR CAREERS IN JAZZ, by W Royal Stokes. Oxford University Press, New York. ISBN 0-19-508108-0, hb, photos, x + 277 pp.

Allow us some levity with the multi-barreled American name. When we think of Garner Ted Armstrong, William F Buckley Jr, James Lincoln Collier, and of course the inestimable Professor Herman J Pipesucker, we tend to expect pomposity, bombast, superciliousness. What to make of W Royal Stokes, who sounds like the winning hand in an obscure card game? I've got a flush: top that! Damn, a Royal Stokes! You've been cheatin'! No one calls me a cheat! Reach, hombre!

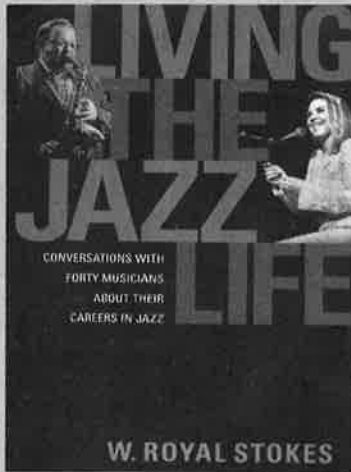
Enough. Bill or Wally or Wilbur Stokes (we'll never know) is the reverse of all that, distinguished above all by friendliness of tone and humility. Unlike this reviewer, Stokes is a practically invisible author. What he has done is allow his subjects, 40 of them in all - mostly jazz artists but also blues people and vaudevillians - to tell their stories; then, with invisible craft, he has edited them. Invisible also is the astute, sympathetic interrogation.

Stokes has grouped his interviews in categories such as musical families, strings (snaring a violinist and a harpist in this net), pianists, composers, etc. The categorization was at first of only mild interest to me. More impressive was the sheer range across and within categories. The family interviews include Jackie and Rene McLean, Nat remembering Cannonball, the Pizzarellis discussing the family pizza business (no, no - sorry!), but also Duffy Jackson, son of Chubby, the bassist with that great Herman herd (the under-appreciated Pete Candoli gets a mention here!).

Before we leave the families, I should say that this category in the end justified itself most compellingly. Louis Bellson talking about his father and uncles and all their musical connections is wonderful stuff, more interesting than you can probably imagine.

Current stars are here - Cyrus Chestnut, Diana Krall, James Morrison, Marcus Roberts, etc - but so is Slam Stewart, bless his heart. Stokes concentrates on first inspirations, first musical partnerships and, more broadly, the always fascinating subject of childhood and youth in general. This leaves plenty of room, however, for musical insights, likes and dislikes; but some of these are so interesting you would like to see them taken a bit further.

For instance, pianist John Eaton talking about Fats Waller, James P Johnson (damn, another three-barreller) and Willie The Lion Smith (phew, how many names is that?). This is really interesting - but a little more please. The brief interview with Gerry Mulligan, not long before his death, is really a snapshot, but many allusions are caught within it. I would have liked to hear what Slam Stewart thought of Dizzy Gillespie and Charlie Parker, who gave two of their most memorable performances with Slam, Red Norvo, Teddy Wilson etc on *Slam Slam Blues* - one of Dizzy's great overlooked introspective solos with cup mute - and



Hallelujah. Never mind, it's wonderful to read Slam talking about Slim Gaillard and the origins of the immortal *Flat Foot Floogie*. And of course the evolution of his unique double bass and voice octave unisons.

Some of the interviews go back a way. Or should that be ways? Jimmie Heath talent spots the 14-year-old saxophonist Chris Potter! There is little contentiousness, but Paul Bley argues against having stylistic models on your own instrument. He asks rhetorically whether we need any more Coltrane saxophonists, and claims that Louis Armstrong ruined a generation of trumpet players (I could name a few who got through the net with sounds and styles of their own).

After all these years I'm still not nuts about James Morrison's playing, but I am one of a tiny minority. With brilliant PR instincts, Morrison cloned me into an army - the critics hate me but the people love me! Stokes has completely circumvented what was the standard Morrison interview at the time this one was done, and allowed James to give us an account of his arrival in New York with his brother in an exotic species of motor launch - all of which even fascinated me!

