

An abstract, expressive painting in a cubist style. It depicts a jazz scene with several figures. In the foreground, a man in a bright yellow jacket and a red patterned shirt is shown in profile, looking towards the right. Behind him, another man in a dark suit is visible. To the right, a woman in a red dress is shown in a dynamic pose. The background is filled with various colors and brushstrokes, suggesting a lively, crowded environment. The overall style is energetic and colorful, with a focus on bold lines and vibrant hues.

# AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

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AJM's collection  
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### Image: Front Cover



Western Australia's York Jazz Festival poster held in our collection.

**PLEASE NOTE THE DEADLINE  
FOR THE NEXT  
MAGAZINE IS THE END OF  
DECEMBER 2016**



## Australian Jazz Museum

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## Letters to the Editor

### Dear Editor

The article in the May 2015 on Coco Schumann, I found most interesting, I know some of the musicians that played with him, and I will be playing with one of the guy's on Sunday night. I cannot wait to show him the article.

I have been playing guitar with a local swing band since the start of this year and it has been a real learning curve. We look forward to catching up and finding out more of your involvement with this most interesting Australian Jazz Museum that you are involved with.

JP, Vic.

### Dear Editor

I enjoyed Bill Brown's latest article and its introduction of some welcome levity to Ajazz. Naturally the mag aims to reflect scholarly erudition, but Bill's injection of well-crafted humour also serves to remind that the Museum shouldn't be regarded as a refuge for outdated fustiness.

I might also mention to Bill's fellow scribe, Ken Simpson-Bull, that the cartoon which appears with his very readable article Australian Jazz Quarterly was authored by Jack Beamish Snr, my old and late lamented Dad, a one-time pal of the Bells, Roberts, et al, and who provided my earliest much treasured awareness of the music.

JB, Vic



MEMBERS: AGM November Sunday 13th  
at 11am

AJM closes Friday 16th December and reopens Tuesday 10th  
January 2017

## VOLUNTEERS NEEDED AT JAZZ FESTIVALS

Here's an opportunity to get out and about to some of the 40 or so jazz festivals held around Australia, and help the Australian Jazz Museum at the same time.

The AJM likes to set up a stand at jazz festivals, partly to have a good time and meet people, and partly because festivals are gatherings of jazz lovers who are prospective new members.

We need team members and team coordinators in every State to help us maintain a level of representation at jazz festivals. All you need is:

- The desire to attend the festivals and spend some hours at the AJM stand
- A knowledge of the AJM and its workings, and the benefits of membership (we'll train you)
- The means to meet your accommodation and meal costs if attending festivals requiring an overnight stay
- Email and mobile phone

If you'd like to be a coordinator, you'll need proven organisational skill, basic computer skills, the ability to seek out and work with festival management, and a bit of a marketing bent

If you'd like to be part of our Festivals Team, please contact our Membership Manager Mel Forbes, at [memberships@ajm.org.au](mailto:memberships@ajm.org.au), or phone 0417 104197.





## KENNETH JOHN FLANNERY

15 May 1927 – 4 June, 2016



**KEN FLANNERY, who died earlier this year, was one of our finest jazz trumpet players.**

**H**E played with a strong direct lead and was an imaginative soloist. He is best known for his work with the Port Jackson Jazz Band but had a much wider career.

His first musical experience was playing banjo in a string group at Bondi High School alongside Wally Wickham on guitar. Wally formed a small group with Ken on banjo, Don Burrows' clarinet and Don Andrews' ukulele that played a few gigs in the Bondi area. They also appeared on the Amateur Hour. When Ken heard the sound of Bunny Berigan's trumpet in the movie *Syncopation* he determined to become a trumpet player. A month or so later on his sixteenth birthday he received his heart's desire – a trumpet.

Like Bunk Johnson, he "blew and blew until he got the sleight of it". He played along with gramophone records available locally such as the Bobcats and Muggsy Spanier's Ragtime Band. He remained a Spanier fan for the rest of his life. Harvey Cheers' group was at the Bondi Surf Club Saturday nights in 1944 with Dick McMally as the only trumpeter, playing the first trumpet part and also the trumpet solos from the second part. Ken joined the band playing the second part and when the time came for a trumpet solo Dick took a breath ready to take it as usual but Ken was already soloing. Even at that stage he was so good that from then on, Dick

and Ken alternated as soloist.

Trombone player Jack Parkes heard him there and asked him to join the rehearsal group that he and clarinetist Jack Petty had formed. Ken jumped at the chance; the group flourished and became the Port Jackson Jazz Band. They played a few local gigs, but mainly just rehearsed and played for their own amusement.

Ken enlisted in the army on 12 June 1945 and a week later arrived at 3 Australian Recruit Training Battalion at Cowra. He had his trumpet with him and it didn't take long for the CO to hear of this. He asked Ken to be the camp bugler – when Ken hesitated the CO pointed out that all he would have to do was play about half a dozen bugle calls each day – the rest of the day would be his own, an offer too good to refuse. So whilst the rest of the intake was playing with deadly weapons or marching up and down the parade ground Ken was over in a nearby paddock under a tree, practising his horn.

After three months Ken was transferred to Sydney where he fronted Lt. Colonel Jim Davidson and asked for a position in an entertainment unit. Davidson asked if he read music to which Ken replied "not really". "Oh," grunted Davidson, "a lug man". However, after a short audition Ken was posted to an Army entertainment Troubadour unit on 27 November. These were smaller units that were more mobile and could get to smaller army camps without too much effort.

The eight- or nine-piece band in the unit consisted mainly of professional musicians.

Although the Japanese had surrendered unconditionally on 14 August and the formal surrender took place in Tokyo Bay on 2 September there were still Australian troops encamped in Australia and in the islands tidying up the now silent weaponry, etc. and arranging the containment of Japanese soldiers. These troops still needed sustenance and entertainment.

