

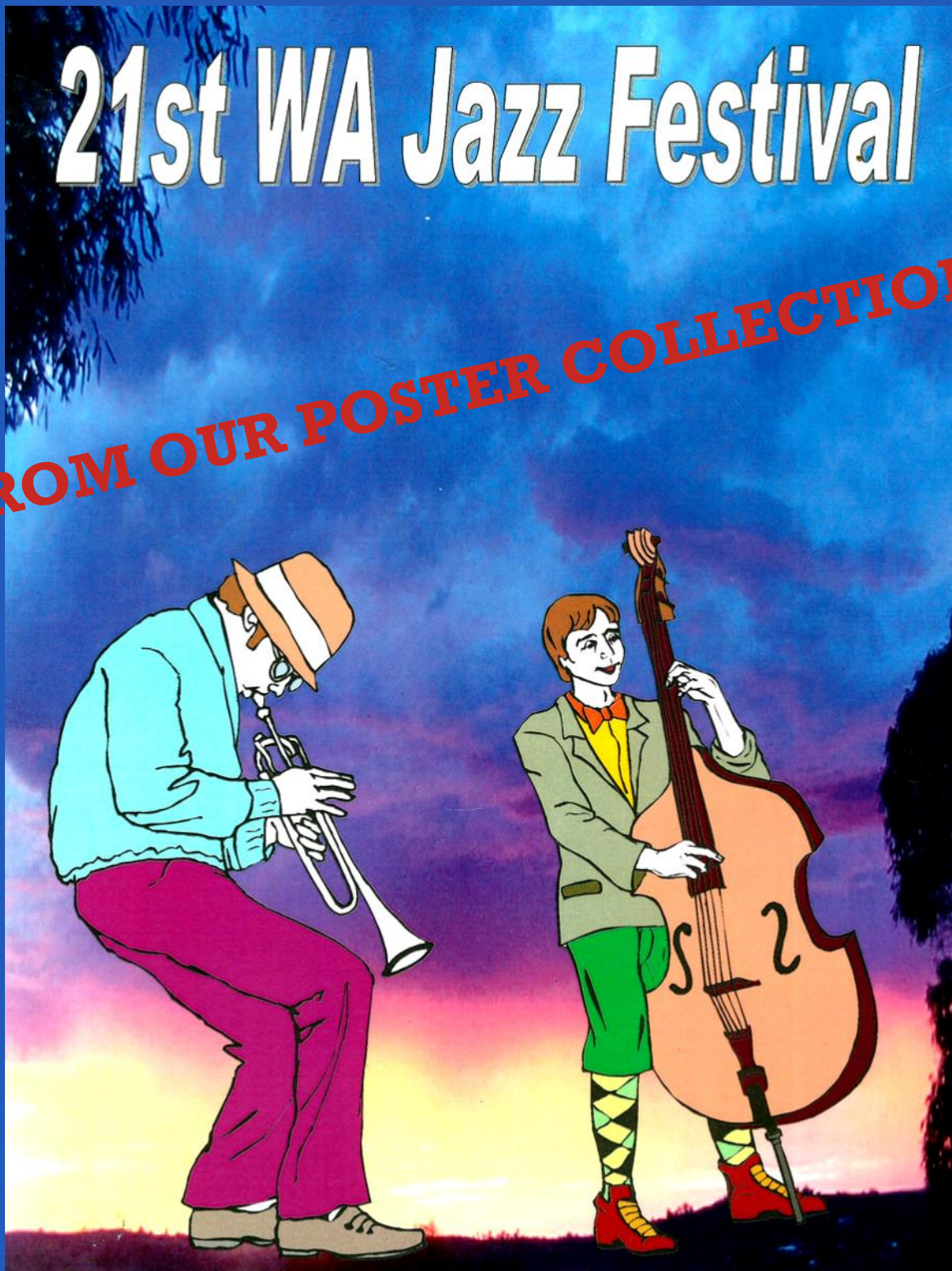
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# AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

21st WA Jazz Festival

FROM OUR POSTER COLLECTION



QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.  
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australian  
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February Issue  
May Issue  
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### Image: Front Cover

This poster is part of the wonderful collection of posters, books and music donated by Ron Knight



**PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS THE END OF MARCH 2017**



## Australian Jazz Museum

Established in 1996

A fully accredited Museum run entirely by volunteers.

