

AUSTRALIA'S FIRST JAZZ CONVENTION 27th-30th December, 1946 EUREKA HALL, 104 QUEENSBERRY ST., NTH. MELB.



Featuring

- * SOUTHERN JAZZ GROUP, S.A.
- * BARRELHOUSE FOUR, TAS.
- * PORT JACKSON JAZZ BAND, N.S.W.
- * GEELONG JAZZ GROUP, VIC.

Melbourne

- * GRAEME BELL
- * TONY NEWSTEAD
- * DOC. WILLIS
- * ADE MONSBROUGH
- * FRANKIE JOHNSON
- * RON WEBBER

FOUR DAYS OF HOT JAZZ

- Friday, 27th Dec.—10.30 a.m.-10.30 p.m.: Talks, Recitals, Jam Sessions
 Saturday, 28th Dec.—2 p.m.: Riverboat Trip; 8 p.m.: Visit to Uptown Club
 Sunday, 29th Dec.—2 p.m.-10.30 p.m.: Talks, Recitals, Jam Sessions
 Monday, 30th Dec.—10.30 a.m.: Exclusive Records by W. H. Miller.
 7.30 p.m.: Public Concert featuring all bands

Registration Fee for Four Days, 2/-. Official "Angry Penguins" Souvenir Programme obtainable from booksellers and at Eureka Hall. Price 1/-.

NEW ORLEANS RIVERBOAT TRIP

All Aboard M.V. MISSISSIPPI 2 p.m., SAT, 28th DEC.

Featuring Graeme Bell's Dixieland Band and Interstate Groups.
 Tickets, 4/- obtainable from R. CLEMENS Music House, 31 Little Collins St., Melbourne

PUBLIC JAZZ CONCERT

7.30 p.m., MONDAY, 30th DECEMBER

* 10 Interstate and Local Bands
 Admission, 3/3 (inc. tax), payable at door.

Under auspices Eureka Hot Jazz Society. Telephone: FJ2947

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By Venuri Elabadage

Image: Front Cover



Poster held within our Collection at the Museum

Images:

- Rod Andrew
- Bill Brown
- Dr Pam Clements
- Tom Lucas
- Jack Mitchell
- Dr Mel Forbes
- David Schweickle
- Ken Simpson-Bull

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Location

AJM "Koomba Park"
15 Mountain Hwy.
Wantirna
Mel Ref 63 C8
Open Tues & Fri, 10am-3pm

Letters to the Editor

Hi Mel,

I had a look at the magazine yesterday when it came through. It's a great production; which very nicely showcases the work of the AJM and the very significant work it does. Congratulations to the team that put it together.

I thought your piece on the Marysville Weekend came up very well also; I hope the members take advantage of the discount; our committee is still confident it's going to be a very entertaining weekend, hopefully appealing to all jazz fans no matter what their tastes are.

Cheers,

Peter Guest

\$100 donation from Knox Grill'd to the Australian Jazz Museum

A message from Knox Grill'd to the AJM

"We've counted up all the tokens for the month of September and we're pretty stoked to be able to hand over a \$100 donation to the Australian Jazz Museum. We hope that the \$100 can come in handy and that being a part of the Local Matter's program has helped you drum up some extra awareness and support in your local community..."

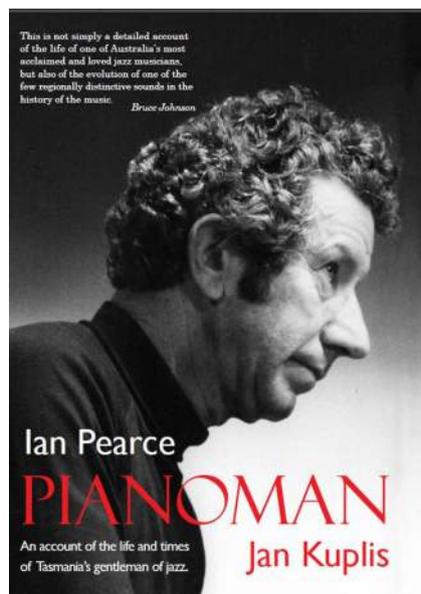
Thank you to everyone who supported the AJM in the September Grill'd Local Matters Contest.



Book Talk at the AJM 26 Nov. 7pm about Ian Pearce (Tasmanian jazz pianist)

Jan Kuplis – author of the newly released "Ian Pearce Pianoman" will be giving a talk at the Australian Jazz Museum 26 November at 7pm.

Jan writes:



Ian Pearce was quite possibly the most respected and loved jazz musician in Australia. Remembered as a shy, genial musician who would rather hide behind an upright piano than parade his talent up front, Ian's contribution to jazz was, nevertheless, vast and his importance as a consummate musician in his own right indisputable.