The Unit toured camps in outback Queensland, with the band playing both on its own and accompanying vocalists and other acts. On 14 March 1946, they left Cairns for a three-month tour of duty in New Guinea. Although the shooting was over it was hardly a picnic. The party returned to Australia on 5 May 1946. On 19 August Ken Flannery was transferred to the Eastern Command (brass) Band which was based in Sydney, but also performed in Canberra. On 24 January 1947 Ken was discharged. His army experiences meant that he was now an experienced musician, having played with and met musicians of varying styles and attitudes.

While still in the army in the last months of 1946 Ken had opportunities to reunite with Jack Parkes, who had lined up Bob Cruickshanks on clarinet, Kevin Ryder on piano and Mal Cooper on drums. At this stage they called themselves the Port Jackson Five, but with Ron Hogan guitar and Duke Farrell bass they also played as a seven-piece. One occasion in October they played a concert at the University Union Hall – this was the first time I heard them, and I've been a Flannery fan ever since. Another jazz fan fresh out of uniform was Bob Young who hosted jazz gatherings in his large home at Bondi. I believe this was supposedly a boarding house but I never saw anyone there other than the jazz fraternity.

The Port Jackson men often rehearsed there and Young and his friend Charlie Snape organised a gig or two for the band. It seems it was Young who pressed for, or organised, the removal of Jack Parkes from his own band, replacing him with Johnny Rich, a former brass band champion. Within a few months the rhythm section was changed to Jimmy Somerville piano, Ray Price guitar and banjo and Clive Whitcombe drums. With the



## By Jack Mitchell

exception of Cruickshanks all the members were now full-time professionals, though not necessarily working full time. The band played Sunday nights at the 2KY Hall under Dymock's book shop, and organised their own gigs at Air Force House and the Ironworkers' Building in George Street.

On 25 September Young, Snape and Flannery sailed for California – Bob helped to finance Ken's fare. They heard Lu Watters' group at the Dawn Club and Kid Ory's band before heading east. In St. Louis they heard and met Louis Armstrong who listened to some of the PJJB records they had with them and he compared them favourably with the Davison/Brunies discs. In New York they heard the big bands, but spent most time listening to Condon and similar groups, Ken's favoured style.

On return to Australia Ken found Ray Price brimming with ideas. The first was to arrange a PJJB concert on 2 March 1948 at the Conservatorium of Music – the citadel of "serious" music. This resulted in considerable press coverage – valuable free advertising. The concert was booked out two weeks before its presentation, and 30 minutes of it were broadcast live on the ABC Swing Session. Price promptly booked two more nights at the Con, as well as numerous lunch-time concerts at the Sydney Town Hall. Kevin Ellerton Jones organised a Battle of the Bands at the Town Hall on 24 March which the PJJB won convincingly. The PJs were now indeed famous in Sydney, playing concerts for other promoters and appearances at surf carnivals, etc.

Ray Price was bold enough to take the band on a country tour, ending up in Brisbane. Although some concerts on the way and one at Brisbane Town Hall were financially successful, Ray ended up broke and the band dissolved. When they got back to Sydney Ken reformed the band but Somerville and Whitcombe formed a different outfit called the Jazz Rebels. This faded away and by January 1949 they were back together again in the PJJB. The band was as popular as ever with the young crowds but there remained some tensions, so Ken handed leadership to Somerville and in July left the band altogether.

Ken started playing with Billy Weston's Big Band on Sunday nights at the Gaiety and shortly after Sunday afternoons as well. Early the next year Ralph Mallen reformed his band and

Ken played with Mallen also, at the Gaiety Saturday nights, and the Australian Hall Thursday nights. Towards the end of the year Ken returned to the PJJB for an ABC broadcast and the band attended the fourth Jazz Convention in Melbourne. After that they continued playing concerts and were engaged for a gig at Brisbane's Theatre Royal. After some gigs in Sydney the PJJB slowly faded away.

Ken started working with dance bands at suburban halls. He also guested with Dixieland style bands led by Ron Burrows and Ron Brown, also Ron Gowans' boppish group. One successful dance band was Warren Gibson's Metronome Dance Syndicate that played six nights each week on a suburban circuit. That much work enabled Gibson to employ many of Sydney's top musicians. With that talent he used to feature a Dixieland unit. In 1985 Kate Dunbar interviewed Warren for the Quarterly Rag: "Flannery had a great driving lead. Then he was as great as Bob Barnard is today".

Early in 1951 Ken was with Les Welch's group at the Stork Club, plus concerts and recordings. When that gig finished it was back to the dance band circuits. In the middle of the year Ken was offered a dream job, playing with Frank Coughlan at Christies night club. Even today Coughlan is a regarded as one of our greatest jazz trombonists. The gig at Christies was just for a five piecer, the other being Jimmy Bruton reeds, Alan Lynch piano and Gerry Sayers drums, as hot a combo ever to play in a Sydney night club. The job folded in December when new owners took over.

In January 1952 Coughlan returned as leader to the Melbourne Trocadero, taking with him Flannery and Sayers. The very first rehearsal in Melbourne was about to start when two gentlemen in suits walked in and identified themselves as union representatives. They said that the union refused Ken and Gerry permission to play in Melbourne! Almost unbelievable, given the number of Melbourne musicians who had moved into the Sydney scene, but the pair had no choice but to return to Sydney.

Back home Ken joined Welch's big band and took part in jazz concerts in Sydney, Melbourne, Newcastle and Brisbane. Then he joined Wally Norman's band at Sammy Lee's Flamingo Club. In August Ray Price came back to jazz, forming his Dixielanders with Flannery and Jimmy Somerville. This

of course was a part-time group, playing a few concerts and broadcasts. It petered out, but Ray revived it again in 1954, even though most people considered it the Port Jackson Jazz Band under another name. And in October 1955 it burst on the scene as indeed that name. With Price and Flannery were John McCarthy, Doc Willis, Dick Hughes, Harry Harman and a parade of drummers, though always Alan Geddes when he was available. Even then it was a part time affair, playing nights and weekends when regular jobs allowed. Late in 1956 television started in Australia with variety shows an early staple. Channel 7 engaged Les Welch to form a band for its *Sydney Tonight* show and with a front line of Flannery, Norm Wyatt and Clare Bail. About mid 1957 Tommy Tycho took over as leader and gradually enlarged it to around 20 pieces. Flannery was of course by now an accomplished reader as well as a star soloist.