Home to the largest Australian Jazz Collection.

All items catalogued to museum standard and stored in archival conditions.

Patron: James Morrison AM

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Wantima  
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Open Tues & Fri, 10am-3pm

### Membership Options

Student	\$15
School	\$50
Musician	\$25
Bronze	\$50
Silver	\$250
Gold	\$1000
Platinum	\$5000

**All with a range of benefits**

## What were we thinking

Our poster collection has been managed for over 14 years by Frank Webster. Last issue his name was printed incorrectly.

Our poster collection has grown into the thousands sorted, recorded and stored according to archival recommendations thanks to Frank.

**So sorry Frank**

## Help wanted

The museum wants help to run the Museum shop. If you have Australian Jazz knowledge and would like to help us in the shop, you will be joining the other volunteers who love jazz. If you are interested we would love to hear from you.

2 or 3 days per week 10am to 3pm.

For more information or to apply please contact Margot 9800 5535.

Training provided on the Museum systems

## Letters to the Editor

**Dear Editor,**

It is with interest that I read Bill Brown's article on Joe Temperley who died in NYC in May this year. Joe indeed played in the Buddy Rich Big Band and as per article, he would have been a frequent inclusion in other top NYC based bands. I met him on the RMS Queen Mary en route to NYC in early 1968.

Later, in the "Buddy Rich" instance, in company with fellow band mates in the "Gary Hyde 4" – all big band fans, we watched with interest as Joe "sweated it out" as he was "thrown to the lions" in the first encounter with the "West Side Story" suite – a special presentation of Buddy's.

With an established reputation as a "ferocious" sight reader his fellow reeds section guys, contributed some essential cuts where necessary – in a calm, measured way.

The venue – "The Riverboat" in the Empire State building complex. Fortunately, the weekend performances coordinated nicely with our usual weekend visits.

L. H. Melbourne

**Dear Editor,**

Thank you so very much Ralph for the copy of AJazz 69 Magazine. I have very much enjoyed reading the article on 'Spring Roll Blues' which featured at our friend Wendy Lee's Stage's Restaurant at Croydon in the 80s.

That story brought back many happy memories for our family, especially for our son Paul, who was a waiter and a short-orders chef in the kitchen at that time...working part time during his studies. Paul was just 18 and the team behind the scenes was a young group of 3-4 staff. All had a love of music...but the Wednesday Trad Jazz musicians ignited their love of Jazz. They now often frequent performances by Joe Camilleri, Renee Geyer, James Morrison, Vince Jones, Kate Ceberano and a favourite now is Megan Washington, just to name a few.

With Wendy and Mike we often followed Nick Polites wherever he was playing. Nick was always generous with his time and we loved the way he always encouraged young Jazz musicians and singers to join in his entertainment. We have lots of wonderful memories of exciting and stimulating music.

History now repeats itself with our 20-year old grandsons Jay and Josh Rankin who both work part time during their Uni Studies at the Wild Oak Restaurant, in Ridge Road at Mt. Dandenong where a monthly Jazz night has proved to be very popular...so much so that Ben Higgs, the Chef and Owner and his manager Bryce are considering adding another night of Jazz to the month to encourage more musicians to share their talents.

R.H. Melbourne

**Dear Editor,**

My name is Val Squires. We haven't met but my son-in-law Jamie McIlwraith is a subscriber and passes on the Newsletter to me. I was completely enthralled when reading your tribute to Ken Flannery and the mention of so many jazz musicians going back over 60 years. Especially mention of the Gaiety in Oxford Street as I was there every Sunday night as my husband Ray Horsnell played alto saxophone with the Billy Weston and Ralph Mallen bands as well as the old Trocadero and many other clubs. Jamie brought me over many pictures of the musicians of that period and I have some myself, one with Ralph and another with Billy as we were all very close in those early days. I was raised with musicians as my brother George Anning was a drummer and kept records of all the jazz musicians especially in Australia. I grew up in Darlinghurst Sydney and from my teens followed jazz in Kings Cross etc and all around the city and suburbs where small groups were playing and then to dance halls where big bands were the backers. Until we had a family I was always out with Ray when he was playing and the wives of the bands enjoyed being with them as we were all very keen. There was a lot more music and dancing in dance palais then and concerts. No television.

It was great looking at the old photos of the many jazz lovers of those days. They were very talented and became great musos. Sadly I have outlived so many of them but still have great memories.