His original compositions span the musical spectrum from orchestral pieces to jingle writing and his jazz performances – solo and ensemble – are well documented. But Ian was not just a jazz pianist, he was an all-round jazz expert with a prodigious knowledge of the genre and of its exponents.

His legendary fifty four-year musical partnership with Tom Pickering is part of Australian jazz history, but there is so much more to Ian, both as a musician and as a person, that is revealed in the book.

Jan will be happy to autograph copies of "Ian Pearce Pianoman", which is now available at the AJM gift shop.

Gold coin donation to the Australian Jazz Museum: \$1 for members, \$2 for guests.

Look What We Found



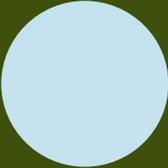
Canvas backdrops for the Eureka Jazz Festival were discovered and now form part of our collection.
Good work John.



Did You Know?

Millenberg Joys, that well-known jazz tune made most popular by Jelly Roll Morton is almost always misspelt. The correct spelling is Milneberg!

Famous for the part it played in nurturing New Orleans jazz, Milneburg was a settlement on the shore of Lake Pontchartrain. It had been given the name of "Port Pontchartrain" in the 1700s, but the Milneburg name soon replaced it. The town was named after Scottish-born Alexander Milne, who developed the land in that area. It was the locals who began calling it Millenburg.



A Stellar Performer at Luna Park - Fred Switely - Sydney Band Leader

By Ralph Powell

FRANK Coughlan is universally recognised as the iconic Bandsman of Sydney but how many of us have heard of Fred Switely, a contemporary of Coughlan's?

Born Frederick William Schweickle at inner western Sydney's Lakemba in 1908, Fred, who later anglicised his name to Switely, most likely in response to anti-German sentiments of wartime Australia, was a trumpeter and later bandleader from the early 1920s through to the 1970s. Fred attended nearby Belmore South Public School and by the age of 13 he was already displaying a keen interest in music, becoming a cadet in the 36th Battalion of the AMF in December 1921. Nine years on he again enlisted with the AMF as a private in the 56th Battalion band.

According to his son, David, "At the age of 16 he graduated to Clay's Vaudeville Shows and silent movies, was twice trumpet champion of Australia when in his early twenties, spent time in Queensland, played with the Police Band at the opening of the Sydney Harbour Bridge, was first trumpet at the Tivoli and played in the earliest Dixieland band in Sydney. At the Pompadour Ballroom Restaurant in Nock and Kirby's building in George Street, Sydney, he played with his friend Cliff Hanne, Roy De Vere, and Jack Meynall". He performed there for 12 years. He also played with many other groups and orchestras including the 20th Century Syncopators led by Len Langford.

He played in, and undertook many engagements with, a variety of bands throughout the greater Sydney area, including Howard Harris' Band and Col Faris' Luana Palais Band, and was part



Howard Harris Band

of the line-up at an annual concert for the patients of the Mater Misericordiae Hospital.

David says Fred also had the resident band at radio station 2UE Sydney where he recorded a version of the Aeroplane



Jelly Song. However, it was as band leader at Luna Park that Fred achieved prominence.

Beginning in 1939 he led the Luna Park Dance Band at the Palais De Danse for 16 years. The bandstand was on a floating pontoon moored next to the Penny Arcade, and Fred played there for 6 nights a week, going on to other venues on Sundays. He lined the back of the sound shell with silver paper and its sides with red tinsel.

Fred was quite a versatile musician playing anything from jazz to classical. He earned "much acclamation" when he played a Jazz number on a kerosene funnel at the Catholic Ball, Penrith, with Herb Mallard's 6 piece band. Fred's son, David, recounts that, at Luna Park, he was assistant to resident artist, Arthur Barton, restoring the famous Luna Park Face, the River Caves, the Laughing Clowns, Merry-Go-Round and Coney Island. Luna Park Special Projects Manager Tony Maloney (1961-2007) recalled that "You often see Arthur and Fred Schweickle walking around. They both had white overalls and hats on ... Always looked dapper. They were special." Martin Sharp (25 July 2013) describes how Fred and Arthur "had huge sheets of paper pinned up and they'd paint advertisements in seconds and they'd tear them down and then do another one; they were creating right in front of your eyes."



