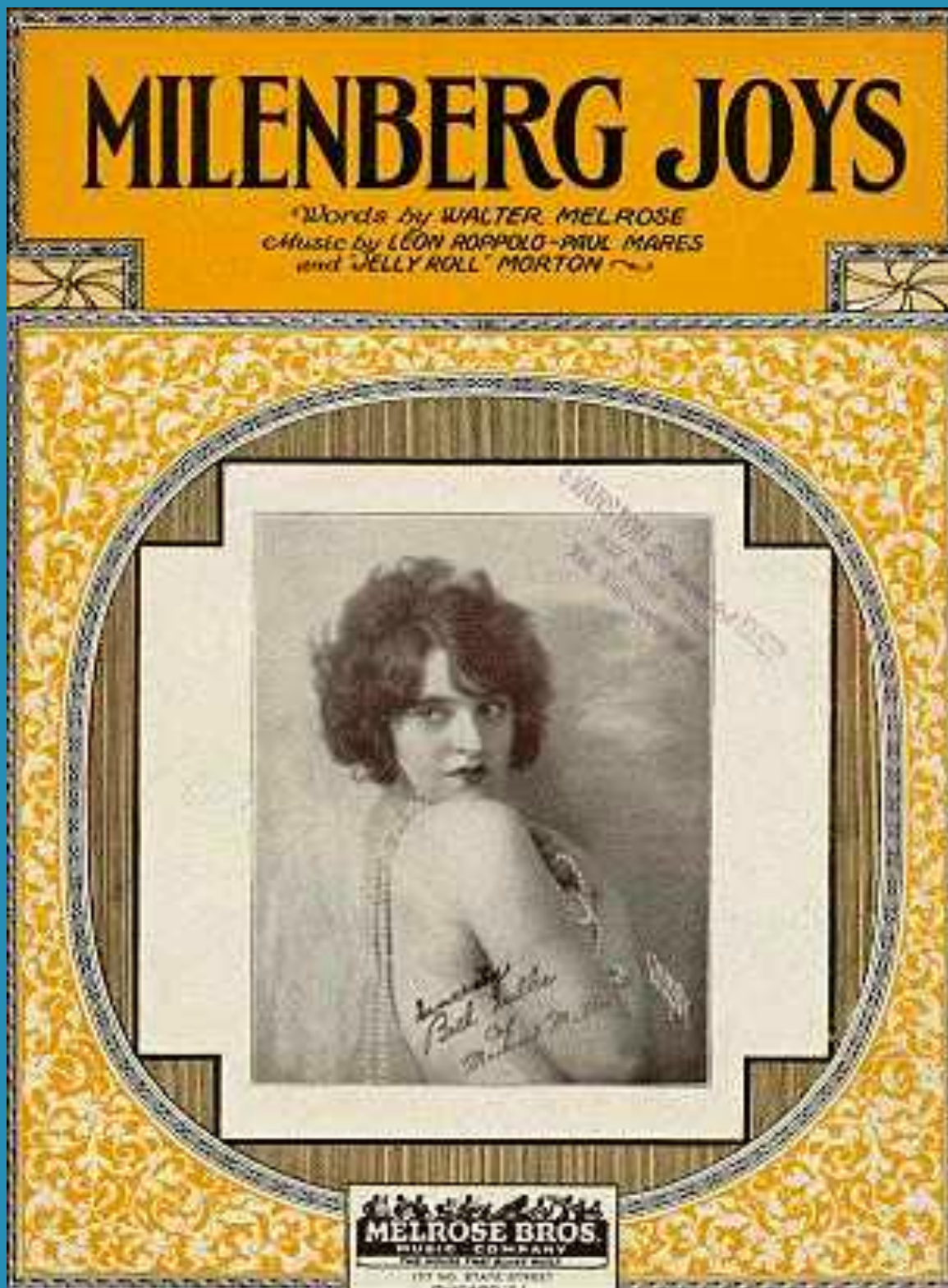


AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz



QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. FOUNDING PATRON: The late WILLIAM H. MILLER M.A., B.C.L. (Oxon.)

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Image: Front Cover

Original Sheet
music cover.

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Introducing AJAZZ Magazine

SOON after the **Victorian Jazz Archive** became officially known as the **Australian Jazz Museum** we invited members, in the form of a competition, to suggest a new name for our Vjazz magazine. The consensus was that it be renamed **Ajazz**, and the winner of our little competition was **Marion Lustig**. Our sincere congratulations Marion. This, the first issue for 2016, now appears under its new name and in full colour.

Letters to the Editor

Dear Editor

Thanks for the Magazine VJAZZ. I liked the bit about the banjo mandolin. I learnt that instrument in the 1940s. My plectrum could race over." A Four Leaf Clover" etc. (*steel strings from memory)

Keep up the good work.

Leo Gamble

Dear Editor

The cover article in the last magazine Nov 2015 on the first Jazz Convention reminded me of friend Ken Evans who was there. Sadly, I only heard a few months back that Ken had died and when I phoned his wife Betty, in Tewantin, found he had died a few years ago.

I enclose an article on Ken in the Noosa Journal in 2002 when visiting family in Sunshine Coast. He was a brilliant musician and, of course, played in the Frank Johnson band.

I met Ken and Betty about 1951, not long after they were married, when Ken had the Steamboat Stompers. I had fancied becoming a jazz trumpeter and bought a second-hand Selmer from Bob Clements in Lt. Collins Street, near where I worked (and spent many lunch times going through the 78 stack). A Bendigo friend Reg Bridgeland was playing with Ken at the time and I went to hear them and got Reg to introduce me and asked Ken to give me lessons.

At the time he and Betty were living in Mordialloc and I used to get a train from Footscray, where I lived, on a Saturday morning to Mordialloc, have a lesson, then back to play tennis in the afternoon. The lessons were great but I never achieved much ability or had the ad lib ability to play jazz. Still I had fun.

After I married in 1957 and moved to Aspendale I stopped playing and did not take it up again until 1988 when I retired and found the Chelsea Concert Band and struggled to get a lip. We had family in the Sunshine Coast and when I found Ken up there I asked him for some coaching and his first key remark was "you don't blow properly, you aren't using your diaphragm." Still, trying to correct that but a bit late. Still, I enjoy playing third trumpet with the Mornington Peninsula Concert Band.

Ken and Betty contributed much to the Jazz world and it was a pleasure to know them.

Regards Keith Murley

A Woman of Note Betty May Marginson AM

3.2.1923 – 18.12.2015

A wonderful, intelligent woman, mother of four, grandmother of thirteen and the wife of our inaugural President Ray Marginson AM.

Seen here in her role as Mayor of Hawthorn (1976-1977). She achieved much in her 92 years. Our next issue will take a look at some of those achievements.



Starting 2016 on a high note!

The Australian Jazz Museum welcomes the world renowned James Morrison as Patron.



The name “James Morrison” is known throughout the world for his sheer brilliance as a jazz musician and an all round entertainer. He is constantly on the move, touring everywhere and anywhere fine music has an audience. His recordings are best sellers and James works with the cream of the world’s best performers. Ray Brown called him “The Genius” but Wynton Marsalis said it best: “Man, James Morrison can play!”