Thank you again for your tribute to Ken.

V.S. NSW



Our Print manager Peter Edwards received a **Senior Volunteer Achievement Award**. He has been a volunteer with the Australian Jazz Museum for more than 15 years. We are so proud of him and all the work he has done for the museum.

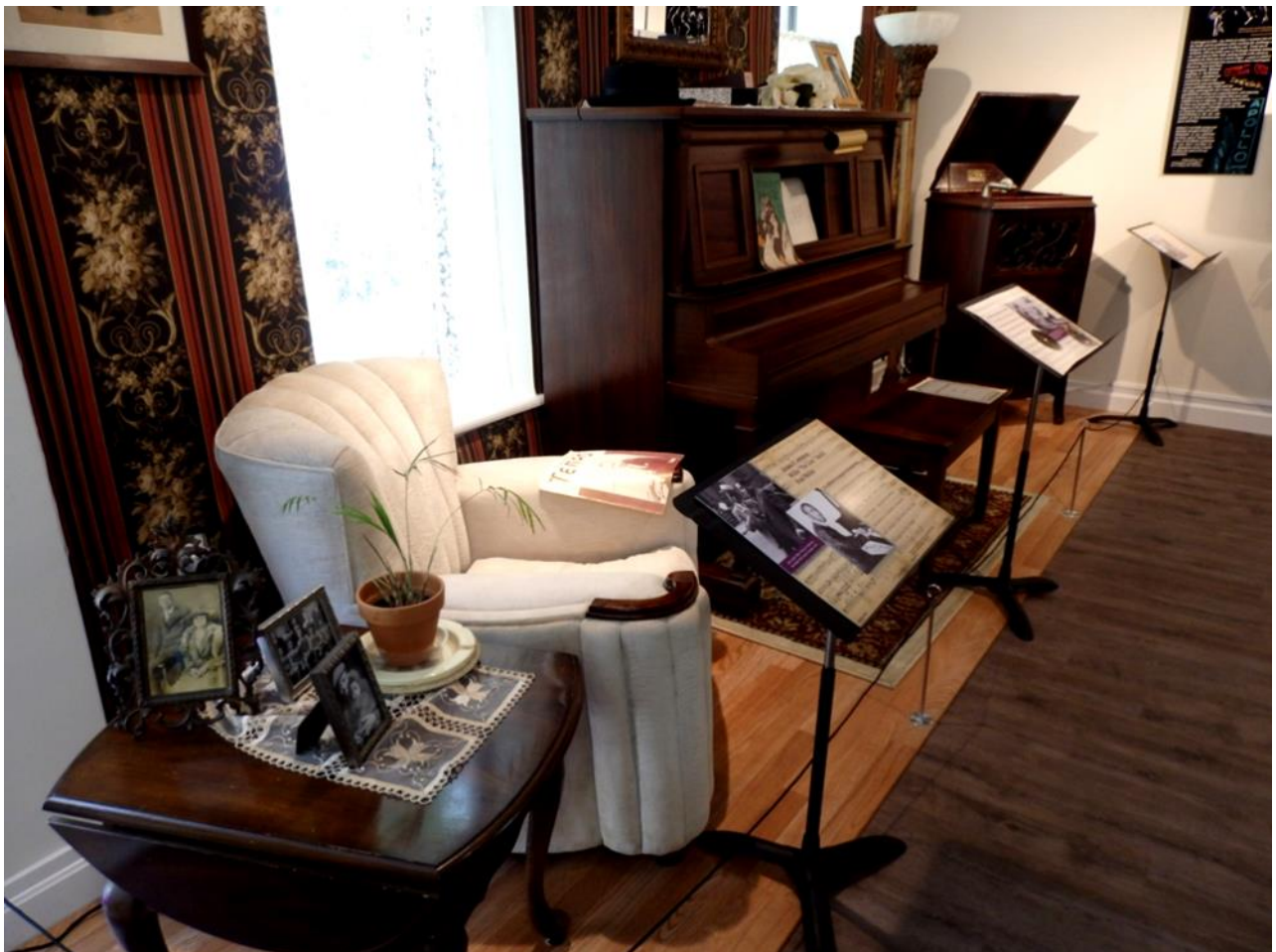
**Congratulations Peter**



**By Ralph Powell**

In July 2015, whilst on a visit to New York, I took the opportunity to visit the National Jazz Museum in Harlem, an intimate display space at 58 West 129th Street. On the day I visited, the Museum had an exhibition space set up as a mid 20<sup>th</sup> century Harlem parlour reflecting the central role that home grown entertainment played at that time – the family gathered around the record player and upright piano.