Morrison is in a section on jazz artists from non-American climes, which also includes Ingrid Jensen (a very nice trumpet player and composer from Canada), Monty Alexander (an interesting piece this, with a cameo appearance by Frank Sinatra). Sumi Toonooka is of course American, but her mother was interned during World War II.

Look, he may have an impressive moniker, but Stokes is one of the blokes. And he enjoys a relaxed standing with female musicians too. There he is, photographed with Dee Dee Bridgewater (very interesting interview), young violinist Regina Carter, and so on. Everyone looks very much at ease with him. I suspect that this is because he is a nice fellow. He has given us a very nice book. Just the thing to read if you are flying off somewhere to hear some music.

J Lester Clare

Jacques Loussier Trio Touring Australia Again

Hocking & Vigo are presenting the virtuosic Jacques Loussier Trio again, hot-on-the-heels of their successful Australian performances in 2000. They return for a five-city tour in November, 2001.

Led by pioneering French pianist Jacques Loussier, the trio enjoyed sell-out houses at the 2000 Melbourne and Brisbane Festivals, and at Angel Place in Sydney, thrilling both audiences and critics.

Renowned for their swinging fusion of jazz and music of the Baroque period and 20th century French composers, the Jacques Loussier Trio André Arpino (percussion) and Benoit Dunoyer de Segonzac (bass). The group regularly tours Europe, UK and Japan.

For their Australian tour, the Jacques Loussier Trio will perform a wide-ranging program, including *Summer* from Vivaldi's *The Four Seasons*, Bach Preludes, works by Marin Marais, Handel, Debussy and Satie as well as a "by request" encore of Ravel's popular *Boléro*.

Jacques Loussier has spent 40 years combining classical and modern traditions with crystalline clarity and delicacy. Considered a "genius" by music aficionados, he has often been referred to as the "unclassifiable" musician of his generation because of the variety of paths upon which he has built his musical career.

Highly regarded worldwide for his jazz adaptations of the works of J S Bach, he has collaborated with many celebrated contemporary artists, including Sting, Elton John, Pink Floyd, and Yes. He has composed more than 100 scores for the cinema and television; gone into early retirement - at the age of 45 - to devote himself to musical research; experienced his own period of mysticism during which he composed a mass; then finally went back to Bach.

More recently, in order to sustain this pioneering approach, Loussier has turned to the music of Vivaldi, Ravel, Satie, Debussy and Schumann. In his renewed career he has released many albums, most notably *Jacques Loussier Plays Bach* (1996); *Vivaldi's Four Seasons* (1997); the lauded *Jacques Loussier Plays Erik Satie* (1998) and the monumental *Bach Goldberg Variations* (2000). The album *Jacques Loussier Trio Plays Debussy* has been an international best seller.

To coincide with the trio's forthcoming Australian tour Telarc is releasing the trio's latest album *Baroque Favourites* available through Sonart. The tour itinerary is:

Tues Nov 13 Perth Concert Hall
Thu Nov 15 Adelaide Town Hall
Fri Nov 16 Melbourne Concert Hall
Sat Nov 17 City Recital Hall, Sydney
Wed Nov 21 Brisbane Concert Hall

For further information contact Rée Izett (03) 9654 3133 Mobile 0418 35 8585 Email <r.izett@melbournefestival.com.au>.

Around the Jazz Festivals

Manly International Jazz Festival was held from September 29 to October 1, 2001. The program included many Australian (and some international) artists including Carol Ralph & the Blue Five, Giacomo Gates (USA) & Steve Brien Trio, Dale Barlow Quartet, Malcolm McNeill (NZ) & Kevin Hunt Trio, Roger Manins Quartet, Julian Lee, Jade MacRae Quintet, Epizo Bangora & African Express, Jiri's Harlem Swing, Janet Seidel, Errol Buddle Quartet, 10th Ave Jazz Band (USA), The Brothers of Oz and many more. For information tel (02) 9977 1088, fax (02) 8966 8123. To download the whole program, visit <www.manly.nsw.gov.au/manlyjazz>

The **Central Coast New Orleans Jazz Festival** happened over the Saturday, September 29 to Monday October 1, 2001 long weekend, on the streets, by the waterfront and in the park of the 'New' Entrance. The featured group was the Geoff Bull Olympia Jazz Band and Carol Ralph. Enquiries to 1800 335 377.