BURSTING onto the international stage at age 16, James debuted in the USA with a breathtaking concert at the Monterey Jazz Festival. Following this were appearances at Europe’s major festivals including Montreux, Pori, North Sea, Nice and Bern – playing with many of the legends of jazz. Dizzy Gillespie, Cab Calloway, Woody Shaw, Red Rodney, George Benson, Ray Charles, B.B. King, Ray Brown and Wynton Marsalis to name a few. There were also gigs in the world’s most famous jazz clubs – The Blue Note, Village Vanguard and Dizzy’s in New York, the New Morning in Paris, The Tokyo Blue Note and Ronnie Scott’s in London.

James Morrison’s career thus far has been diverse and perhaps not typical of most jazz musicians. He recorded Jazz Meets the Symphony with the London Symphony Orchestra conducted by Lalo Schiffrin and performed concerts at the Royal Albert Hall and the Royal Opera House, Covent Garden in addition to Royal Command Performances on two occasions for Her Majesty Queen Elizabeth II. James has also been

invited to perform specially for US Presidents Bush, Clinton and Obama.

James has appeared at the Hollywood Bowl and guested with many great artists as diverse as jazz superstars Herbie Hancock and Quincy Jones and rock legends INXS. In 2000, James composed and performed the fanfare for the Olympic Games Opening Ceremony in Sydney.

Besides live performance, James’s interests include James Morrison Studios, a state of the art facility in Sydney for recording jazz. James currently records for ABC Jazz/Universal and Fanfare Jazz and is an exclusive artist for Schagerl.

James has been recognized for his service to the arts in Australia by being appointed a Member The Order of Australia,

with particular mention of his contribution to music education. In 2015, James established the James Morrison Academy of Music in Mount Gambier, South Australia, an innovative school dedicated to teaching jazz and offering a Bachelor Degree in Music. This exciting initiative involves educators from all over the world, transforming young musicians’ lives with inspiration and a love of jazz.

With interests so broad and a career so filled with highlights it seems that James must have done just about everything he could want to do. When asked “What is there left to do?” James’s typical reply is “This is just the warm up!”





Blistered Heels

A New Book by Jack Mitchell



Ivy Anderson struts her stuff

IN the early days of jazz, Australian musicians aspiring to this kind of music were very much influenced by visiting American bands. In fact by 1928 the practice of visiting American bands or musicians appearing in Australian dance halls was no longer a novelty, but all of them had been white. The Musicians Union had been campaigning against the importation of American musicians but with little effect.

Although the Union could not prevent most American bands entering Australia it did influence the entry of black musicians. A headline in *The Sun* for July 4, 1926 told us "The negroes are coming. The Southern Revue. Eleven Negro performers for the Tivoli. Singers, danc-

ers, comedians and musicians. A poll tax of 100 pounds was placed on each woolly pate before he may enter the country."

This did not deter the Tivoli management from importing this Negro show. When the Tivoli Theatres applied for permission to bring in a coloured group, **Sonny Clay's Plantation Orchestra**, it was granted on condition that they played only on stage in vaudeville theatres. In fact it was a complete theatrical show under the title of **Sonny Clay's Colored Idea**. Along with a dozen musicians came a dancing quartet and a vocal quartet. Also on the list was Ms. Ivy Johnson who was actually Ivy Anderson, soon to be Duke Ellington's

iconic vocalist.

The band arrived in Sydney on 20 January and gave an impromptu concert from the ship's deck. **Everyone's** reported "... upon listening to the music emanating from the S.S. Sierra as it berthed at Circular Quay ... it was realized that jazz as played by a European and jazz as played by a Negro are entirely different."

The show opened at Sydney's Tivoli Theatre the next day and the newspaper **Truth** reviewed it under the heading "Negro Jazz": "The band is all your dreams of jazz come true. Each player subordinates his part to the general rhythm of the whole orchestra and the result is perfect coordination. Sonny Clay himself is at the piano and plays **Me and My Shadow and Rain** in a manner entirely new to Australian audiences.

After four weeks the show transferred to the Tivoli in Melbourne where it opened on 20 February. Billy Moloney, in his book **Memoirs of an Abominable Showman**, says: "The rhythm was years before its time, and the show flopped, although it had a flock of talent. The chocolate bandsmen submerged their disappointment in the thrills of craps and as the dice rolled on dressing-room floors, tempers and bankrolls frayed, and razors flashed (Ivy won the lot!). Things became so bad that the management hired police to stand in the wings during performances just for moral effect.

But the greatest nuisance of this season was the attention lavished on the coloured musicians by demure debutantes of snooty social circles. Warned away from the stage door, they left their phone numbers with costly gifts."

On the weekend of 24/25 March, a police raid took place on a block of flats in Evelyn Street, St Kilda where the Negro musicians had rented two flats. The raid was supposedly prompted by reports of "unseemly conduct". (The musicians had been evicted from several hotels for noisy behaviour before renting the flats.) When the police broke in during the early hours of the Sunday morning, they found six of the musicians and six girls in various stages of sobriety and undress. "A veritable orgy" was the description offered by one sensitive member of the gendarmerie in the subsequent court hearing.

One young lady eluded the police by escaping through a window but the other five were arrested and charged with vagrancy. Although a police witness

Reviewed by Ken Simpson-Bull

stated that twenty cocaine tablets were found, no drug charges were laid, and no charges at all were preferred against the musicians. Those who were in the flat were named in *Truth*.

More than seven hundred people flocked to the City Court the following Tuesday when the case opened. Lurid details were described by the police of grog, beds, and half-dressed people, but the defence counsel pointed out that this was evidence extraneous to the charge of vagrancy. The girls were shown to be all employed and the charges were dismissed.

That should have been the end of the matter, but it wasn't. There was apparently a public uproar, and certainly a savage reaction from the misnamed *Truth* (whose reporter accompanied the police on the raid!). **"BLACKOUT FOR SONNY CLAY'S NOISOME NIGGERS"** screamed the headline, **"Australia wants not another coon"**.

The matter was raised in the Federal parliament and the Australians were assured that Australia's womenfolk were now safe from these "black beasts". The "public outrage" whipped up by the *Truth* forced the Federal Government to take action. *The Sydney Morning Herald* for March 29, 1928 said: "...the Federal Cabinet had decided that in future permits to enter Australia as members of bands or entertainers would not be granted to Negroes."

Certainly their action prevented any other black bands coming to Australia to play for dancers. Despite the use of the word "entertainers" in the report, coloured people continued to appear on theatre stages.

The six Negro musicians caught in the raid were deported, and the rest of the Clay band departed, forced it was said "by public opinion", but of course there was no point in their remaining after losing six members. The singers and dancers in the *Colored Idea* remained in Australia, another indication of the gulf between the vaudeville theatres and the dance halls.

Truth righteously declaimed: "The leader of *Black Idea* had the audacity to say they had been framed and that revenge on the part of Australia for the U.S. Government's action in prohibiting Australian bands in America had been the motive for the raid. No greater libel on Australian sportsmanship has ever been uttered." In fact Clay's group had arrived just after the local press had reported that Australian Eunice Hurst had been prevented by the United

States Immigration authorities from accepting an appointment as professor of violin on the staff of Wells College, New York.

However with the opening of Archives it is now known that the whole disgraceful episode was initiated by the Commonwealth Investigation Branch, Australia's "spooks" of the time, aided and abetted by the *Truth*, owned by the ferocious and bigoted Ezra Norton. Although the Musicians Union supported the action its members took no part in the raid or its organisation. The chance for a wider introduction to Negro jazz, for dancers and musicians alike, was effectively finished.