Further along, the focus turned to Duke Ellington and his impact on the jazz scene.





**Morris Hodara**

Several items of interest captured my attention with highlights being 'Cootie' Williams' trumpet and Duke Ellington's white grand piano.

In Ellington's early years, he recorded for many different record labels and under many pseudonyms. A dedicated group of admirers sought out every single disc — no mean feat. These collectors frequently worked in isolation or in small groups. Morris Hodara started his quest in the late 1930s, becoming friends with many of Ellington's musicians, and gradually building one of the world's finest collections of Ellingtonia. In 2005, he donated his entire archive, containing books and magazines as well as discs, to the National Jazz Museum in Harlem.

The Museum is a Smithsonian Institution affiliate. Open Thursday to Monday from 11am to 5pm it has a strong educational and development focus, and gives "visitors an immersive jazz experience, in the heart of what has become Harlem's new cultural and entertainment district."

To get to the National Jazz Museum in Harlem you "Take the 2 3 train to 125th Street. Exit the subway and walk north along Malcolm X Boulevard, otherwise known as Lenox Avenue ... until you reach 129th Street. Turn right on 129th Street, walk past Lenox Coffee and join us at the National Jazz Museum in Harlem.

Admission is by donation (US\$10 suggested) and there is also a small retail area. The Museum has a strong online presence which can be found at <http://jazzmuseuminharlem.org/>

## Are the Jug Bands of the 1920s part of mainstream jazz or an interesting but obscure offshoot?



### Stovepipe No.1 & David Crockett

Complete Recorded Works In Chronological Order  
1924~1930  
Tub Jug Washboard Band  
1928

ONE of the great things about compact discs is the clarity that comes from the digital process. Another thing that is a bonus for the jazz (and classical of course) listener is the re-mastering of old recordings. Something else that came about as a result of these latter processes – certainly in jazz and blues terms – is the release of some very obscure material that prior to this time resided in the archives of specialist collectors on 78s. Examples of this are the Timeless Records series: “*Ragtime to Jazz*” Volume 1 of which has 24 recordings from between 1912 and 1919 and volume II has 26 recordings from between 1916 and 1922. Some of this stuff was taken from wax cylinders! Another set from my collection is the three volumes of recordings released by Yazoo in 1996: *Before the Blues*. Sixty-nine recordings in all, most of which was recorded in the 20s and 30s. Listening to some of this stuff leaves you in no doubt about the roots of jazz, even though technically it may not be ‘jazz’. And Finally we come to the jug band recordings. I have a 4

CD set which includes the Memphis Jug Band and of which that group alone contains 54 recordings from 1927-28. (JSP Records UK) Another two CDs in my collection are also from Yazoo: *Ruckus Juice & Chittlins* (Two volumes 1998). This has 46 recordings of a variety of jug bands including one of my

“record producers  
automatically  
added the word  
‘blues’ to the  
title on the  
label”

favourites: Ezra Buzzington’s Rustic Revellers playing *Brown Jug* - which is actually the better known *Little Brown Jug* that Glenn Miller’s band swung during WWII. Even more obscure is the recording of 20 titles from “Stovepipe” - Sam Jones - and Davy Crockett from 1924-1930. (Document Records 1994). (Jones also recorded as “Daddy Stovepipe with Mississippi Sarah). Plenty of material by which to make comparisons

with mainstream jazz perhaps.

What does ‘mainstream jazz’ mean? For my purposes, it means the output of jazz recordings in the period of the ‘Golden Age’ of jazz from about 1922 to about 1930, including New Orleans style, Chicago style and New York Style by both black and white bands, from the free-wheeling street jazz of King Oliver to the orchestrations of Fletcher Henderson and Duke Ellington – stopping for a long session with Miff Mole and his Molers about 1927.

Since this article is meant to be polemical rather than definitive, one aspect of the question posed above is to compare and contrast, however implicit in this idea is that the only meaningful way to compare is to use oranges and oranges and not oranges and lemons. The problem with this is that it is virtually impossible to do; it would require and examination of instrumentation and much else besides that mechanically produces the music in a case where both mainstream jazz bands and jug bands are both playing syncopated music with beat, rhythm, tempo and other technical aspects which are not really dissimilar.

