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Image: Front Cover



Record player
from the
1950s

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Letters to the Editor

Dear Editor

I am a recently joined new member and I thought I should bring to your attention a mistake on page 11 of VJAZZ 61.

The Sunday Night dances where Kenn Jones' Powerhouse Crew performed were never held at the Albert Park Sailing Club but were conducted at Lord Somers Camp and Powerhouse Aughtie Drive, Albert Park.

I am confident to bring this fact to your attention as I am currently the President of the Powerhouse Rowing Club which conducted these dances and I was a member of the club from 1962 as well as being the Chairperson of the dances from the late 60s.

Kindest regards
 Paul Dean

Dear Editor

The magazine continues to impress and shows what a wonderful job the whole Archive team is doing. I spoke with Geoff Orr today (by 'phone) and he spoke glowingly of the project. I gather it was his first visit.

I was most interested in the excellent tribute in VJAZZ 62 to the late Eric Brown, a marvellous collector and historian. It occurred to me that it might be worth considering publishing regular features documenting the work of what might be called "Non -musicians, jazz support players". I refer to the many collectors, discographers, historians, record producers, writers, critics and promoters who have backed up the work of the jazz musicians.

Information on the work and achievements of 'support players' is hard to find and I believe it is important that their roles be recognized. I trust you might consider the suggestion has merit.

Regards
 Peter Burgis

To experience the jazz music recorded the museum also needs to collect and preserve the equipment needed to play it. Equipment that is no longer manufactured such as cylindrical phonographs, gramophones, 3 speed record players, transcription (16") turntables, wire recorders, reel to reel tape recorders, cassette recorders, digital tape recorders, CD players, VHS recorders, DVD players, minidisc recorders and amplifiers. These all become part of the museum's collection.

Dear Editor

Vjazz is a great publication - very professional indeed. However I must point out that the identification of the vocalist on THAT CERTAIN PARTY (p. 9 of the last issue) is incorrect. Duke Farrel said that Frank Coughlan had said that the vocalist was Jack Coughlan, but Joan Ford pointed out that, at the time, Jack was a 16 year old schoolboy and was not the vocalist.

I realise that you obtained Jack's name from my 1988 published book, but in my revised CD (of which the AJM has a copy) I have listed the vocalist as "unknown". Many other corrections have been made to this discography since 1988 and I would suggest referring to the CDR in preference to the book. I guess it's a matter of personal opinion as to whether that track is jazz or "hot dance" but I don't think anyone could not regard its backing MILENBERG JOYS as anything but jazz.

And re Bill Miller's opinion quoted in the note on TO A WILD ROSE, in Jazz Notes No.63, April 1946, page 10, Bill wrote: "Round about February 1931, The Beachcombers ... had BEACHCOMBERS BLUES issued on Broadcast De Luxe. This was a definite small-group hot jazz number". I think most of us have revised our opinions over the years as more information has come to light, and possibly as we have mellowed with age!

Best wishes
 Jack Mitchell

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Ramblings from the General Manager



AS I was perusing some documents recently I came to the conclusion that every year since inception in 1996, activity at the VJA has always been extremely busy and very eventful. This year is no exception for we have yet again been busily involved with many projects to preserve the great heritage of Australian Jazz. To mention but a few:

Celebration of International Jazz Day (29th April), which also heralded a change of our name to the Australian Jazz Museum (*incorporating the Victorian Jazz Archive Inc*) to better reflect our current operation, a new 'fresh-look' AJM website having a PayPal facility for purchasers to order and pay for CDs etc, and we have determined requirements for a Digital Museum Management System to provide vastly improved access to our collection through the world wide web. Many jazz collections have been received from enthusiasts around Australia, including 500 records from a deceased estate through the State Library of W.A., and a huge collection of records, books and memorabilia from the late Eric J. Brown (collected over a period in excess of 60

years and which takes up a bout 90 lineal metres of storage shelving. Protocols for digitising heritage materials to meet Museums Australia (Victoria) standards and requirements have been developed. Our first official foray into this project is to digitise three (of nine) Graeme Bell scrapbooks (*compiled by the late Eric J. Brown many years ago*), which are on-loan to the AJM for this purpose from the State Library of NSW, and to their very high standards. We were appointed as a 'Place of Deposit' by the Public Records Office Victoria, for holding and preserving public records of local significance or interest.

A new AJM brochure is currently being prepared, car-parking facilities have been extended, and we mounted a pictorial display entitled 'The Barnard Legacy' featuring material from Len and Bob Barnard and their families. And that's not all !!

In the 18+ years of its existence, the AJM (VJA) has gone from strength to strength, and future prospects for the organisation suggests we will continue in this vein. However, after nine years as General Manager, it's time to pass the baton onto someone who can move AJM to the forefront of performing arts museums in this country and into the greater digital age. Our **future challenges** remain ever-present as we move towards the 3rd decade in this millennium. Some thoughts include:

To survive, the AJM must remain relevant to the jazz fraternity – past, present and future. Younger generation jazz musicians need to acknowledge they are creating history

every time they play, record or write music. Finding an opportunity to convince them that this material should be properly archived for the future is one of our major concerns.

The AJM is currently located in Wantirna, an outer eastern suburb of Melbourne – some 28kms from the centre of the city. Future plans include having a 'presence' of some kind in the city centre as an introduction to the AJM for tourists and visitors. We will also look at the potential for more flexible opening days/times, being mindful of our wonderful team of volunteers, however, most of whom are senior citizens.