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 10th 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.

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 Engstfelt and Perter Weiss (Germany), Jose McLaughlin/Lisa Ryan Quintet with trumpeter John Hoffman, Don Reid, the Roger Clarke Quintet, Jamie Oehlers and others.



This is a photograph of the Bruce Gray All Star Jazzmen taken circa 1951. The personnel is back line: Bruce Gray (clarinet); Bill Munro (trumpet); Bob Wright (trombone); Max 'Slapsy' Dickson (bass); John Malpas (guitar) and foreground: Geoff Ward (piano) and Don Knispel (drums).

From the Archive

by John Sharpe

The Bruce Gray All Stars were at the forefront of the traditional jazz movement in Adelaide from the late 1940s and early 1950s. Their leader had been a founding member of the legendary Southern Jazz Group formed in 1945, who with some of the above members attended the first Australian Jazz Convention in Melbourne in 1946. While remaining a leader of small groups throughout his career Bruce Gray also worked in the ABC Orchestra and television studio bands.

This photograph is a part of the national jazz collection held by the Australian Jazz Archive, located within ScreenSound Australia, the National Screen and Sound Ar-

chive. The Australian Jazz Archive is interested in receiving other historically significant jazz material ie. photographs, tapes, acetate and later recordings etc. Material can be lodged with the Archive by way of donation (when physical ownership is given to the Archive), by deposit (when the depositor retains physical ownership of the item while the Archive stores it) or by bequest. If you have material which you feel should be considered for inclusion in the national collection you should contact Tamara Osicka, Collection Development Section, ScreenSound Australia, Canberra on (02) 6248 2182 or email <tamara_osicka@screensound.gov.au>.

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

AUSTRALIAN INDEPENDENT JAZZ CHART (SEPTEMBER 1, 2001)

- 1 AFTER THE RAIN (MICHELLE NICOLLE, ABC JAZZ)
- 2 AETHER (THE NECKS, FISH OF MILK)
- 3 THE JOY OF STANDARDS (JOE CHINDAMO TRIO, NEWMARKET)
- 4 GLOW (CHRIS ABRAHAMS, VEGETABLE RECORDS)
- 5 THE PULSE (VARIOUS ARTISTS, JAZZHEAD)_
- 6 DORIS AND ME (JANET SEIDEL, LA BRAVA MUSIC)
- 7 JAZZ IN MELBOURNE (VARIOUS ARTISTS, NEWMARKET)
- 8 CHOICE (THE CATHOLICS, RUFUS RECORDS)
- 9 MULTIBALL (MULTIBALL, CREATIVE VIBES)
- 10 THE STRING BAND (GEORGE WASHINGMACHINE & IAN DATE, NEWMARKET)

AUSTRALIAN INDEPENDENT JAZZ CHART (OCTOBER 1, 2001)

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

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 **17th 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. Artists include Snag, Curtis Lundy Quintet (USA/Aust), Phil Mason's New Orleans All Stars (UK), The String Band, Odean Pope Saxophone Choir (USA/Aust), Andrew Robson Trio, Ian Chaplin Quartet, Nichaud Fitzgibbon Ensemble, Paul Furniss' San Francisco Jazz Band, Peter Jones' Thin Ice, Decoy 4:00pm - 4:50pm Ford St Marquee, Bucketrider Big Band, Norbert Stein's Pata Masters (Germany), Dave Panichi Septet, David Jones Trio, Tony Gould Trio, Serge Ermoll Quartet, The World According to James 1:00pm - 1:50pm Ford St Marquee, Ian Date Trio, Ben Jones Quartet, Ermoll-Cale-Young, Mike Nock's Big Small Band, Barry Wratten's New Orleans Pelicans, Judy Bailey Trio, Fireworks Jazz Band, Chelate Compound, Donut, Vince Jones The National Jazz Awards competition features the bass. Information is available from phone/fax (03) 5722 1666, email to this address <jazzwang@wangaratta-jazz.org.au> or website 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.