Is it then, perhaps, the artists involved? Would fans at a gathering on hearing the name “Blind Willie Dunn’s Gin Bottle Four” (comprising King Oliver, Eddie Lang, Justin Ring (who?) and an unknown pianist) on the 1929 recording of *Jet Black Blues* say: ‘Ah yes.’ Knowingly, respond differently to “Gus Cannon’s Jug Stompers” (comprising Gus Cannon, Noah Lewis and Ashley Thompson)? (Although, admittedly, Johnny Dodds did appear on some jug band recordings in this period.) Would they (the fans at the gathering) say: “Who?”

It was said that when recordings really took off in the early 1920s that record producers automatically added the word ‘blues’ to the title on the label because it was guaranteed to increase sales. Thus “*Jazz me*” would become “*Jazz Me Blues*” This could be the origin of the common misapprehension that jazz and the blues are the same thing. It is well known that many songs from musicals and other popular tunes of the day had the ‘jazz’ treatment and over time became elevated to jazz classics and standard parts of the jazz repertoire

## By Peter Baddeley

heard today 90 years later, blues in the title or not.

Conversely, any hearing of Bessie Smith's recordings whether they have 'blues' in the title or not are virtually all 'true' 12 bar blues and true to the notion of having 'the blues' as a depressive state. It is possible that of the 4000+ tunes on my jazz collection data-base, (allowing for repeats) possibly 80% contain the word 'blues' usually at the end of the title. Some of these are from jug band recordings and some (most) are from jazz recordings. Is this an artificial separation? Or is there something else besides having 'blues' somewhere in the title that creates some sort of distinction – or more accurately separation? In other words, is 12 bar blues as 'pure' *blues* not mainstream jazz either?

The story of how the blues and African slave music polyrhythms were the roots of jazz in the 1870s in the Southern States of America and their influence on the Jazz that came out of New Orleans, such that it gave its name to a jazz style, and its exodus up the Mississippi to Chicago (and another jazz style) and then virtually everywhere, is too well known to reiterate here. However, this history could provide an answer to the question posed: "Are the jug bands part of mainstream jazz or an interesting but obscure offshoot?"

There was folk music all over the

American states well before jazz evolved and there were many influences on it. For instance, *Tiger Rag* began its life as a quadrille and *Careless Love* began its life even earlier as a Tudor madrigal. Because of the essentially rural nature of life prior to industrialization, much of this early material was performed at fairs and later at vaudeville tent shows. This is what kept it alive effectively until the end of the nineteenth century and the advent of recording. The same applied to the instruments used to perform it. It was mostly stringed instruments, like violins ('fiddles) banjo, guitar and other, assorted instruments like penny whistles, ocarinas, harmonicas, kazoos and one gallon whisky jugs. That were used by jug bands. In short, anything that they could get a tune out of. Some of these instruments were conventional and therefore tuneable, but jugs were not. So in spite of the fact that you cannot tune a jug to a tempered scale, some of the recordings show some of the jug players as doing on a jug what Armstrong did on a cornet, which is saying something!

When what became jazz as it was recorded by the very earliest exponents around 1919 it was essentially street music that had not yet covered its rural and somewhat rustic (as well as military marching) roots. By the time it travelled north to Chicago it was almost urbanised and even later had lost

its rusticity completely. One of the things that it lost was its minstrelsy influences and the hokum that went with it. However, the blues as 12 bar blues recorded by Bessie Smith and Ma Rainey and many more – gained its urbanity far more slowly (if it ever did) – than jazz. I think that this is also true of jug band music, even though a lot of it was recorded in Chicago. In essence, hot as some of it was, it was still rural and clung to its roots and sounded like it – it kept 12 bar blues, the minstrelsy and the hokum.

Is it an 'obscure offshoot'? I think that perhaps it may be, but it deserves listening to because not only are some of the recordings 'hot' by jazz definition, but it also preserves many aspects of the roots of jazz through the story telling of the blues and the skills of musicians

### Did You Know?

Australia's iconic jazz trumpeter Bob Barnard had just turned 16 when he made his first commercial recording. It was with his brother Len's Jazz Band for the Jazzart label on 24<sup>th</sup> November, 1949. The two items recorded were "Ory's Creole Trombone" and "Clarinet Marmalade". Both of these numbers can be heard on the Museum's CD, Vjazz 011.