Due to the TV requirements, Ken had had to retire from the PJJB, and Price was able to replace him with Bob Barnard. When Bob returned to Melbourne in June 1958 Ken was able to rejoin the PJJB for night-time and weekend gigs. He was also mixing it with the "modern" and professional musicians at the Club11 and other gigs. The PJJB were Sydney's Kings of Jazz until it broke up in September 1962.

Ken joined the NSW Police Band in 1972 and remained with it until his retirement in 1992. This was a valued job amongst musicians subject to the whims of promoters and club managers, with benefits such as sick pay, holiday pay and superannuation. Ken said it was rarely an exhilarating job, but ideal for a man with a family to support. With other jazz musicians in the ranks a Dixie group was occasionally featured and there were ample opportunities for outside gigs. Upon retirement from the police band Ken played with, among others, John Fearnley's Pacific Coast jazz band, which performed at the 1988 Jazz Convention and did a USA tour shortly after finishing with the Police Band. Ken took part in further reunions of the PJJB, including at the 50<sup>th</sup> Jazz Convention in 1995 and freelanced with other groups. He retired from music in 1999.

Ken will always be remembered as an exceptional jazz talent as long as people can listen to the discs and tapes that remain in our collections.



### Our 20th Anniversary Celebration.

A party for more than 80 volunteers enjoyed the music and refreshments.

Above: A wonderful cake was made and decorated by Amy Flanagan, John Kennedy's grand daughter and chef at the family Café "Lilly Loves George".



John Kennedy



Julian Wong (sax)



Howard Rowe (d & wb)







Over 25s Presentation on the 24th September to mark the end of this years' workshops.



Over twenty musicians including six from the under 25s entertained a large audience.



## AUSTRALIAN JAZZ QUARTERLY part 2

**W**ITHIN the pages of AJQ, "Bop" and modern jazz were often the subject of contention. Writing from the USA in June, 1954,

a certain J. S. Shipman had this to say: "The 'moderns' (are they still called reboppers in Australia?) are right now concerned with the questions of form. According to them, the theme-and-variations form of traditional jazz has been exhausted of possibilities and in order for jazz to progress new forms must be found."

"Some 'fugues' have been written; there is talk of jazz concerti grossi. The goal, of course, is a jazz sonata form. Now outside of the prestige which that would attach to the 'modern' jazzmen if they could work in standard classical forms, what they are after is some form of unity in improvisation. As usual, the 'moderns' look to classical music for the solution to their problem, rather than attempt to develop the jazz language itself."

Mr Shipman then continues with "... each chorus [needing to be] organically related to the previous one—in fact, each succeeding chorus growing out the previous one by varying the whole tune! ... all with satisfying unity." He then lists musical examples of what he is on about. Given the predominant "mouldy fig" readership of AJQ at the time, I can understand why his article was not followed up.

Frank Johnson, a sometime writer in AJQ, presented an ingenious but unconvincing theory that "Bop" was being pushed as jazz by commercial interests in order to bring the latter into disrepute. In a strongly worded article titled "REBOP AND COMMERCIALISM", Frank scathingly wrote:

"Let us look at the post war period ... and consider the musical product that reflects this uncertain era, that most questionable and controversial music—Rebop."

"Regarding this music there are two main schools of thought, one being that Rebop, because it is new, it naturally follows that it is 'progressive,' concluding from this that Rebop being both new and progressive must be better than anything else. In support of this unscientific train of thought the Boppers invoke the names of Prokofiev, Shostakovich, Stravinsky, etc., linking these mighty men and their mighty music to the Boppers' paltry affair in a three-fold attempt to surround Rebop with an aura of respectability, and so overwhelm

their critics. The boppers also have a jargon of argument which includes: "Intellectual music," "diatonics," "whole tone scales," "progressive jazz" and so on, these terms being bandied around with little comprehension of the implications and meanings of them.

"The second school of thought maintains that Rebop is a 'reactionary music,' i.e., its emphasis is on freak instrumental chordal (or dischordal) scalar technique.

"Regarding the main argument of the Boppers that their music is new, and therefore is an improvement on old-fashioned jazz, and therefore must be good. Well, although it is a debatable point (a) whether it is good, (b) whether it is an improvement on jazz, it has been insisted by boppers and agreed to by jazzmen that Rebop was certainly something new. But is Rebop new?

"... Let us go on to the beginnings of the swing era in the 1920s with the advent of bands like Fletcher Henderson, Duke Ellington, Jean Goldkette. This is the time of the inauguration of the 'jam session', an idea of real jazzmen who endeavoured to get away from the grind of the big stuff. In doing this they were joined in time by musicians who, unable to play jazz themselves, saw in it only an excuse to get boozed, and 'have a shwell time, hic!' This state of affairs continued until decent jazz musicians had given 'jam sessions' away and the bum jazz players had complete control, with the result the name 'jam session' has become synonymous with discordancy. The seed of Rebop has put out a musical weed which is already bearing fruit.

"The scene changes; we are now in the heyday of the swing era, the late nineteen thirties. There has been an influx of young musicians into the swing business; they all want to play hot, they step straight into the ready-made 'jam session' tradition of loud, discordant, flashy, hollow music. (The earmarks of rebop?) They know nought about real hot jazz music, they don't want to know anything about jazz, it's old stuff, you've got to be modern, progressive, up-to-date, new. That old jazz stuff is for morons. You've got to get music on an in-



TOM PICKERING'S  
GOOD TIME MUSIC

Carl Parris, Cal Webb, Keith Stockhouse  
Tom Pickering, Joe Dwyer-Character

## AUSTRALIAN JAZZ QUARTERLY

No. 11—July, 1950.

1/6

telligent plane, so chant the idiot children of swing. So chant the idiot children of Rebop. Jazz is dead! (But unfortunately it just won't lie down).

"Once again we move, this time up to the present day, the late nineteen-forties, the age of neurosis. And we find that the weed of Rebop is flourishing, trying to choke off the growth of Real Jazz. 'Rebop'. It's really been there all the time, but now it's got direction, purpose, and a banner under which to array itself. I feel sure that you are all familiar with its musical qualities that border on the psychopathic.