When the police broke in during the early hours of the Sunday morning, they found six of the musicians and six girls in various stages of sobriety and undress.

Although the Cabinet decision stated that no Negro musicians or entertainers would henceforth be allowed into Australia, in fact it was only jazz musicians who were restricted. Vaudeville acts including singers and musicians continued to feature on the Tivoli stages. A few months later, the Commonwealth Government passed legislation restricting all American bands coming into Australia, although the onset of the great depression plus the introduction of the "talkies" meant that those official restrictions hardly mattered.

The preceding attention-grabbing account of the *Black Idea* scandal is an

abbreviated version of just one chapter from Jack Mitchell's fascinating new book **"Blistered Heels"**. The book begins with a short history of the origins of jazz in the United States and points out just how early it was that jazz arrived in Australia. For instance, Fuller's first jazz band appeared on stage in Australia in June 1918, whereas the Original Dixieland Jazz Band didn't arrive in England until April, 1919.

Jack goes on to relate how the local dance scene really took off in 1920 when Australia only had a population of 5.4 million. This meticulously researched book tells us that the word "Jazz" first appeared in the Australian press on September 15, 1917 in *The Mirror* (Sydney) in a review of the Triangle Pictures movie *An Even Break* which mentioned that a jazz band appeared in one scene.

We are told that a major introduction of jazz to Australia took place in June, 1918 with the appearance on the stage by Belle Sylvia, an English "lady baritone". She was accompanied by a jazz band which apparently was an instant success. The following day, JAZZ BAND was given the largest lettering in a newspaper advertisement for the show.

Jack Mitchell's 100-page book is liberally illustrated with rare photographs, posters and contemporary magazine and newspaper advertisements which complement the chronological history of jazz and casual dancing in Australia. The early jazz scene is examined state by state, and the various chapter titles include "Dancing to Jazz", "Those American Boys", "The Roaring Twenties Begin", "Bert Ralton's Havana Band", "Yerkes Flotilla Band", "Walter Rudolph's Masters Of Melody", "Ray Tellier", "Jazz at the Tivoli", "Lin Smith", "The Jazz Band Concerts", "The Rex", "The Green Mill", and many more.

Blistered Heels is a must for anyone interested in the early history of Australian jazz. Most of us living today would not have experienced this exciting period which is related in entertaining detail by one of Australia's best known jazz historians.

The book can be purchased from Jack Mitchell at 10 Carbine Street, Lithgow, NSW 2790 for \$30 plus \$3.50 postage within Australia. Payment by cheque, postal order or Paypal. Jack's Paypal address is his email address – fjmitch@westnet.com.au . Overseas postage is \$16.50.

Spring Roll Blues



WHO remembers Geoff Brooke and his restaurant reviews? One such review, back in 1987, was of Stages Restaurant in Main Street, Croydon which, he noted "features a Dixieland band every Wednesday night" with "brackets of classic jazz favourites for an appreciative audience of music fans who regard Wednesday as their special night at 'Stages'.

The Alley Cats was a seven-piece jazz band led by Alan Gibson on cornet, Nick Polites on clarinet and Bill Warnecke on saxophone. The band played virtually every Wednesday night for two years from February 1st 1986 to December 9th, 1987. Nick would head off overseas from June through August so Bill would pick up the clarinet in his absence. The restaurant was run by Wendy Lee and late husband Mike, who used to sit in on guitar with the Alley Cats Dixieland Band.

Wendy Lee takes up the story ...

It is the mid 80s. Where would you go in Melbourne to hear some really good Trad Jazz? Well, on a Wednesday evening, strangely enough, Main Street Croydon was the place to be. Every Wednesday evening Stages Restaurant played host to some of Melbourne's best trad jazz musos. A regular, a great clarinet player and a big favourite with customers was Nick Polites. That particular style of his, the sweet clarinet soaring high over the other sounds in the lineup was quite fantastic. Dave Rogers played trombone, Alan Gibson on trumpet, Lou James on Banjo Mike Lee on guitar, Bill Warnecke was a part of the group on clarinet and sax. Bill was the washboard player. The drummer was Ray Everitt AKA The Prawn.



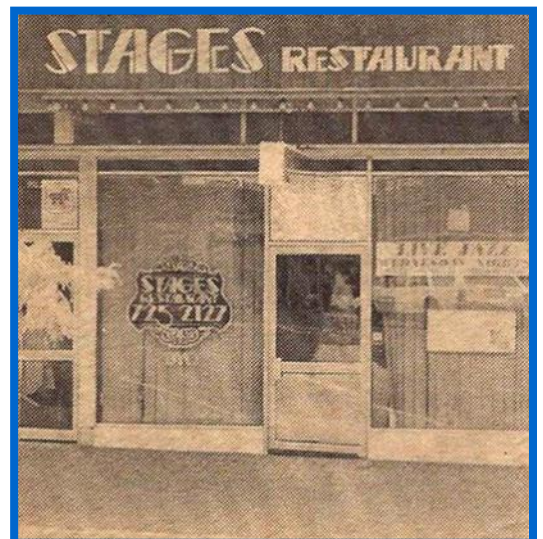
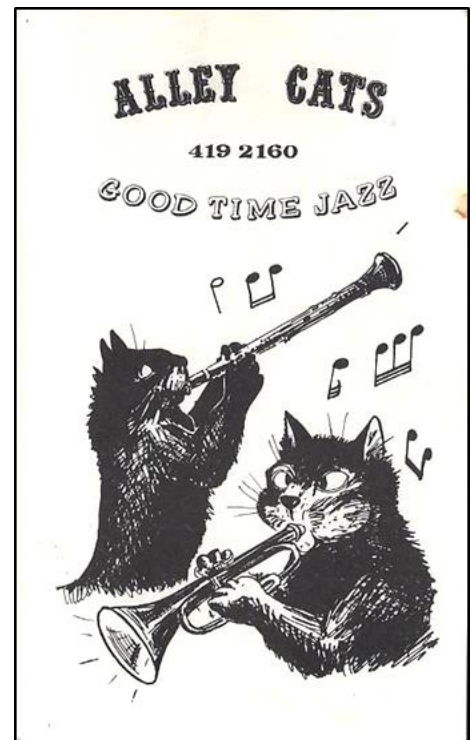
Some of the musicians travelled from as far away as Sunbury to be part of the night's music! So many great players came through Stages Restaurant for the 2 years the restaurant was in existence. Not only did the music happen on a Wednesday night, but also on Gala nights, i.e. Cup Eve, New Year's Eve etc. Often trad jazz musos would pop in and sit in on the evening music. I do remember one night we had 11 musos all playing together.

Some nights patrons were so taken with the music they would join in too. I remember one night a man racing into the kitchen of the restaurant, grabbing 3 or 4 plastic buckets and 2 large spoons and he sat himself down with the guys and was an additional percussion person for the evening.

The guys always played *Royal Garden Blues* as the final piece of music before their break. This alerted the kitchen staff to get the musos' supper ready, so the kitchen staff re-named that piece of music "The Spring Roll Blues" because kitchen-made spring rolls and chicken satays were two big favourites with the musicians.