A brand new jazz festival, the **Hawkesbury Jazz Festival**, takes place on Sunday November 18, 2001. It goes from 11.30am - 7.00 pm, and will be located at Richmond (north of Sydney, one hour's drive from Sydney via M2 and Windsor Road). The venues include local cafes, hotel and Richmond Park. Featured groups include the San Francisco Jazz Band, Dan Barnett Quartet, Foreday Riders, RAAF Big Band, Zooo International Youth Band, Atom Jazz Funk Band, and Hawkesbury Jazz Club Ensemble. Admission free, enquiries to tel (02) 4573 2125.

The fifth **Monbulk Jazz & Blues Festival** takes place on November 19-21, 2001, featuring the New Melbourne Jazz Band and the Society Syncopators. Also, there will be a Sunday Morning Gospel Service, featuring the Rev Tim Costello. Enquiries to Jenny Breukel on 0418 170 027. Further details on website www.monbulkjazz.org.au.

The **56th 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.

The Bartercard Glenelg Jazz Festival

The following information is in addition to that published in the Aug/Sep, 2001 *JazzChord*, regarding this festival. Thanks to the Festivals Australia funding program, regional secondary SA students will have the opportunity to join their city counterparts who have an interest in contemporary jazz. An innovative improvisation/composition project entitled *Compujazz* will be directed by Melbourne's Brian Brown and University of Adelaide lecturer Stephen Whittington; this will be an experience in jazz, composition and electronic music. The students will play acoustic instruments together with students operating real time interactive computers (running a specifically designed program).

The program of Australian artists will celebrate the icons, the traditions and the cutting edge of jazz. The singer Jimmy Little will give two performances of his tribute to Nat King Cole, while the Melbourne trumpeter Peter Gaudion pays tribute to Louis Armstrong with his 11-piece band. The Melbourne bands Fireworks and Louisiana Shakers complete the list of interstate traditional jazz guests, while Sydney's Ten Part Invention and Mike Nock Quartet will head the programme of contemporary music.

More than 35 SA bands complete the programme, ranging from the cutting edge of contemporary jazz. This year also sees the introduction of a stage dedicated entirely to Adelaide's outstanding secondary school and college jazz groups. 14 schools will strut their stuff.

s i m a

sydney improvised music association inc



The objective of SIMA is to facilitate the performance and recording of contemporary jazz and improvised

Since 1985 SIMA has presented or supported over 1000 performances by Australia's finest contemporary jazz and improvised music groups including:- Artisan's Workshop, AtmaSphere, australYSIS, Australian Art Orchestra, Ian Chaplin, Chelate Compound, Clarion Fracture Zone, Dale Barlow, Eddie Bronson, Fiona Burnett, Serge Ermoll, Bobby Gebert, Tony Gould, Sam Keevers, Machine for Making Sense, Barney McAll, Bernie McGann, Morgana, Musikki Oy, Nine Lives, Mike Nock, Andrew Robson, Jon Rose, Jex Saarelant, Mark Simmonds, The Necks, Ten Part Invention, Ted Vining.

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JAZZ CHORD

JazzChord is the magazine of the National Jazz Development Program. It is distributed free-of-charge to members of the Jazz Co-ordination Associations of NSW and Qld, the media, cultural officers, and key people in jazz communities around Australia. Its readership is estimated at between 8,000 and 10,000. One of the main functions of *JazzChord* is to share information relevant to Australian jazz from the regions, cities and internationally. The views of contributors are not necessarily those of the editor nor of the members of the National Jazz Development Committee. Responsibility for all material in *JazzChord*, which does not have a by-line, is taken by the National Jazz Development Committee.

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Jazz co-ordinators or development officers in NSW, Vic, Qld, SA and WA receive funds from the Commonwealth Government through the Australia Council, its arts funding and advisory body. State arts ministries support co-ordinators in NSW, Qld, SA, 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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