"So let us dismiss those now, and ask ourselves why it's with us, why it's not still in those back rooms? Is it because; Dizzy Gillespie invented it? No, of course not, Dizzy didn't make Rebop.

Frank then goes on about the big commercial interests of the music industry, Hollywood, the Big Band business, etc. They all tried to refine jazz. He continues:

"They tried to stamp out jazz with ridicule, race prejudice, trying to refine it with 'King of Jazz', and 'Rhapsody in Blue', and when it wouldn't be refined they tried to water it down and call it swing. 'Swing is here to stay!' What a joke. Now the latest effort is to provide a substitute for jazz known as Rebop, 'progressive jazz' and what have you.



## By Ken Simpson-Bull



*"Rebop must be kept in its correct perspective. It's part of the effort to keep real jazz in the background because hot jazz is the musical dynamite that's going to blow the whole rotten structure of commercial music to pieces. So, the little dogs of Rebop can have their day, howling at the diatonic moon, for their days are numbered and jazz will triumph."*

Over the years there have been quite a number of articles in books and magazines on the history of Frank Johnson and his Fabulous Dixielanders. However, William A. Davis in an article entitled "THE HISTORY AND DISCOGRAPHY OF THE JOHNSON BAND" includes some facts that I have not seen before.

Mr Davis informs us that, "Frank had an upstairs flat in Gardenvale where he caused the neighbours some concern until he had become proficient on his new cornet. At this stage Geoff Kitchen appeared. Kitch had played ukulele, Hawaiian and Spanish guitar and was a pupil at Melbourne High School. He was also at the time a member of the M.H.S. Jazz Club. Kitch invited Frank home to hear some Bob Crosby and Artie Shaw records and they decided then and there to form a band.

"This was early 1944 and Frank (who was 18 years old) had also heard

and been impressed by Graeme Bell, so he took Kitch along to listen. Their decision was unanimous, that was their music. Kitch enlisted the aid of two of his jazz club coppers, Eric Washington on trombone and Max Marginson on clarinet. Drummer Ken Thwaites was added. Kitch knew of a boogie pianist and invited him to practice, but his boogie playing was not so good and he had no knowledge of chords. Kitch taught him chords and Graeme Bell came forth with some sound advice. Geoff Bland was his name and was a very capable classical pianist. He soon became a keen jazzman. Geoff also provided a room for the band to practice in. "Their first engagement was at the Eureka Youth League for the Apprentices' Club. This was late 1944. Several other small jobs and parties came their way and they improved rapidly.

In 1946 drummer Thwaites left and was replaced by the old man of the band, Wes Brown. Wes was a jazz man from way back. Before the war he had played with Roger Bell. Later he was a drummer with Tony Newstead and it was during his period with this band that Frank enlisted him.

"Kitchen then switched from guitar to clarinet. He improved so rapidly that that after only three months' playing Max Marginson abdicated from the clarinet in Kitch's favour.

"The band obtained more jobs. They played regularly at Cheltenham Mechanics' Hall, Gardenvale Scout Hall and many one-night stands. Towards the end of 1946 trombonist Washington left to be replaced by Frank "Doc" Willis. However, Doc's stay was a short one, and in February, 1947, he left.

"It was here that the fabulous Warwick Dyer added his dynamic personality to the band. Frank, while slightly (?) under the influence at the Uptown Club one evening, spotted a very wild looking guy (also slightly (?) under the influence) on the bandstand.

"This character was playing very gutty trombone and ripping off hot choruses of "Jazz Band Ball." Frank decided that here was the trombonist for him, so he invited "Wocka" to join the band. Here commenced what was to be the

greatest brass team in Australian jazz—Johnson and Dyer.

"A point worth mentioning was the influence Ken Owen exerted on Warwick's interest in New Orleans jazz. Ken did a lot to help in those early days. Warwick had only two lessons on trombone and from there on taught himself—quite an achievement.

"It was on a later visit to the Uptown Club that Frank obtained another ex-Newstead musician, Bill Tope, for the banjo chair. Bill, at the time a university student had done a lot of playing with the Bells and Newstead. He was a valuable addition to the rhythm section.

"Next came the most important step in the band's history—Collingwood Town Hall. It was engaged in May, 1947, and installed for six weeks' trial. An increase in the crowd resulted, so the band was hired to play for dancing regularly every Saturday night.

"Frank suffered his first serious setback towards the end of 1947, when he contracted pleurisy. This necessitated a temporary replacement and Ron Weber, a fine trumpet player, was invited. He substituted until Frank's return, which was delayed further when an X-ray revealed a hydatid cyst in the lung. This further bad luck kept Frank out of action for almost eight months. During his absence, Kitch led the band, and invited Jack Connolly to play bass. Jack, who was an active member of the Geelong Jazz Club, quickly accepted. On Frank's return to the trumpet chair, the Johnson band was complete.

"The band participated in the 1947 Convention, creating a good impression. In the following years, 1948–49, apart from Collingwood they played at the Empire Ballroom, Prahran on Tuesday evenings and at the Glenhuntly Dancing Club on Sunday nights.

"The greatest year of their rise to popularity was 1949. In March they contested the first "Battle of the Bands" where they enjoyed an overwhelming victory over the other bands which included Graeme Bell. In successive contests they were again victorious. Towards the end of 1949, the Sunday afternoon Jazz Club was opened at the Maison Deluxe in Elwood. Next came the "Australian Jazz Club of the Air," on 3UZ, and recording sessions for Amper-sand, Jazzart, and Parlophone during 1948–49 added further to their tremendous popularity."

Additional historical information about the Johnson band may be read in Vjazz 47, 57, and 65 (available to AJM members on the AJM web site).

...continued next page

In 1955 John Kennedy became Assistant editor of AJQ for a time, signing himself as Martin J. Kennedy or M. John Kennedy. John, of course, became one of the founding members of the Victorian Jazz Archive. It is interesting to note that John, along with Bill Haesler and Jack Mitchell, all very much involved with AJQ some 60 plus years ago, are still with us today and remain actively involved in jazz discussion.