Like all Jazz, sometimes the music came together beautifully, other nights it did not - but I can promise you that when the 'vibes' were right, there was no better music being played anywhere, it was truly magical.

Love and thanks to all those marvellous musicians who came through Stages, who made such sweet music and gave everyone such joy.



By Wendy Lee foreword by Ralph Powell

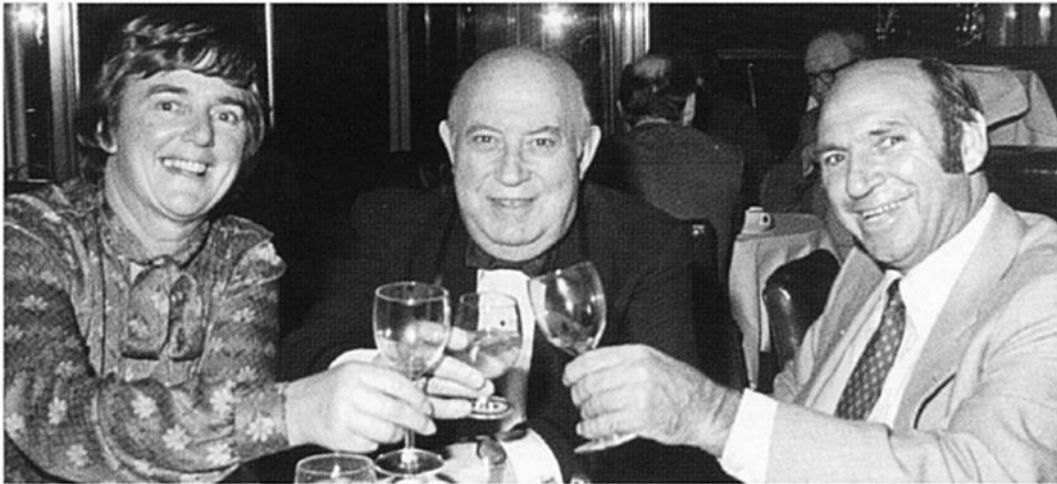


Alan Gibson, Lou James, Bernie, Nick Polites,
Mike Lee, Bill Warnecke



JAZZ NIGHTS

Nevill Sherburn 1930 - 2015



Maureen Sherburn, Milt Gabler & Nevill Sherburn at the 50th anniversary of The Rainbow Room, New York City, 16 May 1984. Photo credit: Swaggie Archives.

Dear Friends,

With extreme sadness and sorrow I report that my long-time dear friend and jazz colleague, Nevill Sherburn, passed away peacefully at home on Friday afternoon, 16 October 2015.

Internationally known as the owner and producer of Swaggie Records it would be safe to say that dedicated jazz people, worldwide, would have some Swaggie EPs, LPs and CDs in their collections.

Nevill was born in Melbourne, Victoria on 24 December 1930, took piano lessons as a child and discovered jazz in the mid 1940s. He had additional tuition from Graeme Bell in 1948-49, attended the Australian Jazz Convention in Melbourne in 1948 (where I met him), joined the Southern Jazz Society in 1949 and began his lifetime association with the Australian jazz community.

He purchased the Swaggie record label from the Graeme Bell band co-operative in 1954 and immediately began issuing limited edition EPs and 10" LPs of Australian jazz. In 1960, following negotiations with overseas record producers and companies, Nevill commenced releasing 12" LPs and a 7" LP Jazz Collector series of Classic jazz reissues. His first CDs were produced in 1991.

The Nevill Sherburn Rhythm Kings, formed in 1950, comprised the committee for the Australian Jazz Convention in Melbourne in December 1956 after which Nevill retired musically to concentrate on his day job, family, local jazz, Swaggie Records and recording sessions of Australian jazz musicians.

In September 2012, while on holiday in Noosa, Queensland Nevill suffered a serious heart attack requiring major operations, from which he recovered. Notwithstanding later complications and another operation earlier in 2015, my indefatigable mate produced two final Swaggie CDs featuring Ade Monsborough's Late Hour Boys (including unissued Parlophone sides with Humphrey Lyttelton) and Roger Bell's Pagan Pipers, both of which were released last month.

Nevill was a wonderful friend to many and will be remembered for his prolific legacy to our music. Without Nevill Sherburn there would have been very little Australian jazz recorded during the 1960s-1980s.

Bill Haesler

ONCE A JOLLY SWAGGIE MAN

What follows is just my tribute to a very worthy man who for a period of about sixty years did a superb job of keeping the hot classic jazz in the forefront of the jazz collectors interests. As most people know the Swaggie label started with members of the Graeme Bell Band of the late forties promoting their own records. When that band broke up circa 1952 Nevill Sherburn took the label over. Nevill was a piano player and jazz enthusiast who had been on the jazz scene for some time. This activity was mentioned on a jazz interview which is in the Australian Jazz Museum. After concentrating in promoting local recordings Nevill made a few deals with overseas labels thus a lot of the US vintage recordings from the Classic period appeared in our local record shops. By the early 60s lots of that vintage material was available thanks to the efforts of Nevill. I recall in my own case regarding the emergence of the four LP set of Louis Armstrong Hot Five/Hot Seven recordings I purchased Vol.1 & Vol 2 on Parlophone in Scotland and Vol. 3 & 4 on Swaggie when I arrived in Melbourne.

I first heard of Swaggie in an article in a British Magazine Jazz Journal in May 1965 when there was an extensive listing of the then series on Swaggie of the 7 inch six track LPs. Later on the same magazine in January 1970 edition had a similar list of the 12 inch Jazz Maker series. Nevill of course had many contacts overseas including the UK with record shops run by



Doug Dobell, Dave Carey, Jimmy Asman and other jazz people like Sinclair Traill (Jazz Journal) and Albert McCarthy (Jazz Monthly) and John R.T. Davies, multi-Instrumentalist. also famous for his remastering of Classic jazz records.

As well as the international recordings the Swaggie label featured all the local jazz players. Indeed most of the Australian Jazz musicians of a traditional/mainstream style were featured on Nevill's label over the years. Visitors to Australia were featured on Swaggie also. Pianist Earl Hines did among other things a great version of *Waltzing Matilda*. Tenor man Bud Freeman recorded with Bob Barnard's band and pianist Red Richards recorded with Allan Browne's band. Armand Hug, a fine pianist, not that well known outside his native New Orleans also appeared on Swaggie LPs.

A liaison with Bill Wellbacher of Master Jazz Records meant that Nevill put out a series of solo piano LPs each one featuring five players including Earl Hines again plus among others Teddy Wilson, Cliff Smalls, Sir Charles Thompson, Jay McShann, Claude Hopkins, Keith Dunham & Gloria Hearn. I have four of those albums, there may be at least another one.

One plus for me was to have the eight volumes of the Jelly Roll Morton Library of Congress Recordings where Jelly is interviewed by the folk music curator Alan Lomax. One of the treasures of jazz. Those interviews had been put out on various labels, but bits of some of them I had heard had poor sound. However the Swaggie set are a big improvement.

I thought it was fitting for Nevill to feature two of Australia's great jazz characters for his last offering, namely a reprise of some recordings by Roger Bell and Lazy Ade Monsborough. Nevill may be gone from us but he'll never be forgotten, his cheerful demeanour will be present when we reach for a Swaggie LP or CD and wallow in the joyous noise that comes forth.