20th Century Syncopators

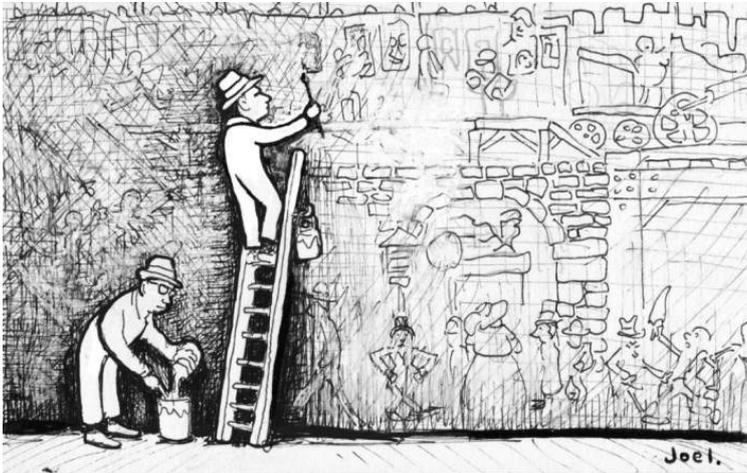


Col Faris' Luana Palais Band

LUNA PARK TO-DAY—TO-NIGHT—CELEBRATIONS

GIVE 1940 A GAY SEND-OFF AT LUNA PARK.
 MATINEE AT 2 P.M. TO-NIGHT AT 7.

Join in the revelry—every minute of the last few days of 1940 to a minute of mirth and
 merriment at Luna Park. Thrills—rides, slides, glides—everything for celebrating people.
 Dance to Fred Switely's Floating Palais Dance Band. Swimming at the Olympic Pool.



Arthur Barton and Fred Schweickle at Luna Park - Artwork
 Joel Tarling joeltarling.com

Sadly, despite there originally being sixty recordings of Fred Switely's Luna Park Band, their whereabouts is now unknown. It is thought they may have been sent to Luna Park, Melbourne, but nothing is now known of their existence. Fortunately, David has managed to digitise some tracks from a live old-time dance performance taken off an acetate but the musicians on this recording are not Fred's big swing band. Fred plays trumpet and mellophone on the CD, a copy of which is in our collection. David has also created a most informative Facebook page <https://www.facebook.com/FrederickWilliamSchweickle> with several photographs and text further detailing his research into his father's musical history.

I am indebted to him for permission to use the material that made this article possible.



Switely's Floating Palais Dance Band at Luna Park, Sydney

David Schweickle claims, "Many famous musicians played with Fred, including Don Burrows, saxophonist Bill Barlow, Buddy Rich, who was Tommy Dorsey's drummer from America, and his good friend Jim Gussey who led the ABC radio band in Sydney for many years. He also played at a night club called Ziegfeld's in King Street, Sydney, with clarinet player Don Parry. Fred said that one night the lights at the club went out, there was a shot, the lights went on again and there was a dead body. The music and dancing continued as usual."

During the 60s Fred also played with Errol Buddle at the Surreyville Ballroom and when Louis Armstrong came to the Musicians' Club in Sydney he sat next to Fred. They discussed their mutual love of fishing and Louis said he practised six hours a day to keep up his standard of playing. Fred is said to have taken Alfred Hitchcock out on the Harbour to see Sydney from the water.



Top: Fred Switely
 Below: Don Parry (c) Reg Miller (d) Fred Switely (t) Stan Nolan (p).



Remember Gramophone Records?



Left to right: A 10-inch “78”, a 7-inch “45” with large centre hole, and a 10-inch 33 $\frac{1}{3}$ long play microgroove.

I was surprised when some younger visitors to the Jazz Museum, and these were people in their early twenties, indicated that they had never seen a gramophone record. Of course, when you think about it, Compact Discs have now been around for more than these people's lifetime, and with the way things are going, what with internet downloads and compact storage devices, even CDs may soon become a thing of the past. Time therefore, I thought, for a brief outline of the gramophone record, particularly on the aspects of the various speeds and types, if only to enlighten the younger generation. I suspect however that there may be some information here that may not be known even by those who grew up with these records.

The Museum houses probably the bulk of its recorded jazz performances in the form of gramophone records. These consist primarily of 78s, 45s, and 33 $\frac{1}{3}$ discs which are sited in various subdivisions. For instance there is Priority 1 (P1) which consists of recordings by Australian artists, and P2 which are International. Further subdivision is by the diameter of the record, its material (e.g. shellac, vinyl, or acetate), and speed of rotation. There are also “special collections”.

The oldest jazz record in the collection is a 10-inch shellac 78rpm disc of “The Original Dixieland Jass [sic] Band” from 1917, generally accepted as the world's first true jazz recording. However, the Museum does have several rare ragtime records dating back to the 1910s. Our total collection of 78s alone

numbers in the many thousands.

To begin our brief appraisal of the gramophone record let's start by asking why 78 was chosen as the number of revolutions per minute at which these discs rotate. I wonder if many people really know the answer.

Flat discs superseded cylindrical recordings in the early years of the 20th century. A disc record contains one long spiral groove commencing (usually) at the outside of the disc and spiralling towards the centre. The number of revolution per minute chosen for the disc speed depended on a number of factors:

1. The physical size of the tip of the cutting stylus.
2. The physical width of the groove. This was determined by how many grooves could be spaced side by side. The then practical number was around 100 grooves per inch.
3. The speed of the groove travelling under the cutting (or reproducing) stylus. For a disc revolving at a fixed number of revolutions per minute, the groove speed is slower at smaller diameters on the record. If the groove was travelling too slowly, the ability to trace out a complex sound wave would be diminished. If a too high a groove speed was chosen, this would reduce the available playing time.