After AJQ moved editorially from its initial international outlook to include Australian matters, the annual Australian Jazz Conventions were featured prominently. In fact the Convention "Program" appeared in some of its pages.

A photo of Frank Traynor and Bob Barnard on the cover of AJQ No 31 was taken at the 11<sup>th</sup> Convention.

AJQ eventually folded in the late '50s, as did its sister publication "Jazz Notes", probably for the same reasons—falling attendances at jazz events (caused by the craze for square dancing and rock'n'roll) which created reduced sales, coupled with rising printing costs. The last issue of AJQ that the Jazz Museum has in its possession is No 31 of April 1957.

Bruce Johnson, author of "The Oxford Companion to Australian Jazz", having retrospectively studied most issues of AJQ, concluded: "The spokesmen of

*AJQ were active and important in flying the flag for major jazz masterworks of the 1920s at a time when the general public identified jazz with "The Golden Wedding" ... They unwittingly did some damage to their own music [righteous or hot jazz] in the long term. Their refusal to countenance any jazz beyond certain conceptual and historical boundaries affectively alienated many musicians interested in expanding their vocabulary".*

## SOUND

## New CD

### Jazz Masters of the 1950s A New Double CD from the Australian Jazz Museum

**W**HEN microgroove records were introduced into Australia in late 1951 they appeared in the form of 10 inch and 12 inch Vinyl discs. At first these new discs followed the general practice of the "78"s which they replaced insofar as the 10 inch size was largely used for popular tunes while the 12 inch size was normally reserved for music from the classical repertoire.

As more and more popular releases began to be issued on the 12 inch discs, the record companies very soon decided to completely abandon the 10 inch size. As a result, today these 10 inch discs are quite rare, and it is from these earliest discs that we have selected a variety of performances by the leading jazz musicians of the period. Most of these items have never before been released on CD.

Sadly, of the musicians represented from more than 60 years ago, many have passed away, but surprisingly, some are still performing—witness Nick Polites, Bob Barnard or Wes Brown for example.

The most popular style of jazz at this time, particularly for dancing, was Dixieland (as it was most commonly called, but also known as Hot, Trad or Original Jazz). However, from the late 1940s a new style was appearing in this country. Initially called rebop it was also known as progressive or modern jazz. Our selection on these CDs features jazz from each genre but largely favours Dixieland in line with the predominance of this style on the records of the day.

Some of the bands featured include the South Coast Jazz Band, Bob Barnard's Alfrey Street Stompers, Frank Coughlan's Cotton Pickers, Nev Sherburn's Rhythm Kings, Tom Pickering and his Van Diemens, the Geoff Kitchen Quintet, Roy Hosking and His Music, The Cootamundra Jazz Band, and Len Barnard's Famous Jazz Band, all with personnel of masterful supporting performers.

Altogether there are 47 tracks with a total playing time of nearly two-and-a-half hours. Certainly excellent value for money! This Double CD can be purchased from the Museum's retail shop in Wantirna or on-line at [www.ajm.org.au](http://www.ajm.org.au)







# SOUND

## BIG JOE FROM THE KINGDOM OF FIFE.

By Bill Brown

**Y**ES the Kingdom Of Fife on Scotland's East Coast, ancestral home of Scottish Monarchs, also produced a different kind of royalty, a jazz saxophone player, one Joe Temperley. Joe was born in Cowdenbeath in 1929, first played alto sax in his brother's band locally then moved to and played in bands in the Glasgow area. Eventually graduated to tenor sax and baritone sax and by the early fifties had arrived at the mecca for jazz-minded players in the UK, the London scene.

He gigged around with the well-known Harry Parry and Joe Loss bands. Gradually he appeared in small jazz combos with trumpeter Dizzy Reece and fellow Scottish sax man Tommy Whittle. Eventually, in 1958, Joe joined the Humphrey Lyttelton Band. This caused a rustle in the dovetails of the followers of a purist jazz persuasion as Humph's Band had for years been adherents of the Traditional /Revivalist movement. Lyttelton had caused a stir a few years earlier by introducing alto sax man Bruce Turner to the front line but by 1958 his new mainstream band was sporting a complete sax line up Tony Coe (alto), Jimmy Skidmore (tenor), and Big Joe on the baritone. Joe stayed with the band until 1965 when he left to try his luck in America.

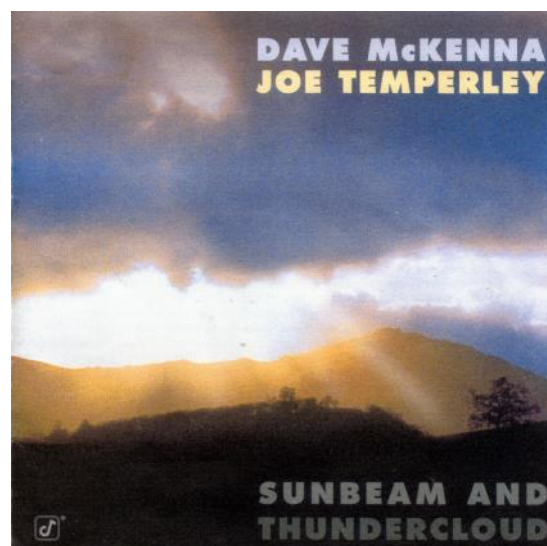
Humph used to say that when Joe joined the band he only played tenor and he, Humph got him to switch to the deeper horn. That has been disputed and, indeed, I'm sure that I heard a radio session around 1956 where Joe played baritone with Whittle. Apart from that, over the years with Humph, the band recorded quite a few LPS and toured America in 1959. Joe was a big fellow and could appear a bit gruff, not suffering fools gladly. Lyttelton relates in one of his books 'Second Chorus' that not long after Joe joined the band they attended a party. Humph heard Joe's Scottish tones remarking, 'That this party is too quiet'. A bit alarmed Humph went looking for the complainant and found him in the hostess' kitchen frying eggs. The aforesaid lady was taken aback when a total stranger wielding her frying pan asked her bluntly, "Do you want an egg?"