Vale Nevill, to quote that early Louis Armstrong tune Don't Forget To Mess Around.

Bill Brown

Swaggie Records

The SWAGGIE label was established in Australia in 1949 by the five members of the Graeme Bell co-operative band, Graeme & Roger Bell, Ade Monsborough, Don "Pixie" Roberts and Lou Silbereisen, who registered as the proprietors of the business name SWAGGIE. During the 1940s the Metropole Hotel in Bourke Street, Melbourne, was a popular drinking bar for Melbourne jazz musicians and friends. Graeme Bell and his musicians were among the regular patrons and it was here that discussions on forming the band's own record label were commenced. The name SWAGGIE was chosen and a fellow patron, commercial artist Tim Nichol, drew the original Swagman and Dog logo.

The first recordings for the SWAGGIE label were made with the Graeme Bell Australian Jazz Band at the AWA Sydney studio on 24th October, 1949. Between November 1949 and June 1950, SWAGGIE held several Graeme Bell band recording sessions in the Melbourne studio of Broadcast Exchange of Australia (BEA) to build a library of master recordings, and from these masters five 10" 78 rpm records, numbered S1 to S5, were manufactured and distributed for retail sale. In late 1952 a decision was made to wind-up the co-operative band and the SWAGGIE business was sold to Nevill L. Sherburn. For some months Nevill had been corresponding with Milt Gabler, founder of Commodore Records and United Hot Clubs of America labels in the USA, who was most helpful and encouraging to Nevill's endeavour to produce a similar label in Australia with SWAGGIE. All the existing SWAGGIE 78 rpm masters, issued and unissued, were transferred to magnetic tape masters by Nevill Sherburn for release on 10" LP and 7" EP albums with covers designed by Clem Meadmore. In addition, two 10" 78 rpm records (S7 and S8) by the Duke Ellington band were pressed on vinyl and released.

During its first decade SWAGGIE was devoted mainly to the documentation of Australian jazz, especially the traditional revival, and continued this role into the 1980s. However the label became more widely known internationally in the early 1960s when it issued the extensive JAZZ COLLECTOR SERIES of vintage jazz reissues on 7" 33 $\frac{1}{3}$ LPs. This material, drawn from major American companies, was obtained by leasing agreements with their Australian branches and agents. This series was succeeded in January 1966 with a similar series of 12" LPs, THE JAZZ MAKERS, which drew mainly on American and European labels. In 1980 an additional 12" LP series, VINTAGE JAZZ ARCHIVES, was introduced and devoted to the definitively programmed chronological reissues of early jazz. SWAGGIE has recorded visiting jazz artists in Australia and participated in international recording sessions, especially in New York and New Orleans, to form an extensive jazz archive. Introduction of the Compact Disc Digital Audio System, and the use of digital recording technology during remastering of the original analog master tapes for CD replication enabled Nevill Sherburn to expand the SWAGGIE catalogue.

Jan Kuplis on Ian Pearce By Ken Brandt

BOOK TALK



THE evening of Tuesday 26 November was fun, interesting and informative thanks to the engaging Jan Kuplis: AJM member and author of *Ian Pearce PIANOMAN*. Jan travelled to Melbourne from Tasmania to give us the AJM's very first book talk. The evening opened with Mel Blachford (AJM's head of collections) giving us a quick overview of the Ian Pearce related items in the AJM's collection and how the AJM had assisted Jan while she was doing research for her book. Next up was Jan's talk – the heart of the evening: Jan gave a fabulous talk about Ian Pearce, peppered with great musical samples and photos. Following Jan's talk was the icing on the cake: a very interactive and engaging Q&A session highlighted by first-hand recollections of Ian Pearce by Ray Marginson (AJM member, and co-founder of the AJM predecessor organisation: the VJA). The wonderful event ended with Jan's conversation with everyone over tea, and her autographing copies of her book. *Ian Pearce PIANOMAN* can be purchased at the AJM shop (on-site or on-line).

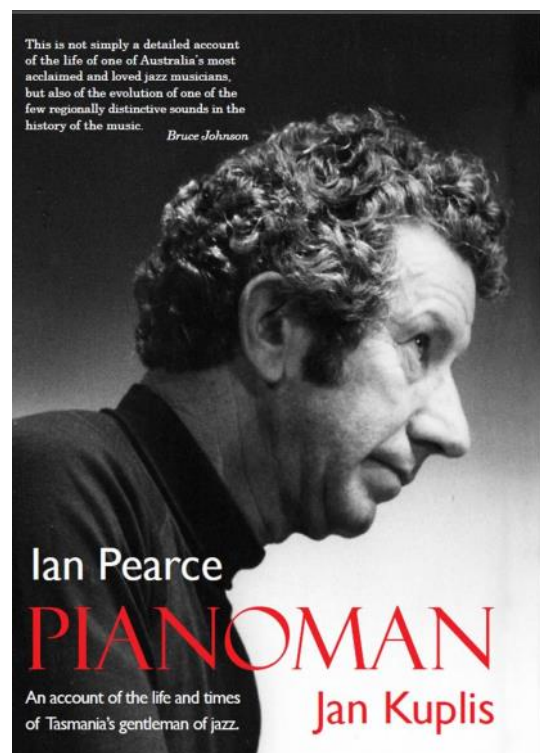
The Jan Kuplis book talk covered heaps of material. Here is her very brief summary:

"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."

Thank you again Jan!



Diana Allen - Final Melbourne Concert

By Mel Forbes



LAST November a room full of jazz enthusiasts applauded long and loud in recognition of the “grande dame” of Melbourne jazz, Diana Allen, as she wound up the final Melbourne concert of Jazz Australia. After over 30 years of organising jazz events – over 300 by her estimation; and having moved to seaside resort Point Lonsdale several years ago to live; and having reached (normal) retirement age a couple of years ago (ahem), Diana will no longer hold Jazz Australia events in Melbourne.

Diana has long adhered strictly to a semi-formal model for her events. They are held in very pleasant surroundings, there's always a good piano, and a high-quality meal is served at the table. Out of respect for the musicians, the audience is seated before the music begins, and there is definitely no conversation during the music. That's the way it was for over 30 years, and it attracted a loyal following who have been with her over that journey.

The final concert was a fittingly fine event. Long-time stalwart, friend, roadie, sound engineer and perennial guest Ian (Smithy) Smith led a group of his Scallywags, comprising experienced and up-and-coming Melbourne musicians, in a rollicking program of favourites. Smithy, as usual, displayed his mastery of the art of appearing to coast casually through the gig while still being in tight control and delivering a polished performance throughout.



The farewell speeches were launched by Dr Ray Marginson, an elder statesman of Australian jazz lovers, founding President of AJM, and a long-time friend of Diana's; followed by Smithy himself; and a full-length poem penned by Barry Mitchell, who is noted for marking significant events in the lives of his jazz-loving friends by composing a personalised poem in their honour. In this particular case, Barry happens to be a groupie of Diana's, having attended **all** of her concerts ever since their inception.

While Diana won't be staging regular events in Melbourne any more, she has also been active in offering live jazz nearer home on the Bellarine peninsula, and will continue to do so.

Diana was one of the original group supporting the establishment of the Australian Jazz Museum, then known as the Victorian Jazz Archive. She gave us generous financial support in those days, and has continued to do so over the years. We are honoured to house an archive of some of her personal written output, and look forward to expanding it in future.