Empirical trials in the early days of the development of the gramophone record based on the above constraints resulted in 78 revolutions per minute being adopted as the best compromise. A few record companies however chose to record at 80rpm for a few years. The

Edison Company doggedly recorded at 80rpm until 1930.*

On the disc itself, allowing for the placement of the label at the centre, the smallest practical diameter that could be used for the recording was chosen to be around 4 inches. Given that most popular tunes last for approximately three minutes, a disc with an outer diameter of 10 inches was able to comfortably contain a complete musical item. Ten inches thus became the industry standard record size for popular pieces. Twelve-inch discs playing for around five minutes became common for longer pieces and for classical music. Although larger records were sometimes produced (even up to 20 inches), because the material from which the discs were made (shellac) was easily broken, the larger sizes, being more susceptible to accidental damage, were discontinued. Most of the Museum's shellac discs are 10 and 12 inch 78s.

When the movies first introduced sound in 1927 they used gramophone records synchronised to the speed of the film projector. A standard reel of film lasted around 11 minutes, so the record had to play for that length of time. In order to avoid a really huge “78”, the film industry settled on a maximum disc size of 16 inches. When mechanically coupled to the projector, the rotational speed needed to get 11 minutes or so of sound on a 16-inch disc worked out to be 33 $\frac{1}{3}$ revolutions per minute. Although this speed would have reduced the ability to record the higher audio frequencies near the centre of the disc, this was acceptable if the minimum in-

A brief explanation of disc speeds and types

By Ken Simpson-Bull

ner diameter was kept as large as possible.

Over the next two or three years, the movie industry's sound-on-disc system was discontinued in favour of the more practical sound-on-film method. But in the meantime the Broadcast industry found that a 16-inch disc that could record for up to 15 minutes was ideal for pre-recorded radio programs and adopted it as the "Broadcast Transcription Disc". These discs stayed in production into the mid 1950s and the Museum has a number of them.

The recording industry had always striven to improve sound quality and by the late 1940s this became possible mainly because of the availability of reel-to-reel tape recorders. To obtain "High Fidelity", frequencies up to 20 kHz needed to be recorded which could not be achieved on standard 78s. Two major American record companies, Columbia and RCA, provided the solution,

In 1948 Columbia introduced a disc made from vinyl which had a much lower surface noise than grainy shellac. (Shellac discs were made from a mixture of shellac and very fine sand.) Because the graininess and surface noise were lower, a much finer groove could be used which was called microgroove, and because the groove width was much smaller, very high sound frequencies could now be fitted in. (A smaller diameter replay stylus tip was also used.) In addition, the speed could be reduced and still fit-in the highest audio frequencies. Because the speed of $33\frac{1}{3}$ rpm was in common use in the broadcast industry and thus many of these turntables were already in production, this is the speed that was chosen for the new records.

But 10 and 12 inch microgroove records played for up to 20 minutes or more per side. This was great for classical music or collections of tunes but not what many people wanted if they were only interested in the latest hit tune. RCA solved the problem (or added to it?) by introducing the 45 rpm 7-inch disc which also used microgrooves. This smaller diameter disc was just right for a single pop tune on each side, and the slightly greater speed, 45 rpm, was chosen to give better sound quality at smaller recording diameters.

RCA added another feature, which however didn't last for long. They introduced a very rapid record-changer player which could change from one disc to the next in only a couple of seconds. Unfortunately the discs required a large centre hole. Because three-speed players, which were becoming common, only had the standard small centre hole, in order to play a "45" one required a "hole-adaptor". This was usually a plastic or fibre device which fitted into the 45's larger hole. This became a nuisance and 45s with the large centre hole eventually stopped being pressed in favour of ones having the small centre hole. The high-speed record changers (which were seldom seen in Australia anyway) disappeared.

Although all this happened in the U.S.A. around 1948-50, Australia didn't see these discs until late 1951. Incidentally, smooth plastic materials were occasionally used for the manufacture of 78s from the late 1920s, but such discs were not durable enough to cope with being played with steel needles (styli) which were common at the time, so shellac discs continued. Vinyl was only used for a few 78s from the early

1940s after light-weight, high-compliance pickups came into use. (Another reason was that shellac was in short supply.)

Still on the subject of disc material, the Museum has a large collection of "acetates". In the days before tape recording, that is, before the late 1940s, domestic recording as well as some commercial record mastering was done on acetates. (Commercial mastering was more commonly done on wax blanks from which a mould was made to stamp or press records for the shops.)