In America Joe had great success playing with the bands of Woody Herman, Buddy Rich, Thad Jones/Mel Lewis, and trumpeter Buck Clayton with whom he played earlier when the trumpeter had toured the UK and Europe with the Humph band on a few occasions. When Duke Ellington died in 1974, his son trumpet man Mercer took over the organisation. Around the same time Duke's long time baritone player Harry Carney also died. Joe came in filling Harry's august chair with great flair, seemingly made for the role. Joe served on the board of the Manhattan School of Music in the 1990s and since 1990 was part of the Lincoln Center Band (under the direction of Wynton Marsalis).

During those years Joe made many trips back to the UK often recording with his former musical mates. An imposing figure he always introduced himself on stage as Joe Tem-

perley from New York via Cowdenbeath. He never lost his Celtic accent (Scots never give anything away—sez he). Sadly good things come to an end, Joe died in New York on 11<sup>th</sup> May 2016. Happily he has a good presence on my shelves in various configurations so won't be forgotten. Perhaps St. Peter can arrange a few duets with Joe and Harry Carney. Who knows?

I gathered info. from Humph's book 'Second Chorus' 1958 published by Macgibbon & Kee and 'Who's Who Of British Jazz' by John Chilton published by Cassell. 1997.



## The Janet Seidel jazz tour of Great Britain

By Norman Nicholls



**Janet Seidel**, often known as the “First Lady of Australian Jazz”, has recently completed an extensive tour of England, Scotland and Wales, performing as part of the Janet Seidel Trio with herself on vocals and keyboard, Chuck Morgan on guitar, and David Seidel, her brother, on bass. This was Janet’s third time touring Britain and she has proved very popular with jazz lovers.

When Janet invited well-known English drummer Cyril Bevan to come out of retirement and play with her trio, it did not take a moment’s persuasion for him to agree and say he would be delighted. The requirement to drive more than 7000 km to fulfil the various dates posed no problem for the energetic octogenarian. The most northern gig was at John O’Groats at the tip of Scotland. I happened to be in the UK at the time and travelled with my friend Cyril on some of the dates as his ‘roadie’ and that I found very enjoyable.

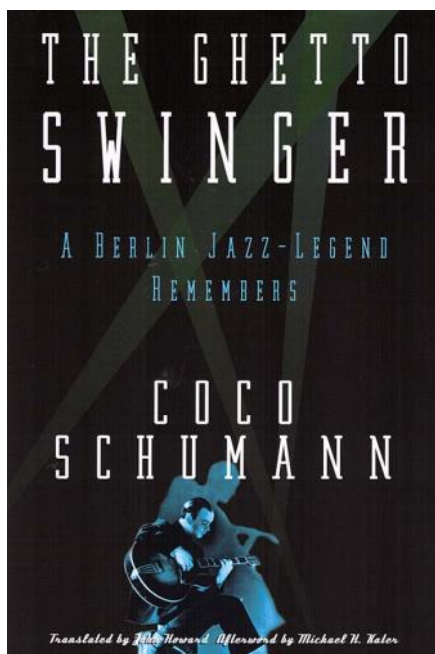
Cyril, now in his 86<sup>th</sup> year, still loves to play at every opportunity. His strong connection with Australia began in the 1950s when he came here to visit his parents, his father being employed as butler by Lady Penfold of Penfold Wines in her luxury home at Elizabeth Bay. It did not take long for Cyril to become one of Sydney’s most sought-after drummers, playing for Graeme Bell, Wilma Reading and the legendary Don Burrows, among others. When world-renowned drummer Colin Bailey, who at the time was playing for Winifred Atwell, decided to go to America, Cyril was offered the drum chair where he was to stay for five years and while with her was to tour extensively, travelling between Australia and England over 50 times. When eventually Cyril returned to the UK he was soon playing with the Phil Phillips Quartet at London’s famous night club Talk of the Town where he played six nights a week for 16 years - a long time for any gig to last.

However, even with such an illustrious career behind him, the jazz tour of Britain with Janet was a memorable one for Cyril and a highlight of his life which he will not forget in a hurry.

On the conclusion of the British tour, Cyril was asked by Janet if he would care to come to Australia to play drums for her when later this year her trio has an important engagement in Melbourne. It’s not all decided yet, but he is giving it serious consideration, so watch this space.



## BOOK REVIEW: The Ghetto Swinger By Coco Schumann Review By Ken Simpson-Bull



**I**N **Vjazz** No 66 (May 2015) we published two articles about the distinguished guitarist Coco Schumann. Those who enjoyed reading about this world-renowned performer can now enjoy the full story of his career through his recently available biography. Originally published in German in 1997 it is now available in an English translation.

Coco Schumann was born in Berlin in May 1924. Throughout his life he played jazz and swing and was known in Europe as one of his *genre*’s best musicians. He performed with many well-known swing bands and alongside jazz notables like Ella Fitzgerald, Dizzy Gillespie and Louis Armstrong.

Coco led his own quartet, has been a composer and arranger, and taught music at Berlin’s music conservatory. He did not retire from performing until after his 90<sup>th</sup> birthday in 2014.

This new book is entitled “The Ghetto Swinger” and covers Coco’s life including his defiance of the Nazi banning of jazz in the 1930s, his miraculous survival in two of Nazi Germany’s notorious concentration camps, and his later three and a half year residence in Australia (where his surname was Anglicised to Schuman). An Internet search will locate the best source for purchasing this very readable book.

Publication details: **The Ghetto Swinger** – A Berlin Jazz-Legend Remembers. Coco Schumann. English Translation © 2016 Doppelhouse Press, Los Angeles.





It was Sun, Sea and Hot Jazz in Manly.



There were great freebies to be had at this years Manly Jazz Festival.

The music started on the ferry from the Quay across to Manly and then four venues around the Corso provided non-stop entertainment. The ticketed venues were also well attended.

Crowds worked their way from venue to venue to participate and enjoy.