### A Big Thankyou

To the ladies who did so much over the year and made the Christmas function run so smoothly.

L/R. Maureen Frost, Michelle Walter, Toni Latham, Margot Davies and Joy Farnan

## OUR MAN AT JAZZ JOURNAL

**T**HE above title alludes to a gentleman who has been a prominent member of the Melbourne Jazz Scene for many years. Certainly part of the 1950s scene known as the Southern Jazz Society. This organisation was a going concern for a number of years before I set foot in God's own land when I departed the other God's own North of Hadrian's Wall.

Apparently the fellow by name Tony Standish by the mid Fifties had gone a-wandering to Canada and the United States eventually landing up in New Orleans. As a young keen Jazzer I absorbed the contents of the UK Jazz outlets, the weekly musical paper, the Melody Maker and the two monthly mags. *Jazz Monthly* and the *Jazz Journal*. I preferred the latter as it had a broad approach covering the whole spectrum of the music from the Blues and the early stirrings of the music from New Orleans or Chicago up to the more esoteric field of Bop or the emerging Cool School. Anyway it was in those pages that I came across our man Standish on his arrival in the UK in 1958. In March/April of that year he had an article about his stay in New Orleans and his meeting with and listening to, an assortment of musicians in various clubs. I found it fascinating as with a few exceptions like trumpet man Punch Miller, I'd never heard of them up to then. Most of those players had remained in the Crescent City, instead of heading North as so many did when the red light district of Storyville was closed in 1917. Thus I learned of such as Kid Thomas Valentine, De Pierce trumpets, De's wife Billie, piano and the Eureka Brass Band.

From June of that year Tony became a regular contributor to the mag. In that month he did an in depth article on the visit of Blues duo Brownie McGhee and Sonny Terry. They toured the UK in the company of the very popular Chris Barber Jazz Band. Tony reviewed their concerts and managed an interview with the two worthies which revealed much about their varied careers. Tony has revealed in his later writings how he became the deputy editor of the mag. despite spilling wine or soup on long time founder/editor Sinclair Traill. From about August of that year Tony became a record reviewer. An early review was of the Ken Colyer Omega Brass Band the first of its type in the UK I reckon. This set the pattern for Tony's reviews and articles which covered a wide field incorporating New Orleans bands from the Classic period or the later groups prevalent in the post war Revival era. Also he delved into the Blues and Folk scene which was growing in that Fifties time. He also covered other groups that were touring the UK and Europe in the wake of the ending of the ban on foreign jazz groups. In 1959 the bands of George Lewis and Kid Ory spring to mind as well as Bluesmen like Muddy Waters and pianists Speckled Red and Memphis Slim. He sometimes had a critical dig at some of the other styles of Jazz but all the reviewers tended to do that. The Journal tried to cover all styles, Tony and Derrick Stewart Baxter covered the Blues and early forms of Jazz, other reviewers reported on the more modern trends. Stanley Dance supported the neglected Swing musicians, neither Trad or Modern who were playing in style known as Mainstream, a term actually invented by Stanley. The honourable Gerald Lascelles, a cousin of the Lady who resides in Buck House was the piano expert. Tony always was loyal to the older musicians from the prewar period who had fallen on hard times of neglect and were often doing menial work away from music and this was the theme of his article in Volume Three of an annual book Just Jazz put out by Sinclair Traill and Gerald Lascelles. This incorporated articles on various aspects of the music. Tony's piece was a fine hard-hitting piece of journalism under the title of GOLD IN THE JUNKYARDS.

Tony's presence continued until the end of 1962 when sadly for JJ readers he decided to return to Australia. A wise choice after all I followed him four years later. However I have most of the output of the magazine over those years so had great pleasure in recent times re-reading the Standish years. Over the years in Melbourne I recall seeing Tony at various functions especially the piano lunch gigs at the Rosstown Hotel in Carnegie. In the late nineties also purchased a few CDs from him.

Sadly since I penned this article I have heard that Tony Standish died in recent times. A great loss to the local jazz scene and indeed the World arena. I am very glad to have come across his love and his knowledge of the Good Noise in another place in a time long ago. Onya Tony.