A major challenge is the mode of carriers for sound and vision, as technology is ever changing. We need to be cognizant that our jazz material should be accessible to future generations, for the electronic medium on which we are using today to record and store sound, images and video will be rapidly overtaken by future technological advances.

In signing off, I take this opportunity to thank all past and present members for your wonderful contribution to our work at the Museum. Without you and the dedicated jazz enthusiasts, collectors, and volunteers, the AJM would not be where it is today. I've enjoyed my time as General Manager immensely, and plan to continue as a volunteer working on special projects that I haven't been able to address.

Ray Sutton

In Addition... Richard Hughes

THE 1958 jazz convention piece on pianists that was reprinted in the August Vjazz 63 issue omitted three important names – **Ian Pearce**, **Cy Watts** and **Verdon Morcom**. The omission was deliberate. The late Bob Learmonth, the Sydney trombonist, who had commissioned the article for the 1958 booklet, asked me to restrict my rambling (anybody remember Jess Stacy's Ramblin'?) to pianists I had heard at conventions.

Ian Pearce and Cy Watts, both of whom were best known as trombonists, I had heard on piano only when they were sitting in at Friday lunchtime concerts at the New Theatre, where Tony Newstead led the house band late 1947 to May, 1949.

Verdon Morcom I had never heard of until I was at a jam session at Max Collie's in January 1950, soon after the Fourth Australian Jazz Convention, at which Rex Stewart made three or four appearances. At the Collie session, in Malvern Road somewhere south of Camberwell, Max said I seemed to be a great fan of Jess Stacy and that I should hear Verdon Morcom. That was the first time I heard that honoured name in Australian jazz—the man who is such a generous benefactor of the Australian Jazz Museum.

But it was to be a long time before I caught up with Verdon; rather, he caught up with me. It was in October or November, 1952, when I was walking down Regent Street, London, that I heard somebody call my name. 'Twas Verdon, and we repaired to a nearby piano and rehearsal studio called **Weekes** and played duets on two grand pianos. I benefited more from these sessions—all three or four of them—than Verdon did.

I soon heard why Max Collie was so enthusiastic about Verdon's playing. He's a superb musician, and his admiration for Stacy is obvious.

Waxing for Ultraphon

The Bell Band in a Prague Recording Studio – 1947

By Ron Gates

Introduction by Ken Simpson-Bull

DURING the Bell Band's 1947 tour of Czechoslovakia they were recorded by the Ultraphon Recording Company which resulted in the release of six 78s on the Supraphon label. The Australian Jazz Museum possesses all of these discs and it was while recently replacing one which was only in fair condition with one of Eric Brown's "mint" copies, that it occurred to me that I had only just read a report on this Ultraphon recording session.

I had been going through the Australian Jazz Museum's copies of *Jazz Notes* and had come across a series of articles on the Bell band's progress during their first European tour written by Ron Gates who had accompanied them through much of their journey. One article described a day at the Ultraphon Recording Studio which bears relating. Although Ron did not specifically describe the technical set-up at the recording venue, I have been able to ascertain some details of the company, its history and its equipment and procedures.

The Czechoslovakian Ultraphon Company dates from the time its German parent company collapsed in 1931. Following disruption during World War II, the company began production again in 1946. The name "Ultraphon" was used on the label of its domestic records while "Supraphon" was used on its export discs. Later, "Supraphon" was used on all its records.

At the time of the Bell Band visit, Ultraphon were still recording their 78 rpm masters (LPs had not yet been invented) on fragile wax blanks rather than acetate discs which most international companies were by then using. (Hence one broke, as Ron relates, when they dropped it.) The use of wax was cheaper than acetate because the grooves could be later shaved off and the blank used again.

If a playback was immediately required, the master could not be used because the pickups in use at the time would have damaged the wax master for later processing. Wire and tape recording, which were just coming into use, do not appear to have been available at the studio (at least not for this session) so a simultaneous duplicate master would have needed to be cut for the purpose of immediate playback.

From a photo of the session, Ultraphon appeared to have been using Neumann condenser microphones which were capable of very good sound quality. They were valve-operated and were known as the "bottle with a lollypop head". The Berlin Neumann microphone factory (which re-invented condenser microphones in 1943), fell under Russian influence after the war. This would explain why the Czechs were using them. Certainly the sound quality of the recorded Bell band was quite good for the period. So, enough of technicalities. Here then is an edited version of what Ron Gates wrote about that day so long ago:

ON MONDAY of the 23rd September [1947] we hiked all our trappings on a tram and swayed out toward the studio. In case you don't recall it, the set-up was Roger Bell on trumpet, Ade Monsbrough on trombone and clarinet, Don Roberts on clarinet, Graeme Bell on piano, Jack Varney on banjo and guitar, Lou Silbereisen on tuba and bass, and Russ Murphy on drums.

The first problem was tone and balance. They put Lou and Jack up on stands and took Jack down again. They got every-



body nicely settled and then pushed them back while they removed the floor carpet. They pulled mikes and switch boxes all over the place and finally settled on one mike for the front line and drums, and another for the rest of the rhythm section. At every new idea, Roger or Gay (Graeme) would nip into the control room to see how it sounded.

With tryouts and delays things were pretty confused with the gang in the middle of a strange language, hot to get going but uncomfortable too. Finally the green light flashed and then the red one and the boys were cutting a trial wax of *Panama Rag*. When they played it back, the engineers (thousands of 'em!) seemed to be saying that Don's clarinet wasn't quite right and that Gay should do his solo without drums (but you had to have the drums). They tried another trial waxing and then everyone knocked off for a swig of the United Nations tinned tomato juice they had brought with them.