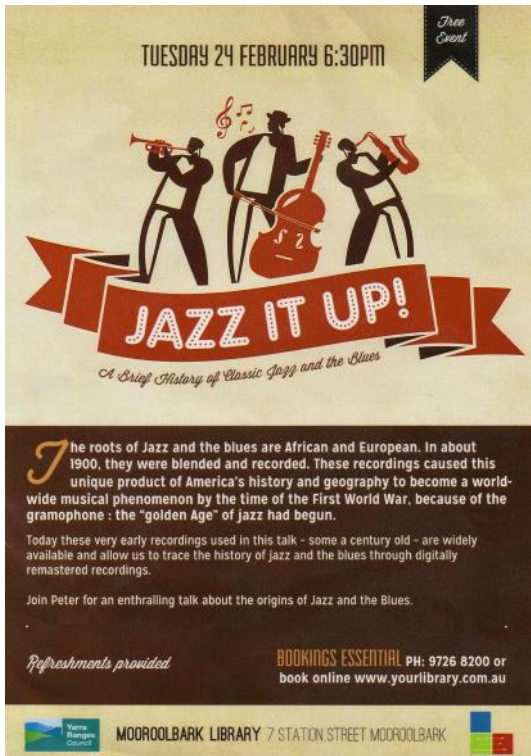
**Left: Psycho Zydeco's** music spawned from the melting pot of cultures that is New Orleans and Louisiana had the audience enthralled. You can catch them at the Wangaratta Jazz Festival this year.





## How Do We Listen to Jazz?

By Peter Baddeley



TUESDAY 24 FEBRUARY 6:30PM

*Free Event*

**JAZZ IT UP!**

*A Brief History of Classic Jazz and the Blues*

The roots of Jazz and the blues are African and European. In about 1900, they were blended and recorded. These recordings caused this unique product of America's history and geography to become a world-wide musical phenomenon by the time of the First World War. Because of the gramophone: the "golden Age" of jazz had begun.

Today these very early recordings used in this talk - some a century old - are widely available and allow us to trace the history of jazz and the blues through digitally remastered recordings.

Join Peter for an enthralling talk about the origins of Jazz and the Blues.

Refreshments provided

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THESE are - obviously very subjective - arguments about what is the hottest jazz recording ever made. This idea brings to mind the oft quoted Fats Waller answer to the question about the nature of jazz: "If you don't know what it is - don't mess with it." I am assuming that readers of this article like to 'mess with it' and know what *hottest* means. What follows is a look at the possibility that we listen to jazz in two ways: one is the obvious one of just 'simply' listening as with any form of music from Portuguese Fado to Bach and jazz of course! The other is to listen to music 'historically'. The first of these two is to just absorb it from an emotional perspective. By this I mean for the enjoyment that it provides. The second is to still absorb it, but from a different perspective, effectively to look at the particular piece in the context of its times whilst you are listening. This is, I submit, particularly so with jazz and the blues.

Having said this, where does the hottest jazz recording ever made fit into all this? There are two (and possibly more) sources for this idea. One is jazz critics and the writers of sleeve notes and covers of LPs and booklets in CDs. The other is personal experience derived from listening and comparing. An instance of this is Armstrong's Hot Fives recording of December, 1927 of *Hotter Than That*. I cannot remember the source of this, but I'm sure it came from a jazz critic who wrote that it was the hottest jazz recording ever made. This recording is three minutes of foot-stomping excitement. Do I think that it is the hottest recording ever made? The problem is that there are a vast number of jazz recordings in the 15 years between, say the ODJB recordings of December 1917 and a nominal 'beginning' of the swing era in the 30s when New Orleans style went out of fashion in

terms of recordings. So to claim that a recording is "the hottest ever" is a very big claim and almost a nonsense. Is this a hot record? Oh yes! Is it the hottest? Probably not. This is not the place to list my hottest recordings - and there are more than a few - but the criterion is the same: three minutes of foot-stomping excitement. However, there is more to it than that - for me anyway and that is the way that the band and the tune are put together. Perhaps a good example of this is the recordings of Jelly-roll Morton in the same period as the Hot Fives. There is a certain style and even elegance about some of these latter recordings and they are hot to boot. Without getting too technical, two of the attractions are the polyphony and the polyrhythms as well and how it all blends together.

A couple of years ago, I gave an illustrated talk on the history of classic jazz and the blues, using my own recordings as examples at Mooroolbark library. I assumed that my 'target audience' had some interest in jazz (why else would they be there unless there was nothing on TV?) but that they had very little knowledge of jazz styles, like New Orleans, New York, Chicago and so on. The most difficult part for me in the planning - as well as selecting examples - was the part that this part of this article is about: not just listening, but *critical* listening. By this I mean listening to the elements of the recording, particularly the 'voices' of each instrument and things like harmony and ensemble playing by people like Armstrong, Johnny Dodds, Lil Hardin on piano, the trombone playing of Kid Ory and so on, on classic recordings of the mid-20s. In other words, there is more to a jazz recording than just the trumpet solo. There is a lot of good music going on in the rhythm-section and drummers do good things, too. In short, I tried to get them to listen to the whole piece with one ear and to what individual instruments were doing with the other. (As well as the polyrhythms and the polyphony - not to mention 'blue' notes.) This is not easy to do because jazz is complex in the context of critical listening. I should emphasise here that I am not arguing for a totally intellectual analysis of the kind that a musicologist would do, *but a way of listening* that goes beyond the basic.

It might be argued that if you have favourite players who made many recordings over long periods of time, but who never took solos, like Eddie Condon, you cannot *not* hear him/them. Condon was such a major influence on any band that he played with and his banjo and guitar playing are rock solid and a major contribution to the whole rhythm section and dare I say it - hotness. It's a bit like Bix Beiderbecke recordings, however good the others in the band are and who might be taking their solo, you never fail to hear what he is doing, however quietly he is doing it. Incidentally, I think that Beiderbecke's recording of *Tiger Rag* fits all of the criteria that I have cited above: brilliant ensemble playing, his trumpet phrasing has no equal (well, perhaps Armstrong or King Oliver 1922 recordings) and it's hot. Of all of my many recordings of *Tiger Rag* - including one titled *Kaiser Drag* Beiderbecke's is the best in my opinion.