An acetate is a disc, usually made from aluminium, coated with a cellulose lacquer. The disc recorder cuts the groove during the recording process into the relatively soft black coating. The disc can be played back immediately with a suitable light-weight pickup. Unfortunately, in time the coating tends to peel off the aluminium base making the record unplayable. When the Museum receives an acetate it must be quickly copied to a more durable medium before this happens. One may ask then, why does the Museum *keep* acetates? Well, the coating doesn't always peel off and we will still have the original.

One big advantage of shellac and vinyl records is that the material from which they are made does not deteriorate with age. Our shellac 78 record of the Original Dixieland Jass Band from 1917 is as playable today as it was nearly 100 years ago! As a result there is no need for the Museum to digitise most of its gramophone record holdings for preservation purposes.

* A disc recorded at 80rpm played back on a turntable running at 78rpm will result in a pitch change of about 3%. This would only be detectable by a very small number of people who had perfect pitch hearing.



"45" hole adapter



A 45 rpm player/changer for 45s with the large centre hole. Few of these players were seen in Australia.

Where it is



Ballarat

2015



There are a number of special, unique events conducted during each Convention. They are the Street Parade, Free Public three hour concert, an Original Tunes Competition sponsored by APRA, The Music Industry Trade Fair, Piano Recital, Welcome night event, NYE party, Annual General Meeting of Conventioneers, alongside an extensive performance program in various sized venues, including Blackboard sites, Jazz & Jug programs, and incidental music sites that jazz lovers can enjoy for free.

Convention Highlights:

26th December. Registrations at the Mining Exchange and Welcome Night at the Jackson's & Co Hotel
 26th - 31st Band Performance Program at The George, Provincial and Jackson's & Co hotels, Old Colonists Hall, Mining Exchange, Miners Tavern, and Lydiard St Wine Bar. Check the Convention website for details (<http://www.2015jazzconvention.org.au/>).

27th / 28th / 29th Piano Recitals at the Ballarat Art Gallery

27th - 30th Music Industry Trade Fair

28th Street Parade / Public Concert

30th Original Tunes Competition & AGM

31st New Years' Eve Dinner and Party at the Mercure Hotel and Convention Centre

The Convention is designed and conducted by a team of volunteers and it belongs to all those who participate in it. It is organised on a not-for-profit basis and relies substantially upon the good graces of Councils and business communities providing a variety of sponsorships. Here, at the AJM, we are host to the Archive of the Australian Jazz Convention, and its two archivists, Margaret and Don Anderson, are among our longest-serving members. In fact, Don attended the very first convention in 1946!

For full details of the Convention program check out their website

<http://www.2015jazzconvention.org.au/>





New CD on the Ajazz Label

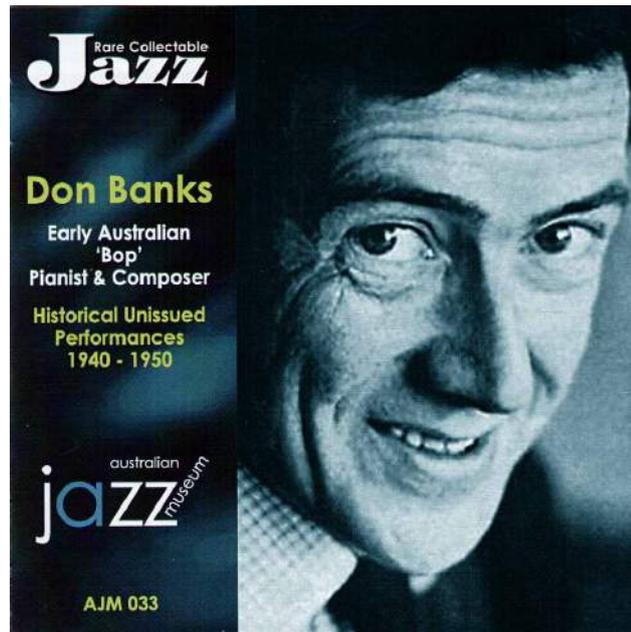
THE Jazz Museum has just released a new CD. Although there have been a few prior attempts to produce this CD, all those attempts failed because of the relatively poor condition of the sound quality of much of the only available material. Restoration was seemingly impossible. However, with the advent of better restoration methods, we have now been able to produce much cleaner performances, all of which are previously unissued.

Don Banks (1923—1980) played piano from the age of five. He studied composition at the University of Melbourne from 1947 to 1949 and travelled overseas in 1950 where he further studied in London, Salzburg and Florence.

After Second World War service he formed his Don Banks Boptet (with Don on piano) playing the latest “modern” form of music (Bebop). While living in London from 1950 to 1971 he worked as a copyist, jazz arranger, and composer in a number of different fields before returning to Australia.

The recordings featured on this CD represent his period from the early to late 1940s when he performed with Charlie Blott, Splinter Reeves, Eddie Oxley and others, including the great Rex Stewart.