## Late Night Poem about Old Jazzers Tony Standish 2016

Here's to Shorty and Eric and old Hughie too  
Don Hall, Bob Brown and Doc who said "ool-yakoo".  
To Johnno and Wocka and Tacka and Kitch  
Not forgetting the Brain, and Sluggsie and Tich.  
All gone now, it's said  
Ah, life – cruel sonofabitch

There's many another deserving of praise  
Of hitting the piss and those wild youthful days  
They're jammin' in heaven, or hell or whatever  
Upthebumof the black chook  
Or the great Never Never.  
(With apologies to Bob and Woody)



**Tony Standish, Barbara Standish and Norman  
Linehan at the 23rd Australian Jazz Con-  
vention 1968 Adelaide**



**Tony Standish**



Gretel James



L/R Neil Mitchell, Fred Gaudion, Ron Dean and Michael Barbadonis



Irene and Ray Sutton



John Thrum



Bill Brown, Ken Simpson-Bull

**CHRISTMAS FUN**



# Audio Preservation at The Australian Jazz Museum

By Ken Simpson-Bull



The Museum's Sound Room with Bill Brown and Ken Simpson-Bull

**R**ECORDED sound is a vital component of the world's cultural, artistic, and documentary heritage. Without sound there can be no jazz. Audio preservation at the Australian Jazz Museum has evolved from the conservation of physical objects containing the recorded sound to digital programs that ensure not only protection of the original audio but long-term easy access to it.

Degradable recordings are preserved by digitisation methods which will be described below. However, many recordings housed at the museum are non-degradable as long as a suitable storage environment is maintained. These include 78rpm shellac records, vinyl records (e.g. 33 $\frac{1}{3}$  and 45 rpm microgrooves), and commercial Compact Discs. (Computer-burnt CDs only have a limited lifetime!)

The digitisation of recorded sound items donated or bequeathed to the Museum takes place in the Sound Room. These recordings may consist of  $\frac{1}{4}$  inch Reel-to-Reel tape with various track formats, all of which can be handled including recording speeds of 15, 7 $\frac{1}{2}$ , and 3 $\frac{3}{4}$  inches per second. Other degradable recordings include audio Compact Cassettes, acetate disc records, all forms of videotape cassettes and tapes, and even digital audio tape.

The first action is to determine if the material to be archived is of worthy importance. There are experts among the staff of the museum who can make knowledgeable decisions as to the historical, cultural, or entertainment value of the donated item. The condition of the recording is also an aspect to be considered. Many received recordings are of extremely poor sound quality and the decision to digitise is a balance between sound quality and historical importance.

The digitisation process takes place on a Sound Room computer and the item is recorded as a "wave" file (a file with the extension .wav). A wave file is a lossless digital copy of the original sound. This means that the original audio can be completely retrieved without any distortions, artefacts or losses.

In contrast, another popular audio file called MP3 will always produce some (if sometimes only a little) degradation of the original sound. MP3 files are said to be compressed, the advantage being that the size of the file is

much smaller than a wave file and thus takes up less storage space. MP3 files are used on the jazz Museum's web site where the absolute highest audio quality is not always required.

Up until recently all the digitised audio was burned to Compact Disc although a copy of the sound files was retained on a Hard Disc Drive and also on a portable Hard Disc Drive. Up to three CDs were produced: 1. A Preservation Copy recorded on a special gold CD blank with a projected life of 100 years. 2. A Duplicate copy on a platinum CD also with a very long life. 3. An Access copy on a normal CD blank to be used for frequent access for research, etc.

A recent change is that no CD copies are now made at all. The original audio files are stored on the Museum's Server's Hard Disc drive which itself is backed up at a remote location. If access to the sound is required, the file can be downloaded to a USB Flash Drive or a CD can be burned. Of course, Hard Disc Drives themselves have a limited, though long, life so it will be necessary to ensure that the two large HDDs containing the audio files are themselves copied before the end of their projected lifetimes.

Details of each recording are listed on a data base which is available for public access. This brings up another problem—the lack of identification. Many recordings arrive with limited or even no description of the tune title, the band or artist, or the recording date. Again the Museum is fortunate to have several staff who are usually able to at least partially determine this information.

In recent times a new type of file is being used internationally for the archiving of sound recordings. This is known as a Broadcast Wave File. The wave file extension remains as .wav but a Broadcast Wave File can contain a reasonable amount of alpha numeric data called metadata. Such information that is needed to fully identify the audio can thus be inserted (typed) into the audio file. The Museum uses a computer program called BWF Metaedit to insert the information. This means that the description of the recording stays with the audio file.