Anyway, try again. Lights flashed, Roger nodded the time, and off they went on the Dixieland roundabout. With some rich ensemble romping and Roger swinging his horn around the melody you had enough to satisfy the pessimist [sic] bloke. The engineers insisted on a playback but it wasn't as good as the first effort, but they left it at that.

Next, the gang decided to tackle the hardest number on the schedule, Gay's *Slovak Journey* that he had worked in Melbourne and renamed *Czechoslovak Journey* in deference to a nation. They gave it three try-outs because you've got to get some things neat and known in jazz. They then sucked in big, ready to make a master. There was a bit of a worry about the opening bars but the music got into its stride. In the middle of the trom solo, Roger yelled, "Ade!" in spite of the management's complaint that it wasn't professional. At the end of the piece Don came in late with a rough squeak. The house said, "Do the number again" but the boys behind the window decided to use the first master in spite of the lapse at the end. Actually, they didn't keep that promise.

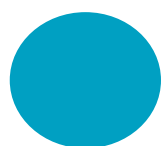
It was pushing three o'clock by then, so the gang knocked off for a swig of cognac and the management's beer, and somebody went to get Ade some aspirins because he had a headache.

Dallas Blues was next on the list. Lou strapped his tuba on for a bit of real dirty stuff, and they did a trial waxing. It was a rorty piece of playing. For the last two ensemble choruses Ade came in with a second clarinet, and to introduce the coda

he did a lovely blue two-bar break. Trouble was they ran too long, would have cut the edge right off the label, so they had a conference and decided to give Don's solo chorus a miss.

Well, the place quieted down, the lights pinked, and another trial cut began. Only this time I was fooled, and it wasn't any trial, and that's the best thing that recording company ever did. It's a beautiful disc, golden to the inner circle, dripping righteousness. The opening chorus is maybe the biggest kick you ever got. Four bars of just solid melody-in-chords from Gay, backed by Russ's accented side-drum. From then on, there's no let-up. Listen to that trombone and then the clarinet, and the heavy, ringing rhythm section. And when it was all over, Graeme oozed hopping delight and yelled across to Roger, "That's the first negroid trumpet solo you've done."

There was a lot of happy jabber when we got at the management's beer again, because the gang knew they were doing things right. It was a sort of session with limitations, and odd phenomena like a cove wandering round with a camera and burning up flash-bulbs like they were tuppenny tapers didn't spoil it.



one of Eric Brown's "mint" copies

So around 3.30, the boys settled in among the gadgets again, to run through *Sister Kate* for time. They found that it was going to be a close thing, but they decided to risk it. Lights, horn-nods from Roger, and they're off. But after two bars, Mel came tearing out of the control room. "It was a ton of bricks at the start." Maybe the guy at the controls hadn't noticed that "Shimmy" was starting off flat, just like that. So they tried again, and got pulled up at the end of the first chorus, for nobody said what reason.

Third time is was okay. Of course, these hitches must have put the gang off a bit, but it doesn't show. It's a rollicking sort of disc, and I reckon a lot of that comes from Gay's bouncing piano, backed by Russ and Lou, from the tempo that just romps along without trying. Roger's vocal will probably go down in history, the simple, personal history that is jazz. You see, the boys were living at the Fisher Hotel in Prague, and the bed-bugs were something awful. So smack in the middle of that high-necked chorus of his, the Face came out with a real underhand dig: "... My mamma wanted to know last night / Why the bugs are bitin' every night / Now everybody in the Fisher Hotel / Knew she could shimmy like a Dixie Belle ..." I reckon maybe the owner and the manager of the Fisher understands English, but I haven't heard anything yet.

The studio clock was saying nazdar to four when the gang started messing around with *Riverside Blues* right off the Oliver rendition. After a short try-out they set in and cut the side. It's a number they'd been playing a mighty lot, and naturally they did it well, but it was a bit fast, so they asked to cut it again. This time there was no mistake; right tempo, right men. There's only one thing about this disc; some people will say it was arranged, but

it was headwork, and anyway, they don't know their band. Well, it was rest-time again and some more beer and mouth-shooting.

Just Gone presented a snag. The way those boys played it, you couldn't count the choruses, so Mel fixed to keep his eye on the clock and give the gang the office when they had covered two minutes fifty of the company's time. I guess Mel did his part, but something went wrong, and the record finished up with two-and-a-half hesitant codas that sort of gummed up the works. So they tried it again, and it couldn't be better. That's one number no one worries about. The company didn't worry any too much, either, because some time afterwards they dropped the master, and there was a classic on the floor in pieces. It didn't matter; there was to be another recording session two months later, and they just did it all over again, only better.

They only wanted to cut one more side now to make the eight, but first someone said to come and listen to a play-back of the cuts we're not using, so everybody crowded into the control room and they put 'em on. *Just Gone*, with the gummed-up ending; the second master of *Panama*; the too fast *Riverside*, and the second *Slovak Journey*—but hang on, sounds like the first, that lovely side with Don's crook note—and it was. The gang boiled, because when you play a master back, it's not good for much else, but Ugge put in a spot of pacifying, and at last they compromised on cutting the whole thing again.

Well, after that, the guys weren't the co-operationist little Sunday school party. But trust old Gay to cast bliss in troubled quarters. He just sat right down at the piano, the man said "Go," and he started off into a real soother of a blues under the title of *Walking Wenceslas Square*.