The CD features 24 tracks which include *Undecided*, *Avalon*, *I Must Have That Man*, *Sweet Georgia Brown*, *Blue Moon*, *Exactly Like You*, *Pennies From Heaven*, *Honeysuckle Rose*, *After You've Gone* and *Sweet Sue*. Playing time is almost 79 minutes.



Meeting Maria By Maria Matser

MY name is Maria and I joined the Australian Jazz Museum 6 years ago as a volunteer after driving the lift for Myer, Melbourne, Bourke Street. You may remember my article not long after I joined the Museum telling you that I had no knowledge of jazz. When I walked in for the interview I heard the tune Charleston. That I knew. I had learnt the dance when I was about 10, when my older sisters went to a roaring twenties night dressed in their frilled dresses.

Well, what a journey it has been to date, let me tell you. Whenever I heard a familiar tune, even though I did not know it was jazz music, the fact that I was able to dance to almost everything jazz was amazing to me. The way I could “shimmy and shake like my sister Kate” was just great. Maybe some of you have seen me do it when we have had our fund raiser events, (can't wait for the next one). I even managed to get my grandchildren to have a go at doing the Sugar Foot Stomp, only at home mind you, as seeing Oma dance is embarrassing to them!!!

Now I do have to warn you again about the type of humour at the Museum. Due to my dancing ability and the new location where I am now living (Korumburra) I have been promoted to *Minister for Earthquakes* and have great fun with the joke. I have actually practised it when there was a local earthquake. I could go on and on about it all. I still come in occasionally to do data base or related duties, and I also make some of the food for the group visits which you may have tasted at some point. It has been mentioned that I make the best cheese scones in Victoria and a pretty good date slice too, Ha, Ha.

Being part of the Jazz Museum has been a wonderful journey for me, although back in my family tree (4 generations early) is classical music. I don't think the interest in music will ever stop. Thank you to everyone at the Museum.

My speaking engagements keep me travelling around Victoria and meeting lots of people which is what I have always loved. I hope to keep coming into the Museum, even if on an irregular basis, as it really keeps my brain active.



A Gentleman and his Music

By Bill Brown



THE above title from a CD, circa the 80s or 90s referred to the legendary jazz man **Bennett Lester Carter** commonly known in jazz circles as Benny, a distinguished performer on various instruments over a long career from the 20s up until his demise in 2003. Just short of his 96th birthday. Mainly renowned on the alto sax, he also played other saxes and clarinet. Not content with that he was a fine trumpet player, composer and arranger. I suppose if there was a weakness it was in his vocals but then that deficiency could apply to various jazz instrumentalists.

Born in 1907 in New York he became known in the scene playing with many of the Afro/American bands of the time. After spells with Earl Hines, Fletcher and Horace Henderson, a year with Charlie Johnson and a brief stint with Duke Ellington (two weeks) in 1929 he became musical director of McKinney's Cottonpickers. I have five CDs on the classic label which covers his recordings from around 1929 up to 1940. Special favourites of mine are the sessions under the title of *The Little Chocolate Dandies* from 1929 and the *Chocolate Dandies* of 1930 and 1933, later in 1940 another two tracks were recorded under that heading. The first set of those sessions was assembled by Don Redman, a colleague of Benny who also played alto sax and was a bandleader/arranger. The later ones under Carter's leadership. Various musicians of mixed race were used on those dates.

In April/May 1933 he organised a group in the studio under the auspices of the British (Irish) arranger Spike Hughes. This stellar group contained a few of Benny's peers, Henry Allen/Bill Dillard (trumpet), Dicky Wells

(trombone), Wayman Carver (reeds and one of the early exponents on the flute), plus the emerging tenor colossus Coleman Hawkins) this set was known as *Spike Hughes and his Negro Orchestra*.

Later in the thirties Benny went to Europe. In the UK he became director of the rather 'square' orchestra of Henry Hall. He recorded in London with various local musicians and a sort of non-jazz (in my opinion) singer called Elisabeth Welch. This was followed by recordings in Scandinavia, Copenhagen and Stockholm in 1936. In 1938 he was in Paris and took part in another multi-national set which, contained the great Django Reinhardt on guitar.

During the forties Benny led a big band, worked extensively in the recording studios and played backgrounds for various films. In those classic CDs I gleaned a lot of information from the sleeve writer one Anatol Schenker.

Benny seems to be absent from my shelves until the fifties. Then there is a CD *Benny Carter Jazz Giant* (as he was by then) he has another 'giant' with him, Ben Webster on tenor sax plus two of the then newer guys Andre Previn (piano) and Shelley Manne (drums).

His ability as an arranger/composer was always in demand and in the early sixties he penned a marvellous set of titles for the Count Basie band. This was titled *The Kansas City Suite*. One of my favourite latter day Basie outings.