A profile of Diana was published in VJazz 54 (May 2012), and her history of Jazz Australia is currently being published in Jazzline, the magazine of the Victorian Jazz Club

All the Way from Kansas City, Missouri Karen Griffin



Karen is seen here with the AJM President Terry Norman. She is a Tour Docent and Education Assistant at the **American Jazz Museum** and she came all the way from the USA to our Museum to present a talk on Four Jazz Masters.

A large audience sat enthralled as she presented, through facts and dramatisation, the lives of Duke Ellington, Louis Armstrong, Ella Fitzgerald and Charlie Parker.

I can't remember a talk being so much fun. The audience loved it. Karen spent two days of her week in Australia at the Jazz Museum looking through the Museum and talking to museum members. We loved Karen's enthusiasm and her dedication to Jazz.

Further information on the American Jazz Museum can be found at www.americanjazzmuseum.org

Pam Clements



BOXES BOXES BOXES



The safe arrival at Wantirna of the first shipment from the NSW Jazz Archive By Mel Blachford (Collections Manager AJM)

In July 2015 at a special meeting held in Surry Hills members of the **NSW Jazz Archive** voted to disband. They also voted to send the items in the collection to the **Australian Jazz Museum** in Melbourne.

Most of the NSWJA collection has been stored in a self storage facility in North Wollongong organised and curated by Neil Cairns, head librarian at the nearby university. During a holiday in October in Sydney I took the train down to Wollongong for the day to meet with Neil and inspect the collection stored there. It soon became obvious that if the collection was to be transferred to Victoria then help with sorting and packing would be necessary. It was beyond the resources of anyone to fulfill the task single-handed. Ralph Powell, my assistant in the collections area, offered to accompany me for a three day trip to pack the collection and make it ready for transport.



This took place in early November to fit in with Neil's annual leave. How generous was he to devote his holiday to help in the packing? The collection was housed in a space of 2 metres by 3 metres with a lockable roller type door. Metal shelves on each side and the back wall held bulging boxes of jazz material. After traveling by plane and train we overnighted in town and were ready to start at 8.30am next morning. Boxes from Pack N Send were ready on site. What a team we were. It was important that we documented what was in each numbered box to make it easier for unpacking.

Time constraints did not make it possible to sort through all the collection. This will have to wait till the New Year. The main concern was that it was properly packed to survive the worst the transport industry could inflict on the way down.

The collection contains records, CDs, audio cassettes, photographs, newspaper clippings, banners, posters, sheet music and clothing. A highlight for me was a complete set of photographs for an exhibition celebrating 25 years of the Manly Jazz Festival. There are some wonderful black and white enlargements of many jazz luminaries who graced that festival over the years. They deserve to be seen by a wider audience via the Internet. We completed the task of packing midday next day with time to return to Sydney and fly home.

Eighty-five boxes were safely delivered in early December. They are stored in our new 40 feet insulated shipping containers at AJM. Our volunteers are ready to start the task of documenting, sorting, archiving and cataloging so they will be available to all jazz lovers via the AJM website. www.ajm.org.au

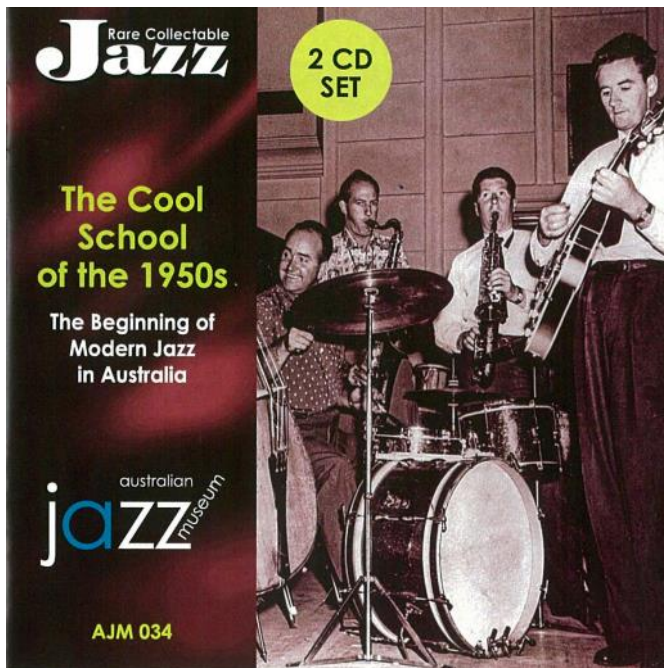
It has been a privilege to be involved with this project. Whilst the NSWJA has disbanded, rest assured that all the jazz material donated is in safe hands for future generations to access. We welcome enquires to info@ajm.org.au.



A beautiful antique C. BECHSTEIN iron-frame piano, made in Berlin, Germany in 1905, the golden era of pianos. Finished in Burr Walnut Veneer it features a convenient foldaway wooden music stand and twin brass candle holders (sconces).

This piano is of historical importance, as it belonged to the legendary "Father of Australian Jazz", Graeme Bell MBE. Graeme's autograph appears behind the front panel. Between the years 1957 and 1996 Graeme used the piano in his home for teaching, composing and arranging, band rehearsals, recitals and recordings. Since then it has been proudly cared for. It is in-tune and the case and finish is in excellent condition.

New Double-CD on the Ajazz Label



THE Jazz Museum has just released a new double-CD highlighting the beginning of modern jazz in Australia. It's entitled **The Cool School of the 1950s**.

AFTER World War 2 a new form of music appeared on the Australian jazz scene. Inspired by Americans such as Dizzy Gillespie, Charlie Parker, Charlie Ventura and others, Bebop, soon renamed Bebop or just Bop was taken up by a few adventurous Australian performers. Unlike Swing, Traditional (or hot) Jazz and Dixieland, Bop was the expression of a new experimental musical style which entailed harmonic elaboration, chordal extensions and often frenetic variations of the melody.

Since the international record companies showed little interest in this form of music because they thought it would not sell well in Australia, it took a small number of local entrepreneurs to record and circulate local performances. In particular Melbourne's Bob Clemens issued around 54 "78" sides on his Jazzart label. These early recordings of the so called progressives can be heard on three CD albums issued by the Australian Jazz Museum (Vjazz 013, 014 and 015). In addition, some of Australia's earliest Bop music can be heard on AJM 033, **"Don Banks - Early Australian Bop Pianist and Composer."**

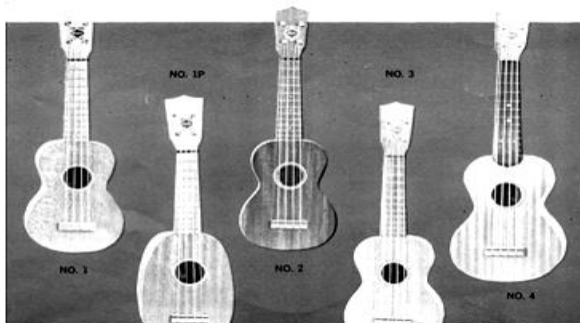
From the late 1940s and into the '50s, Bop slowly segued into what was to be called Modern Jazz. Whereas Traditional and Dixieland dominated casual dances, the main outlets for progressive jazz (apart from records) were jazz concerts, jam sessions, and nightclubs.