Anyway, Gay did his chorus, backed by some light brushwork from Russ, and Roger came in to blow his piece. But he choked over the first few notes and again right at the end of the number, and the whole tempo was a bit slow, because they ran to three-and-a-quarter minutes, which is more than any respectable recording engineer is going to take sitting down.

Wise old Ade was all for doing the whole thing again, so they did. Around 5.30 the engineers got ready to take another shot at *Slovak Journey*. There were no wrong notes or hitches this time, and behind a spirited piece of trom you can still hear Roger's distant "Ade." They played the second *Slovak* master back to us then so the boys could compare it with the one they had just done. And that was it. Everybody shook the other bloke's hand, packed up the accessories, and made for a tram. Well, that's seven sunny sides that finally got pressed and issued on Supraphon.



Don Roberts (cl) Russ Murphy (d) Lou Silbereisen (sb) Roger Bell (t) Ade Monsborough (rds) Jack Varney (bj) in the Ultraphon Recording Studio.

You Say Eether and I Say Eyether

The quest to determine the spelling of a St Kilda Icon



THE article *Two of a Kind* (VJAZZ 61) led to considerable discussion about the Galleon Coffee Lounge, which the youthful Leonard Harry Chester had frequented, with a suggestion that its spelling was incorrect.

This iconic coffee lounge became an institution in St Kilda's Acland Street through the 1930s, 40s and 50s. Opened in 1933, it had expanded from one shopfront to five by 1936, and was to become one of Melbourne's most popular entertainment venues before closing in 1956.

Leonard Harry Chester



Acland Street, St Kilda looking in the direction of the Galleon
(SLV collection: Rose series; P. 1349.)

Seeking to establish the correct spelling led to a tie between Galleone and Galleon. Reference to several Australian Jazz books, on-line entries and well-informed locals failed to settle this burning question, as both Galleone and Galleon are used in almost equal measure.

The importance of this café to Melbourne's jazz scene cannot be underestimated when it is realised how many of Australia's jazz greats played there. As Bruce Johnson points out, "The coffee lounges burgeoned with the increased (wartime) demand for entertainment, and continued to provide venues for Dixieland and small band swing, ... the Galleone (a.k.a. Galleon) ... provided opportunities for musicians to play".¹

Through the 30s and 40s artists included Don Baker, pianist Geoff Bland, Wally and Alan Nash, Jack Brokensha, Edwin Duff, Merv Acheson with Stan Bourne, Ken Weate and his brother Bruce, Terry Wilkinson and Ron Loughhead. Don Harper led a quartet, whilst Bruce Clarke and Splinter Reeves played at Boposophical Society events held at the Galleon.

Galleon Opening

LARGE CROWD AT
GALA NIGHT

A magnificent programme marked the opening of the season to a packed house at Ye Olde Galleon Coffee Lounge, Acland-street, St. Kilda, on Monday, August 16.

The Mayor of St. Kilda (Cr Herbert Moroney) congratulated the proprietors (Mr and Mrs. King) on their enterprise in supplying such excellent entertainment for the citizens of St. Kilda and surrounding districts.

Miss Joan Ham, who rendered some popular ballads, presented the Mayoress with a bouquet.

Grand entertainment was provided by incomparable compere-vocalist, Don Baker, with his clever imitations of Bing Crosby and Al Jolson.

Ken Weate provided a clarinet solo, playing the old favorite "Golden Wedding." Brother Bruce played the "Hungarian Rhapsody" on the piano-accordeon.

An excellent supper was served during the show. The hall was only recently decorated. Special items by the "Super" band were much appreciated.

He'll Be Back Again on AUGUST 16th at

Ye Olde Galleon Coffee Lounge

ACLAND STREET — ST. KILDA

DON BAKER

Compere-Vocalist
RETURNS WITH A COMPLETE NEW
ENTERTAINMENT UNIT

FULL VARIETY SHOW

MUSIC • MIRTH • MELODY

Premiere Opening, Monday, Aug. 16

with your favourite Stage and Radio Personalities.

BOOK NOW FOR A NIGHT YOU'LL NEVER FORGET!

Our Policy:
Delightful Supper " Happy Surroundings
FREE ENTERTAINMENT!

George Tack, Keith Cox, Willie "The Lion" McIntyre, Keith 'Honk' Atkins, Ken Ingram and Russ Murphy accompanied Tony Newstead in regular Sunday afternoon sessions at the Galleone.



In 1948 Les Power (vocalist) performed at the Galleone with Danny Dare and His Debonairs.
Image courtesy of Geoffery Orr

L to R:
George Cadman (p)
Dorothy Caddy (v)
Danny Dare
Bob Sargent (d)
Les Power
Harry Lazrus (sax)
'Splinter' Reeves (sax)
'Duleep' Sinji (sax)

The backdrop scene of a galleon in this photograph has an interesting story. Painted by Desmond Arthur Harrison, it came about because, for a time, his 13 year-old brother Leo, worked at the Galleone.

Des was commissioned to paint the backdrop which remained a feature for many years. He inherited his talent from a long line of engravers and artists. Son of Ronald Arthur Harrison (1891-1968) senior artist of the Stamp and Note Printing Branch and grandson of Thomas Samuel Harrison (1868-1934) the first Australian Stamp and Note Printer, he suffered from chronic asthma mildly alleviated by standing up. Des spent many hours pursuing his passion for painting in an effort to lessen the effects of his illness. He died of complications in 1988.

It was from The Galleone that 3KZ broadcast the Oxford Show for many years and where many of Melbourne's top entertainers honed their skills – Roy Lyons, Thurley and Al Redding, Lennie Holmes, Laurie Holmes, Laurie Wilson, Fred Phillips, Lin Challen, Sid Heylen...