Over the years since then I have a few gems of the Carter muse at hand. From 1960 *Sax A La Carter* with that fine pianist Jimmy Rowles, a session from the Montreux Festival (Switzerland) in 1977 with pianist Ray Bryant and the Danish bass star Nils Orsted Henning Petersen.

On Norman Granz' Norgran label a swinging performance with the Oscar Peterson Trio from the nineties, then of course the album mentioned at the outset of this article *A Gentleman and His Music*. This has some of the then newer musicians on hand, Scott Hamilton (tenor sax), Ed Bickert (guitar), John Clayton (bass), plus veterans, trumpet man Joe

Wilder and drummer Jimmie Smith.

On Benny's death in 2003 Humphrey Lyttelton, British trumpeter, bandleader and broadcaster did a tribute program on the BBC radio. I have a cassette copy of that broadcast. Humph plays various recordings covering Carter's career, including some of the ones I mentioned. Others including a rollicking 1937 track of *Crazy Rhythm* from 1937 in Paris with Coleman Hawkins and French saxist Alix Combelle. Then on later dates providing accompaniments for two differing female singers Kay Starr and Helen Humes, the latter once with the Count Basie band.

Humph also plays a track featuring three diverse alto sax players, Benny, Duke Ellington's stalwart Johnny Hodges and the ground breaking bebop devotee Charlie Parker. He closes his tribute with a tear up number taken from one of Norman Granz' *Jazz at the Philharmonic* concerts. Noted for the screeching trumpets and honking saxes this setting seemed at odds with Carter's usual polished and poised elegance. Lyttelton hints at this but Benny as the complete professional took it in his stride. Humph remarked that the death of Benny Carter marked the last of the host of great names of the Golden Era that had influenced him as a budding jazz musician - Earl Hines, Louis Armstrong, Fats Waller, Coleman Hawkins, Jack Teagarden etc. Benny Carter, definitely one of the jazz gentry.



School Workshop

By Kim Harris

AN interesting day at the Australian Jazz Museum. A group of young musicians from Thornbury High School were booked in for a tour and workshop. As their group did not include a pianist, I was recruited to the rhythm section. In charge of the group was Brian Abrahams, drummer and jazz enthusiast extraordinaire. For one who received so much from previous generation of jazz musicians (thanks to Nick Polites, Roger Hudson, Ian Pearce and so many others), I have been in a position to give very little back to the next, and today was a joy. Brian's rapport with the kids was extraordinary, and to see their confidence and enjoyment of the music we all live to play grow over a mere couple of hours was a great experience. Hope some of them will make it to future junior workshops. Special mention for Bob on bass, who I understand is a veteran of a number of workshops. He'll never work harder for money than he did today. Is jazz dead? Not for mine it isn't. And finally a tribute to [Marina Pollard](#) who makes it all happen.

You can now tag your friends in your status or post. Type @ and then type the friend's name. For example: "Had lunch with @John Smith."

Learn more about [tagging on Facebook](#).



Brian Abrahams, well known drummer, talking to the group.



Teachers join the group with Marc Matthews.



Under 25s Jazz Improvisation Presentation Day at the Museum



Above left: Marina and Daniel Poloni (ts)
Above right: Marina and John Gray (p)
Left: Frontline



Right: Robert Boxshall (db) Jennifer Mc Cluskey (bar) Daniel Poloni (as) Jonathon Hatton (t) John Gray (tb) Peter Ferguson (guest guitarist) Leah Ferguson (v) John Thrum (p) Marina Pollard.
Below left: Tyler Smith (d)
Below right: Leah Ferguson vocals





Hammond Live at Bernie's

By Simeon Mascarenhas

"When American keyboard player Jon Hammond visited Australia last year at the invitation of Bernie's Music Land, they held a special demo session for AJM members. A number of us attended that session, and had a great time! Jon subsequently recorded a concert at Bernie's which was released in the CD reviewed below. The first 5 AJM members to call us and request this CD will receive a copy FREE. Just ask for Barry in the shop"

WHO says that the jazz organ is forgotten? That it exists only as an option on a modern electronic keyboard? Jon Hammond (what an appropriate name!) shows clearly that the Hammond jazz room is not only alive and well but, what is more, that it can provide something from almost every genre of modern popular music for everybody. Opening with *Days of Wine and Roses*, Jon and Melbourne drummer Michael Jordan provide a soothing evening of music to an appreciative and relaxed audience at Bernie's Music Land in Ringwood, Victoria. Jon's cool registration, even tempo and elegant ornamentation are the best reference to his mature and musical approach to what is essentially great music for listening. *Really* listening. The amazing Hammond B-3 is his vehicle, and what a vehicle it is!