It was during the 1950s that modern jazz really took off, particularly in Sydney where there was a predominance of nightclubs. The beginnings of this so called Era of the Cool are represented by the selection of the "new jazz" on this CD set.

Some of the groups represented on this double-CD include Bruce Clarke's Quintones, The Lindsay Copeland Quintet, The Clare Bail Quintet, The Australian Jazz Quintet and the Brian Brown Quintet. Numbers include *Boogie Blues*, *Blue Skies*, *The Lady is a Tramp*, *Varsity Drag*, *I Remember You*, *Frenesi* and many others.

From the Collection - Maton Ukulele

By Venuri Elabadage



Some time ago Alex Hutchinson donated a Ukulele to the Museum. In researching its provenance we contacted Maton who were able to provide us with details of this instrument. It turns out to be a top of the range Maton No 4 model which was possibly manufactured at the Canterbury factory in Melbourne. However, it was more likely imported from Japan in the 1960s and badged with the Maton logo for the Australian market.

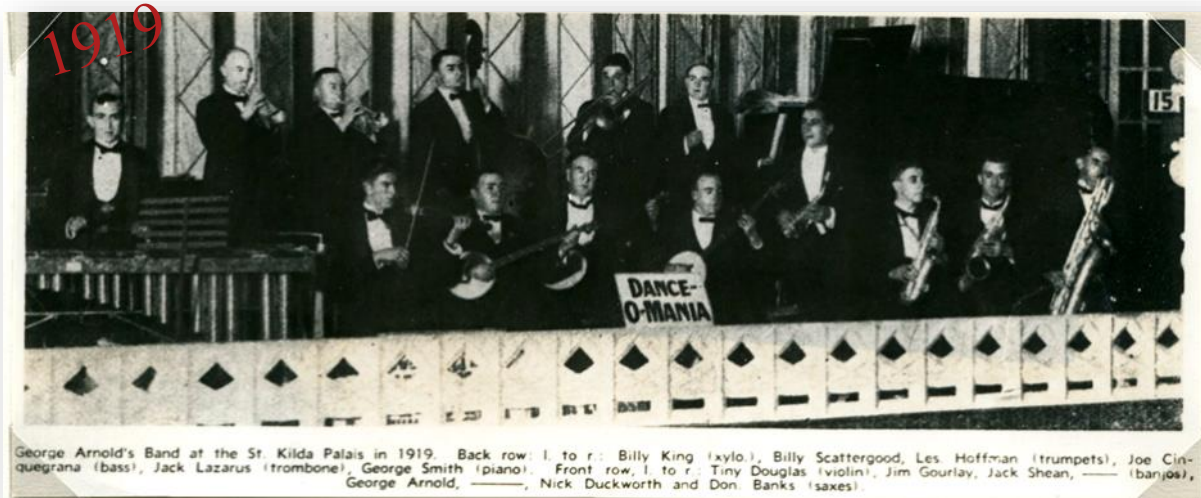
Their catalogue described the Ukulele in glowing terms.

"Ukulele No 4 has a large body for a full deep tone, selected ribbon mahogany timbers, edges and sound hole neatly banded and inlaid, Mahogany neck and rosewood fingerboard, accurate Nickle silver fretting, Pearl position marks. Smooth antique hand finish. Non-slip friction pegs. Nylon strings. Large size 23 1/2" x 7 1/2".

Maton's original Ukulele catalogue with the Maton No. 4 on the right



St Kilda Celebrates its Jazz History with a New Summer Festival



FROM Thursday 3rd to Sunday 6th March 2016, St Kilda celebrates its rich history of jazz with St Kilda Summer Jazz (SKSJ), a weekend featuring a diversity of artists and jazz genres from trad to contemporary, in a range of St Kilda venues that are both historic and eclectic.

The line-up includes Bob Sedergreen, Vince Jones, Kate Ceberano, Peter Gaudion, The Shuffle Club, Horns of Leroy, Julien Wilson, Paul Williamson, and more.

With Melbourne's major jazz festivals held in winter, the idea for a summer jazz event in St Kilda had been discussed by composer and pianist Alexander Nettelbeck and Dr Helen Sykes several years ago, inspired by Nettelbeck's participation in small community jazz festivals in Italy. Further conversation with Kaye Blum in September 2015 resulted in a small team forming to put the wheels in motion.

By partnering with local venues, SKSJ gives locals and visitors an opportunity to experience quality live jazz in a range of distinctive establishments, whilst acknowledging the significant history of jazz in St Kilda and the Port Phillip region.

This year's partner venues have been carefully selected to provide not just excellent acoustics, but also diverse and fascinating atmospheres; ranging from the beautiful and historic Memo Music Hall (behind the RSL) to the renowned jazz spot Claypots Ruby Gils Bar (named after Ruby Carter and Gil Askey).

Organisers had hoped to involve historic venues such as The Esplanade Hotel, which hosted major jazz acts and dances from 1920 to 1925 in the Eastern Tent Ballroom, but at the time of publication it was still closed for renovations.

Of course, several of the most significant historic jazz venues of St Kilda no longer exist, such as the Palais de Danse and Jazz Centre 44. These and other jazz venues will be celebrated in a photographic exhibition planned for a forthcoming event.

The St Kilda Sports Club (affectionately known as the Bowlo) will be the festival 'hub'. This grand old dame is now 150 years old and has held many live jazz shows over the years. Open until late Friday and Saturday, it will host performances followed by late night jam sessions featuring some special guest musicians.

SKSJ is as a not-for-profit event run by a small team of dedicated volunteers who are passionate about sharing St Kilda's wonderful jazz story – past and present. To ensure accessibility, most ticket prices will be kept low and some events are free.

Check the website for the full program and head to St Kilda this March for some invigorating live jazz by the sea. St Kilda Summer Jazz 3-6 March, 2016

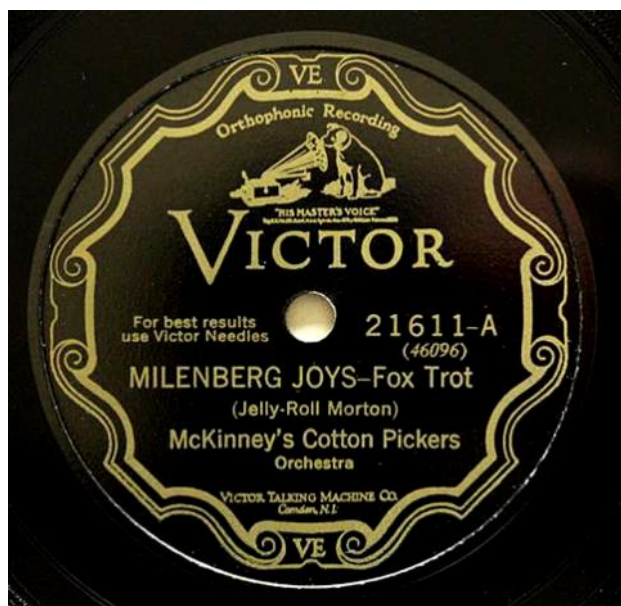
Kaye Blum

Thank you for some wonderful donations

Diana Allen, Kelly Auty, Ballarat Jazz club Inc, Jan Banfield, Roger Beilby, Christina Bell, Margaret Birtley, Mervyn Collins, Stuart Craine, Neil Davidson, Mavis Dent, Kate Dunbar, Adrian Ford, Helen Ford, Paul J. Hannah, Kim Harris, Bob Henderson, Ron Knight, Neil Macbeth, Jane March, Max & Marie Johnson, Ray Marginson, Mary Maxwell, Peter McCormick, John Metcalf, Jack Mitchell, John Molloy, Tom Myers, Geoffery Orr, Don Parncutt, Frank Piscioneri, Hugh Rose, Bob Schulz, David Schweickle, Alistair Smith, South Australian Jazz Archive, Tony Standish, State Library of WA, Sybille Steiner, Jaz Stutley, Michael Torton, Sue Trevillian, Michael Wilkinson, John Whiteoak, Graham Wright, donation in memory of the late Leslie Gleadell by his partner Melodie, The Manager Paris Cat, Bill Boldiston, Grahame Taylor, Nigel Buesst, Theo Carbo, Shirley Smith, Joy Kohn, Geoffery Orr, Bruce Gibson-Wilde, Gretel James, Justine Jones, Bill Liddy, Diana Allen, Eddie Brown, Paul Furniss, NSW Jazz Archive Bill Boldiston.