The issue of the 'correct' spelling was eventually settled by an entry in Anne Longmire's *The History of St. Kilda*.² And the answer?

"Ye Kynge's Galleone Coffee Lounge (later called *The Galleone* or *Galleon*)"

A Local Note.

The Australian Jazz Museum's Sound Engineer, Ken Simpson-Bull, clearly remembers visiting the Galleone on numerous occasions in the early 1950s as a youth. Ken remarked, "Youth is right!", referring to the accompanying photo.

"For a relatively small fee one could purchase a cup of coffee and a plate of toasted sandwiches and watch a 90 minute first-class variety show", Ken said. "And although the place wasn't licenced, you could also have something stronger poured into your cup".

Ken continued, "I remember the performers well. Lennie Holmes was the resident drummer. He could also sing, act, dance and play the double bass. The compere was Roy Lyons who later became famous as Zag of the TV clowns "Zig and Zag".

"Al Redding, who played a mean saxophone, also performed in the comedy role of "Joseph Hangledangle", an hilarious New Australian. The pianist was the near-blind Laurie Wilson. Female singers Joanie Clark (not to be confused with Joan Clark of the Tune Twisters), Elaine Underwood, and Evelyn Wilson were often the featured singers.

"In the early 1950s the Galleone featured two shows a night, seven nights a week, gradually cutting back to three nights a week. I believe the Galleone closed in 1956 because television replaced this type of live entertainment."

¹ Johnson, Bruce. *The Oxford Companion to Australian Jazz*, 1987, p. 206

² Longmire, Anne – *St. Kilda : The Show goes on : The history of St. Kilda Vol. III, 1930 to July 1983*, 1989 p. 55



Ken Simpson-Bull and Hugh McVicka at the Galleon/Galleone in the 50s.

RESEARCH REVIEW

by John Kennedy OAM

WHILST all research publications are, in their own way, important, there is a time when we come across one that is mindboggling in its complexity and yet thoroughness. One such publication that has been in the Museum for some years is:

"The Origins, Development and Significance of the Red Onion Jazz Band 1960-1996 by Timothy Stevens", February 2000

and submitted in total fulfillment of the requirements of the degree of Doctor of Philosophy, Faculty of Music, University of Melbourne. **Volume 1:** (254 pages) and **Volume 2:** Musical examples (277 pages).

Three years in the making, this thesis covers the four periods of the Red Onion Jazz Band, including overseas tours; a discussion of the "Australian Sound" on the Australian jazz scene after WW2, and the influence of William H. Miller on the construction of Tradition and Scene, especially through his Jazz Notes and Australian Jazz Quarterly magazines. Tim has interviewed most of the band members and quoted also from interviews made through the Australian Jazz Interviews Project. All of these interviews are housed safely in the Museum.

The recordings of the Onions are extensively researched with musical examples showing the solo comparisons between Bix Beiderbecke and Brett Iggulden; Johnny Dodds and Gerry Humphrys; Honore Dutrey and Bill Howard. Also musical sheet music comparisons between the Onions and bands of King Oliver, The Hot Five and Jelly Roll Morton's Red Hot Peppers.

The Author explores the reasoning behind the Red Onions' choice of basing their repertoire on two basic elements – 1930's black bands and the injection of humour into their performances. He states *"The Onions music became so distinct a product, of their ability to draw from sources such as the Goon Show, British revivalist jazz bands, Barry Humphries, European literature and their own everyday surroundings"*.

The dissection by Stevens of the role that William H. Miller as Producer and Editor of JN and AJQ is interesting, as his assertion that Miller was responsible for the thinking and structure of the Australian scene, with complete disregard for other forms of Jazz, e.g Swing, Modern jazz, and heavens bless us – Be-

bop! "Classic Jazz" rules!

As the author states:-

"Separated from their own models by geography, colour, and (so it was able to be seen after the 1930's) time, the Chicago school was later to be held as something of a model for the Australian achievement". He also asks how have Australian listeners been moved to be attracted to jazz.

The first period of the band covers 1960 to 1965, where friendships through school, neighbourhood and the Beaumaris Model Aero Club led to the formation of the band (Gin Bottle Jazz Band). A big influence on the band as early as 1961 was Ade Monsborough, who as a teacher working at Clemens' Music store, was able to work with and influence Brett Iggulden, Bill Howard and Kim Lynch. However he did not record with the band, apart for one track in March 1969, then three tracks in 1996.

Allan Browne was quoted in 1963 *"We are trying to get the approach of Jelly Roll Morton. I think there were three*

classic bands of the 20s – King Oliver, Louis Armstrong and Morton. Oliver had wonderful ensemble playing; Armstrong's Hot Five had brilliant solo work; Morton combined the two, a flowing ensemble section and free solo passages".

Tim Stevens proceeds with great detail with the "Second Period and 1st Over-



On Tour: Brett Iggulden, Allan Browne, unknown, Bill Howard, unknown, Richard Miller, unknown.



Gerry Humphrys (cl) Allan Browne (wb) Bill Howard (tb) Kim Lynch (bb) Rainer Breit (bj) Brett Iggulden (reeds)

seas Tour 1967-68," the tour including appearing and recording at the Polish Jazz Festival in October 1967. There follows the Third and Fourth periods complete with the breakup of the members of the

band to the final performance at the Wangaratta Jazz Festival in 1996.