Standards like *Satin Doll*, *Besame Mucho* and *Some-where over the Rainbow* are conveyed smoothly to the listener's ears whilst enhancing the dinner table ambience and candlelit atmosphere. The latter number is expertly handled to evoke Dorothy's dreaminess and wonder in *The Wizard of Oz*. Jon draws humorously on his personal experiences with his original composition *Late Rent*, which he calls his theme song. The self-deprecating humour will be well understood by anyone who has had to make a living in the fickle world of music performance! On a more serious note, Jon pays homage to

his countrymen killed in New York by terrorists on 11 September 2001. The movement of this composition reflects Jon's own thought processes and typical New York life as he ponders over the loss of life. Music is both his release and his salve. The other composition by Jon is *Lydia's Tune*.

Up to date with modern classics that everybody recognises, Jon plays Stevie Wonder's *You are the Sunshine of my Life* in a style that makes the piece instantly recognisable. At the same time, his influence on the piece is unmistakable. He finishes with *I left my Heart in San Francisco* because that is where he was born! *Makin' Whoopee!*, *The Shadow of your Smile* and *Cookin' at the Continental* similarly show Jon's individual stamp on whatever he plays.

Jon makes excellent use of the Leslie effect to add colour to the numbers that he plays: it enhances the shimmering mood that such music needs. His tempi are such that people whose toes begin to tap uncontrollably can - and do - get up and dance to his music. With extensive experience as a Hammond B-3 performer across the USA and Europe, Jon shows deep insight for the essentials of jazz - melody, rhythm, tempo, mood, style, improvisation - and he captures them all admirably. His deft runs, smooth glissando and refined ornamentation combine to create the mood that this music requires. Jon shows deep insight for the essentials of jazz/blues/pop - melody, rhythm, tempo, mood, style, improvisation - and he captures them all admirably. Drummer Michael Jordan is an excellent jazz percussionist: discreet and supportive, the essential associate artist. In this excellent recording, Jon Hammond draws listeners into the astonishing world of Hammond stage keyboard organs. It should be part of every Hammond music collection. Nice work, Jon!

Simeon Mascarenhas

This CD was recorded by Mike Wallis and produced by Bernie Capicchiano with Jon Hammond from a live performance at Bernie's Music Land (www.musicland.com.au).

From the Collection

By Venuri Elabadge



A while ago the Australian Jazz Museum was lucky enough to receive a mandolin banjo from a generous lady; Shirley Smith.

A mandolin is a plucked string instrument that originated in Italy and belongs to the lute family. A banjo is also a string instrument that originated in America and belongs to the guitar family. A mandolin banjo is a hybrid instrument of both the mandolin and a banjo with the body of a banjo and the tuning of a mandolin. It is also known as a "banjolin" or a banjo-mandolin.

Shirley said her mother bought this second hand "banjolin" when she was a seven year old. She assumes it is from the Young's Auction in Camberwell which is one of Melbourne's oldest established auction rooms beginning in 1930. This "banjolin" itself goes back to 1940's and is a 'British Made' by John Grey & Sons. It sounds nice and bright and has a nice tone to it. Shirley also mentioned she joined the Victorian Banjo Club and proceeded to learn to play her banjolin.

Thank you Shirley for your kind and thoughtful donation.



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Discount for AJM members: a) 20% off silver, gold, or platinum passes; Turn on the Lights Concert; or 5 session pass (if purchased online with promo code ARTDIS by 31 Aug.)
b) 5-10% discount at the Bunker restaurant, and c) free cocktails 5pm Sat. 17/10 in the Committee Room at the Marysville Golf Club



6 Goldie Place, Melbourne, VIC. 03 9942 4711
Live jazz Wednesday – Friday.
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Rear 389 Lonsdale Street (enter via Hardware Lane), Melbourne, VIC. 03 9602 2055
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the
commune

coffee food functions

2 Parliament Place, Melbourne
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Live jazz Thursdays
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**Have friends who aren't already AJM members? Ask them to join!
For each of your friends that join the AJM, the AJM will send you a free jazz CD!**

We Welcome these New Members:

Joyce Agee, Rod Andrew, Margaret Ayres, Tony Barker, Loretta Barnard, Alan Bell, Stewart Boundy, Keith Brown, Ian Burston, Theo Carbo, Heather Casey, Adrian Daff, Rebecca Davies, Tim Dunn, Dr Ruth Edwards, Venuri Elabadge, Peter Ferguson, Brendan Healy, Hugh Heller, John Hopkins, Kiama Jazz and Blues Club Inc., Jiri Kripac, Mervyn Longley, Ian MacIndoe, John Mara, Amelia Mara, Peter Matthieson, Jamie McIlwraith, Lorraine McInnes, David Mercer, Marie Montgomery, John Montsante, Jim Morell, John Morrison, Judy Newton, Lennis Nurse, Elena Orlove, Ray Osterberg, Margaret Parkes, Susan Peterson, Roger Prior, Dennis Quinlan, Brian Riggs, David Robinson, Brian Ruck, Ray Stokes, Thornbury High School, John Tyndall, Ralph Watson, Chris Wright.

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