The Joys of Milenberg

By Ken Simpson-Bull



FULL marks to those who picked up our misspelling of Milenberg in the item about "Milenberg Joys" in our last issue. Actually the Millenberg spelling of the town is sometimes used to indicate the local pronunciation mill-en-berg instead of mile-en-berg. Nevertheless, the spelling on the sheet music is shown with one 'el'.

According to Wikipedia, Milneberg was named for landowner-developer Alexander Milne. However local pronunciation came to call it "Mill-en-berg" or "Mil-lan-bug", and the name has often been seen in print misspelled Milenberg and variations. Early on it was officially designated Port Pontchartrain, but the "Milneberg" name soon replaced this for all uses except for the United States Coast Guard designation of the lighthouse there, which continued to be listed as "Port Pontchartrain Lighthouse" up until 1929.

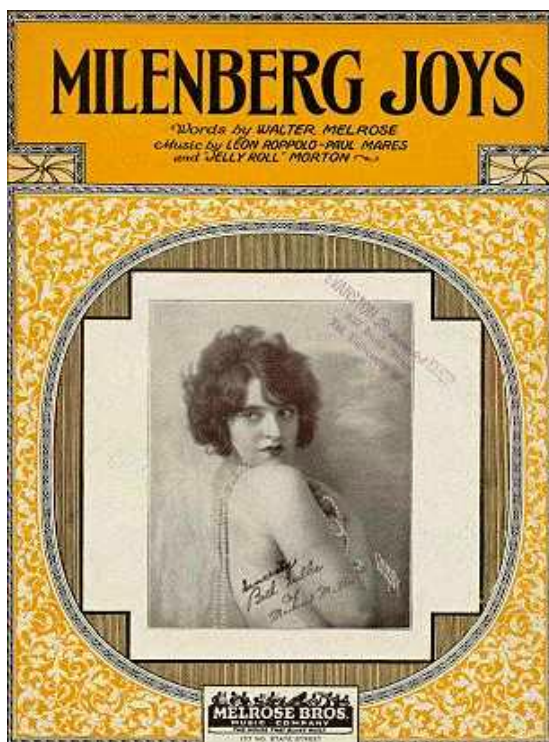
In the early 19th century Milneberg was connected to the city of New Orleans by Elysian Fields Avenue. In 1830 it was decided to build the region's first railway along this route, and the Pontchartrain Rail-Road began steam locomotive transport of people and cargo along the 5-mile (8.0 km) route. A long pier was built into the shallows of the lake with a portion of the rail line running atop it enabling ocean-going ships to dock at Milneberg. The port boomed, and hotels, saloons, bath houses,

and resorts were built around it, mostly atop high wooden piers in the shallows of the lake, connected by a network of boardwalks.

The importance of Milneberg in shipping declined in the late 19th century, but it remained an important resort. A series of camp houses on piers in the shallows of the lake were regularly rented out for parties, with picnics, and dancing to live bands which made Milneberg important in the early development of jazz.

Bands from different parts of the city and across racial lines would listen to each other and try to outdo one another there. Jazz musician Sharkey Bonano grew up in Milneberg, and the area is of course commemorated in the New Orleans Rhythm Kings tune "Milenberg Joys" which is still a jazz standard today.

In the 1920s and 1930s a project to dredge new land on what had been the shallows of Lake Pontchartrain extended the shoreline out, and that was the end of old Milneberg. The Pontchartrain Beach amusement park was built on what had been the center of old Milneberg and later the University of New Orleans was established nearby. The neighborhood now designated as "Milneberg" by the New Orleans Planning Commission is actually to the south and inland of the historic Milneberg.



Albert Haim, who runs his own American web site, adds some more: Alexander Milne was a Scot who came to the area and got into the hardware business, expanded into real estate, and bought up most of the land on the edge of the lake. Albert claims that New Orleans is the capital of mispronunciation and this explains why the place is pronounced "Millenberg". He has concluded that there was a verbal communication that the New York publisher heard as Mile-en-berg, and that's how the incorrect spelling got on to the original song publication.

Song Title: **"Milenberg Joys"**

Writers: Walter Melrose (words), Leon Rappolo, Paul Mares and Ferdinand (Jelly-Roll) Morton.

Some well-known international performances: Tony Almerico, Bob Crosby, Ted Buckner, Count Basie, Dorsey Brothers (plus Tommy and Jimmy alone), Glenn Gray, Matty Matlock, Jelly Roll Morton with the New Orleans Rhythm Kings, Benny Moten, Kid Ory, Jack Teagarden, and Lu Watters.

And some Australian performances: Ross Anderson's New Melbourne, Bob Barnard, Graeme Bell, Deryck Bentley, Allan Browne, Frank Coughlan, Dave Dallwitz, Margie Lou Dyer, Les Haines, Brian Hanley, Eric Holroyd, Roy Hosking, The Storyville All-Stars, The Sydney Stompers, and Steve Waddell's Creole Bells.

Milenberg Joys played by the Hot Sands Jazz Band can be heard on "EPs of the 1960s" (VJAZZ 022) available from the Museum shop.

We Welcome these New Members:

Alan Aumann, Anshul Bhargava, Neil Cairns, Barry Chambers, Gavan Dawson, Marian de Souza, Penny Eames, Lauren Eaves, Phil Emmett, J.M. Finneran, Vicki Fowler, Dr P. Gerner, G.I. Humphries, Illawarra Jazz Club Inc., George Kallinikos, Gary Koens, Jan Kuplis, Bruce Maddigan, Aluei Majok, Christine Manetta, David Meek, Bill Metcalfe, David Moyle, Paul Oswald, Professional Musician's Club, Andrew Rutherford. Adrian Stanway, Peter Vela

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

BlueTone Jazz Band, Matt Dix, Penny Eames, Howard Foster, Grill'd Pty Ltd (Knox Ozone), Roz Harding, Graeme Huntington, John Kennedy, OAM, Jane, LaScala, Ian Lawson, Carolyn Mason, Jeannie McInnes, Barry Mitchell, William Muddyman, Vivian Phelan, Beverley Sheehan, Dawn Shoppee, Peter Tierney, Doug Unmack

PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS THE END OF MARCH 2016

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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 Museum gratefully acknowledges the financial support given to the AJM Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E.