This thesis is so comprehensive that I have only skimmed the sur-

face of the in depth investigation that Tim has undertaken. To turn the spotlight on the 530 odd pages, would probably fill this magazine alone.



Page from the Wangaratta Festival of Jazz & Blues 1996 program.

Australian Jazz Museum collection.

The Jazz Kings – First Ever

THE Alan Bradley Jazz Kings was one of the popular Dixieland (Trad) bands in Melbourne in the late 1940s/early 1950s. In addition to various dance and performance gigs, it featured at the early Jazz Conventions and performed in the Town Hall jazz concerts of that era.

The band never recorded professionally and had largely faded from view until some acetate discs that were recorded privately were discovered a couple of years ago. Somehow or other, these acetates finished up with Barney Smith, largely forgotten until they were bequeathed to the Australian Jazz Museum after Barney died in 2011. Now, for the first time ever on record or CD, the Jazz Kings can be heard on a newly released Vjazz CD.

The original personnel of the band was: Alan Bradley, trumpet; Nick Polites, clarinet; Ken ("Inky") Ingram, trombone and vocals; Frank Traynor, piano; Barney Smith, bass; Geoff Joy, guitar; and Murray Bassett, drums and washboard'

When Frank Traynor left to pursue his trombone/band-leader career he

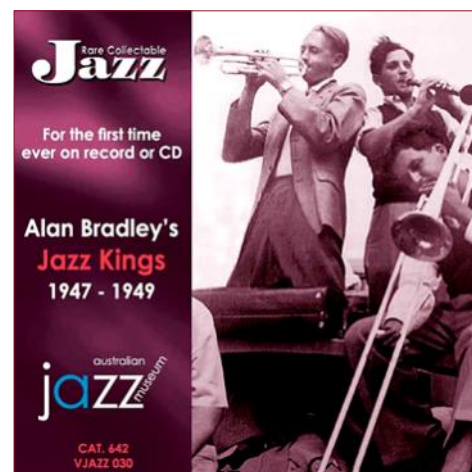
was replaced by Graeme Bull, who then became the regular pianist. At a later stage Keith Atkins (clarinet & tenor sax) replaced Nick Polites and this was the band thereafter.

On some occasions the following musicians may also have been part of the recording band: Geoff Kitchen, clarinet; John Sangster, cornet; Jack Connolly, clarinet, tenor-guitar; and Warwick Dyer, trombone. (The acetate records were not clearly identified.)

Due to their age, these acetates had become quite fragile. Fortunately the Museum has carefully extracted enough of the performances for a modern audience to be able to appreciate this rendition of the music of that time which, until now, has never been heard by the public.

The Bradley band dissolved in the early 1950s, and the members went their own individual ways, either out of the music scene or into other bands. The Museum thanks Graeme Bull and Alan Bradley for their assistance in the production of this CD.

"Alan Bradley's Jazz Kings – 1947-1949" has 21 tracks which include *The Bucket's Got a Hole in it*, *Savoy Blues*, *At Sundown*, *Dr Jazz*, *Shake That Thing*, *The Jazz Parade*, *I've Got What it Takes*, and *Corrine Corrina*, to name a few. The CD (VJ030) can be purchased on-line at our Web Site, by telephone, or at the Museum's retail shop in Wantirna.



The Collection Report

By Ralph Powell

Our oldest Australian Jazz Recording



WE are often asked what our earliest or oldest items are. The Museum's oldest Australian jazz recording was described by Ken Simpson-Bull in his article *Rarities of the 1920s* (VAZZ 63). *That Certain Party* by the **Palais Royal Californians**, a 78 rpm disc # 0517, was recorded acoustically by Columbia Graphophone Co. at Sydney's Homebush in July 1926.

The **Palais Royal Californians** were a group of, for the most part, American musicians who came to Australia from San Francisco playing mainly at the Palais Royal in Sydney and the Palais de Danse in Melbourne between 1923 and 1927. Band members on this recording were Eddie Frizelle, Frank Rago t, Walter Beban ss, Dave Grouse ts, Keith Collins p, Bob Kruze bj, Bob Waddington sb, and Danny Hogan d. Australian members were Frank Coughlan tb, and Ern Pettifer as

bar- On the B side is *Milenberg Joys*.

Frank Coughlan described the band as "by far the best and most popular band for dancing in Australia. Their influence on dance music was tremendous, introducing correct vibrato for saxophones and trombones, drumming for rhythm instead of noise, swinging bass on piano, pizzicato bass and featuring of artists." (Australian Music Maker and Dance Band News, December, 1936, p. 7)

* * * *

We wish to thank the following people for their generous donations: Lizzie Thomas, Jo and Bob Edmiston, Rosa Licuria, Eric Brown, Norman Blott, Kim Harris, Frank Stowe, Andrew Nielsen, Pat Minter-Williams, Nick Brown, Julie Gilmour, Quentin Angus, Peter Neubauer, John Strahan, Dave Drummond, Andrew Farrell, Melva McCashney, Bix Eiben Hamburg, Dr W. Peter Wright and the numerous anonymous donors.

We have received an eclectic group of items including jazz books, audio tapes, Melbourne Scene 1978 research paper by Athena Frank, Frank Traynor discography by John Kennedy, CDs, CD of Monique di Mattina in New Orleans Nola's Ark, 2 LPs James Johnson

1917, 2 One Hour Programs broadcast on Alpine Radio (Community Radio Station) and the Community Broadcasting Foundation - appreciation to Community Radio. Australian LPs and CDs of Lazy Ade, Len Barnard, Smacka, CD of Perception, DVDs, posters, clippings, Rampart Street DVD, 31 Jazz Guitar instructional videos, "Coggy" by Jack Mitchell, 2 photo books of jazz and blues performers, records and sound equipment, photos, various jazz books, audio library collection, posters, news clippings, flyers, CD of The Wizard Flies Solo, discs, magazines, videos, 5 x CDs compilation of old jazz tracks, Greg Gibson with the Fortified Few CD, Gordon Walker jazz collection including CDs, Jazz books, tapes, Horst Liepolt poster, etc.