Finally, the old chestnut: what makes a jazz recording 'hot'? Are their criteria that if a recording 'ticks the boxes' automatically it gets the accolade? I think that that question deserves an article all to itself and I'm not sure that I'm qualified to identify the criteria anyway. However, perhaps if a recording produces in the listener what the French term a *frisson* - a shiver of excitement - upon hearing it either for the first time or on every subsequent hearing, then that perhaps qualifies as one criteria among many.

And then there is the twelve bar blues played on a twelve stringed guitar and jug bands and the comb and paper playing of Red McKenzie and the Mound City Blue Blowers on their 1929 recording of *Hello Lola* and Bechet's recording of *Shake it and break* and...ohhhh I think I'm having *frisson*!



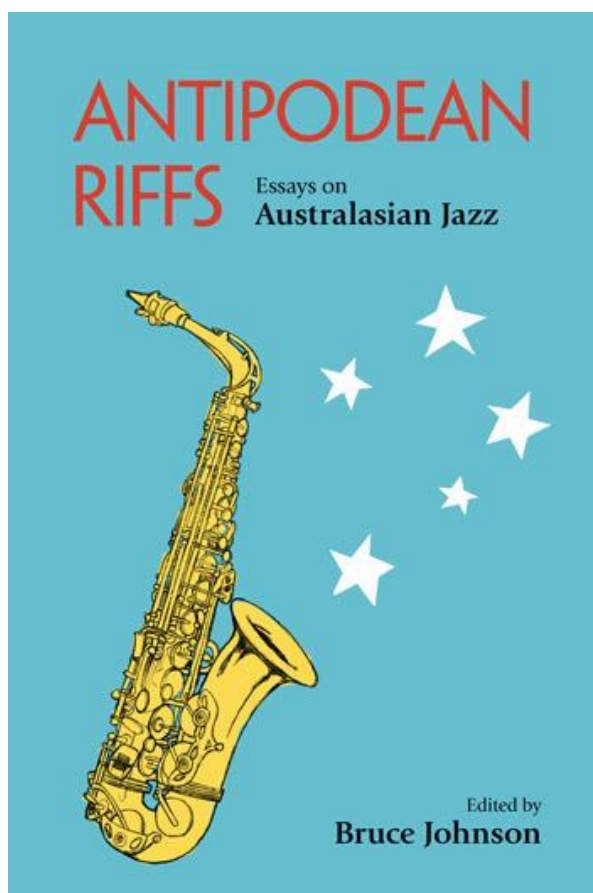
## BOOK REVIEW: **Antipodean Riffs: Essays on Australasian Jazz**



Edited by Bruce Johnson

Sheffield: Equinox Publishing Ltd 2016

**By Kim Harris**



**T**HE articles in this book were first published in 2014 in a special double issue of the scholarly journal *Jazz Research Journal* on Australian jazz. In calling for articles guest editor Bruce Johnson expressed the hope that the collection might 'frame Australian jazz within a perspective of our cultural history' and 'encompass the full range of Australian jazz history'. As the editor points out, calling for papers for a collection such as this is not conducive to a pre-imposed structure; rather, any organizing principles are imposed by the quality of the articles received and selected. The fourteen articles published here are loosely organized under three sub-headings: Cultural Contexts, Infrastructures and Musicians. And because a number of the articles deal to a greater or lesser extent with New Zealand the adjective 'Australasian' appears in the title.

The six articles under the 'Cultural Contexts' heading

occupy about half the book, and as a group are probably the most accessible and interesting to the general jazz reader. They include articles on early performances and influences (John Whiteoak, Aline Scott-Maxwell, and Aleisha Ward) which confirm that Australian (or Australasian) jazz has a prehistory, if you like, that backgrounds the post-World War II flowering of the Bells, Monsbrough and their contemporaries. Nick Tipping contrasts jazz scenes in Melbourne and Wellington; and in a fascinating article on *Six O'Clock Rock*, Liz Giuffre recalls that the early programmes were more or less equally shared between jazz and rock and laments the 'lost history' encapsulated in the recordings that did not survive.

The 'Infrastructures' section comprises four articles. Christopher Coady provides two case studies of Australian films – Paul Harmon's *Shotgun Wedding* and Gillian Armstrong's *The Last Days of Chez Nous* – in which jazz scores were used to explore contemporary issues relating to Australian families. Karl Neuenfeldt assesses the career of the indigenous singer Georgia Lee (real name Dulcie Pitt) to address questions of music, race and gender in a jazz context. The other two articles relate to jazz festivals. Louise Denson explores the Melbourne International Women's Jazz Festival in the context of her interest in jazz gender issues, concluding it has, on balance, played a valuable role in encouraging and celebrating women in jazz. Finally Brent Keogh analyses programming patterns in five (invitation) jazz festivals to illustrate the ways in which festivals function as cultural intermediaries through their "search and select" function.

A question often asked of Australian Jazz Museum guides is whether Australian jazz is 'special' in some way beyond the geographical accident of being played in Australia or by Australians. This question is addressed in Johnson's introduction as well as in a number of the articles, most especially those by Clunies Ross on the *Angry Penguins* decade; and under the 'Musicians' heading, Ralph Whiteoak's examination of the legendary saxophonist Frank Smith; Pierre-Emmanuel Seguin's appraisal of George Russell's influence on Australian musicians; Sandy Evans's study contrasting three saxophonists in terms of their cultural and personal histories; and Jan Galbraith's examination of the feted trio The Necks. In different ways this seems to confirm the editor's view that "something [cultural] is going on which cannot be understood simply through a model of passive imitation of the source."

This valuable collection certainly indicates the Austral (as)ian jazz academy is alive and well, and most Australian jazz lovers should find it contains much to interest them.



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Call us on +61 3 9800 5535 Tuesday or Friday, between 10 am and 3pm.  
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### We Welcome these New Members:

Lynn Argent, Rolf Arnoldi, Joseph Carra, Robert Collier, Elaine Dargan, Lance Deveson, Sylvia Erikson, Dave Goonan, Susan Jameson, Cheryl Kennon, Kim Klages, Paul Moloney, Emily Sonnema, Stephen Spiers.

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