Strings and Things

By Bill Brown

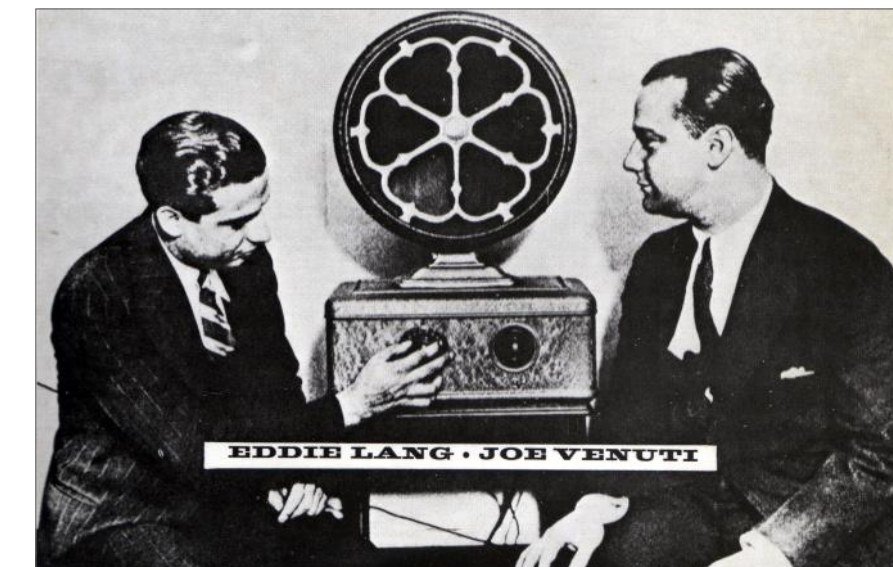
THERE have always been partnerships in jazz. Partnerships—like-minded jazz musicians with different instruments who come together and create magic sounds which really hit the spot with verve and vitality. Years after they are gone their sounds thrill the switched-on jazz connoisseur as he/she crouches by his/her turntable/CD player and is taken back in time on the magic carpet to the haunts of New Orleans, Chicago, New York or Kansas City.

A few such unions spring to mind. They are Louis Armstrong and pianist Earl Hines; Louis and trombonist Jack Teagarden; guitarist Django Reinhardt and violinist Stephane Grappelli. In more contemporary styles of jazz the pairing of Gerry Mulligan on baritone saxophone with the valve trombone of Bob Brookmeyer and of course many more.

My main subjects in this article are another violin/guitar duo who were very prominent in the Golden Age of the Twenties namely Joe Venuti on violin and Eddie Lang on guitar.

Joe 'Guisepppe' Venuti and Eddie Lang 'Salvatore' Massaro were of course Americans of Italian heritage. The theme of this article came to me after re-listening to one of the box sets of vintage material I have nestling on my rather dusty shelves. A four CD set on the JSP label, a UK outfit that rivals the *Proper* Box sets mentioned in a previous article. (VJazz 63)

On this cornucopia of goodies there are the various sets under their joint leadership with the top white musicians of the day, Bix Beiderbecke, the Dorsey brothers Tommy and Jimmy, the fantastic bass sax man Adrian Rollini. As well as this CD set some of those classic duo tracks and Blue Four sides are on the LP *Swaggie* 1266 put out by our mate the mighty Nevill. Lang also recorded with various black players some involved in the blues. The sets for instance with singer guitarist Lonnie Johnson, included on the four CDs, are also on two LPs on *Swaggie*. Eddie recorded three titles with the legendary blues



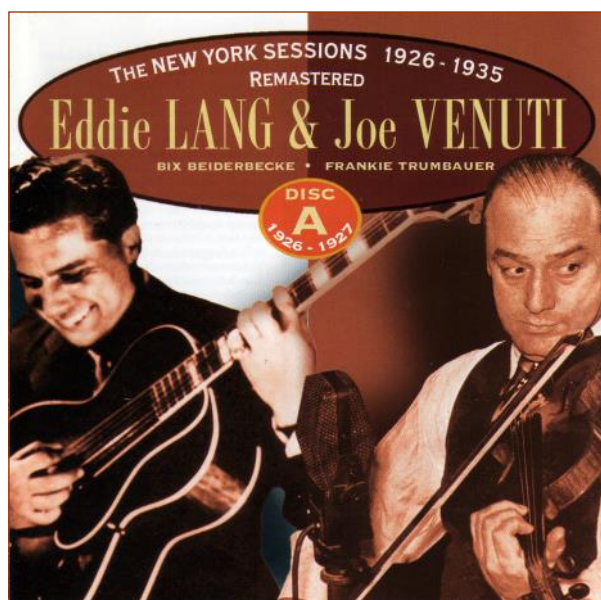
singer Bessie Smith in May 1929. Sadly in 1933 Lang died after complications occurred after a tonsillectomy. So like the other great violin/guitar duo, Grappelli the violinist outlasted his partner by many years, Django dying in 1953, Grappelli having a career renaissance and touring the world including Australia in the seventies.

Likewise Joe Venuti went on being a part of the jazz scene over the decades before expiring in 1978. I have two LPs of him teamed up with tenor man Zoot Sims, a product of the cool school put down in the 70s. Marvellous swinging stuff. The old twenties fiddler and the former Woody Herman sideman really as one, proving yet again that a lot of the divisions in jazz style or idiom are not in the musicians' minds but in the fans' notions.

Venuti of course was a great joker supposedly nailing a fellow musician's shoes to the floor,

setting fire to sheet music because the studio was freezing, etc. A few other things I won't mention as after all, this is a family publication.

Anyway Venuti/Lang, two wonderful players who added to the rich tapestry that is the story of jazz. Right, I must go back and dig out a CD to refresh my memory whilst I refill my glass. Cheers.



THE VICTORIAN JAZZ WORKSHOPS UNDER 25'S JAZZ BAND.

This year is especially exciting for me as Workshop Co-ordinator because the 69th Australian Jazz Convention is being held in our own state of Victoria at Swan Hill between 26th and 31st of December. Even more exciting is the fact that I am taking the Workshop Band to perform at the Convention. This has been made possible by the very generous sponsorship received from the Victorian Jazz Club, who have donated the costs of all accommodation and train fares for the young musicians totalling \$2,750.00. The young musicians and their parents are understandably delighted at this support, and to say that I am completely overwhelmed would be an understatement.

In addition, the VJC is presenting each young musician with a VJC cap, so that the sponsorship flag will be flying whenever they perform.

I am hoping to have some great photographs of the young musicians on my return from Swan Hill for the Museum magazine in the New Year.

Marina Pollard

We Welcome these New and Rejoining Members:

Tanja Bahro, Mojdeh Bayati, Maureen Beggs, Geoff Burford, David Canterford Bethany Clark, Ken and Elaine Castanelli, Daryl Costin, Margot and Greg Davies, Arturo Del Rio, Tony Fairbridge, Rod Gale, Gerry Gerrand, Judith Hall, Kevin Hambrook and Patricia Costigan, Bruce Herbert, Simon Hogg, Michael Hussey, John Isaacs, Mr & Mrs S. Jerrard, Peter Keeble, Jack Kelly OAM, Graeme Kniese, Ian Lawson, Ruth Lee, Len Lindon, Jukka Mantynen, Keith Mc Lean, Anne and Tony Priestley, Andree Robinson, Mehrshad Sepehr, Tony Sloan, Michael Sorenson, Michael Trovato, Devin Trussell, Manny Vassal, Terence Venables, Anthony Warren, Andrew Wilson, Dr. Peter W Wright.

We would like to thank the following for their generous financial support:

Robin Blackman and Jill Boyce, BlueTone Jazz Band, Errol Broadhurst, Ian Brookman and Val White, Nicholas Brown, Alan Burney, Bryan Clothier, Ray and Coral Chapman, Pauline Collins-Jennings, Kate Dunbar OAM, Doreen Fabrikant, Peter Gamble, Ross May, Eileen Mc Intyre, Paul Pelechaty, Neil Pirie, Roger Seddon. (July, Aug, Sept)

PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS MID DECEMBER 2014

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You can come and tour the museum or join a Group Visit

A group of approximately forty members attended the Australian Jazz Museum in Wantirna and had a very interesting three hours which included a guided tour of the various rooms, some of which are Shipping Containers converted to fireproof storage and attached to the main building. All the guides and every one working on cataloguing and recording their enormous collection of Australian Jazz are volunteers and regularly work, when they are open, which is Tuesday & Fridays each week. One example of their dedication is a 90 year-old who has registered 60,000+ tunes from 3,800 international jazz CDs. After the tour we were treated to about an hour of fabulous Jazz from six of the volunteers including a female singer. This was followed by hot sausage rolls, sandwiches and cake as our light lunch. Everyone was amazed and really enjoyed the whole experience. The museum is open on the days mentioned and they have a shop selling CDs. Anyone interested can be a member for \$40/annum.

Ray Ward, Monash Combined Probus Club

A Group visit includes light lunch, a tour of the museum and great music for \$25.

Seeking Radio Broadcast Recordings

During the 1940s Eddie Condon made a series of broadcasts known as the Town Hall Concerts. One of our members is looking for selected broadcast transcriptions from this series. If you have any of them in your collection, please contact Ken Sumsion, on 5968 5479 or email kenandmarg013@bigpond.com

Ken has kindly offered to give a copy of the broadcasts to the Australian Jazz Museum once he has assembled the entire series.

ONLINE MEMBERSHIP RENEWAL

We're pleased to announce that membership renewals can now be done online, by credit card, Paypal, or by direct deposit to the Victorian Jazz Archive. Your renewal notice will give you full details. Alternatively, for credit-card or Paypal payments, go into the Membership page on our website at <http://www.vicjazzarchive.org.au> and find the payment option at the lower right-hand corner of the page. Don't forget you receive a free Vjazz CD with your renewal.

The Australian Jazz Museum acknowledges the past support of the following organisations: The State of Victoria through the Department of Premier and Cabinet and Arts Victoria, Parks Victoria, The Ian Potter Foundation, The Myer Foundation, The Pratt Foundation, The Trust Company of Australia, The Helen McPherson Smith Trust, Diana Allen of Jazz Australia, The Australian Jazz Convention Trustees, The Estates of the late Don Boardman, Ron Halstead, David Ward and Ward McKenzie Pty Ltd. and Sam Meerkin. The Archive gratefully acknowledges the financial support given to the VJA Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E.