At the time of digitisation, no equalisation or processing of the audio is attempted, the theory being that at some later time if the file is required to be reproduced at the highest possible standard, future equipment for any required restoration may be more advanced.

Part of the Museum's charter is the dissemination of its jazz material and this is mostly in the form of commercial quality audio compact discs on the Ajazz or Vjazz label. Since much of this material is historical, the recording methods and technical quality of some of these early sound sources can be dubious. This is especially so for recordings made onto acetate discs from the 1940s and '50s. In this case careful restoration is done using special professional computer programs with much care being taken to ensure that clicks, surface noise and other annoying artefacts are removed with an absolute minimum deterioration of the original sound. The museum is proud of the high technical perfection of the sound from such historic sources.

The Sound Room also caters for the digitisation of video sources, most commonly from VHS tape cassettes. The methods used are similar to the above mentioned sound digitisation insofar as the video recordings are stored on the Server's Hard Disc Drive and its backup.

Cont.

**For the technically minded, here is a list of the Sound Room's major playback equipment:**

Technics 3 speed Direct Drive Turntable with Ortofon microgroove and Standard Pickup heads, Technics Reel-to-Reel 3 speed Tape Deck with 10 inch reel loading), Nakamichi Hi Fi Cassette Deck (with variable azimuth adjustment), Tascam DAT (digital audio tape) Deck, Sony CDP-D11 Professional CD player, Akai 4000DS Reel-to-Reel 2 speed Tape Deck, Yamaha Stereo Cassette Deck, Numark 2 speed belt driven turntable, Sanyo Betamax Video Cassette Deck, LG DVD Recorder/VHS Cassette deck

**SOUND****Some of my Favourite Things. B. C. and B. C.****By Bill Brown**

**T**HE above initials indicate two of my favourite Jazz players. Both Afro American trumpet players who strode the Jazz Pantheon from the Classic period of the Twenties up until the decades following World War Two. Both players, I suppose associated with Swing, in the broadest meaning of the word. Over the years I've been absorbed in the 'Good Noise,' they remain two of my personal heroes. Wilbur 'Buck' Clayton (1911-19910) came to prominence in his years from the late thirties until being called up for army service in 1943, being a stalwart in the trumpet section of the great Count Basie Orchestra that stemmed from Kansas City but took the whole of the US by storm with its blues drenched Swing. Before those years Buck had appeared with various groups including a spell in Shanghai with a band that sometimes included pianist Teddy Rutherford.

By the late Forties/early Fifties Buck had made a few recordings with smaller aggregations often featuring former band-mates from the Basie Band, in particular trombonist Dicky Wells. He also travelled on occasion to Europe. There he visited the recording studio in company with expatriate American clarinet man Mezz Mezzro wand groups led by French musicians, saxist Alex Combelle and drummer Gerard Pocho-net.

Back in the US in the mid Fifties he made a series of recordings under the title of the Buck Clayton Jam Sessions. Those recordings featured a lot of Buck's contemporaries from the earlier Swing period who had been forgotten during the emergence of the Jazz split between Revivalist/Traditional music and the later Bebop/Cool school, which dominated that period of the music. In those recordings and separately on other albums Buck played along with the fledgling white trumpet man Ruby Braff. An ebullient and sometime irascible fellow Ruby made a big impression on the lovers of what had become known as Mainstream Jazz. By the way, that term Mainstream had been coined by English critic/writer Stanley Dance referring to the music produced by those musicians who had fallen between the

two stools of Trad and Mod. Braff was born in 1927 the same year as fellow trumpet man Miles Davis; however unlike that gent he delved back to the Swing era and took as his hero none other than Louis Armstrong.

By the late Fifties/early Sixties Clayton had led small bands on tours to Europe and the UK also, the latter because at last the ridiculous Musicians' ban on foreign players had been lifted.

At this juncture Buck became friendly with British trumpet man Humphrey Lytton and toured and recorded often with Humph as well as providing compositions and arrangements, most of which remained in the band's repertoire. Sadly ill health caught up with Clayton by the late Sixties and this caused him to cease playing. However as a non-executant he remained active arranging and writing and putting his name to a big band that made a series of recordings again named the Buck Clayton Jam Sessions.

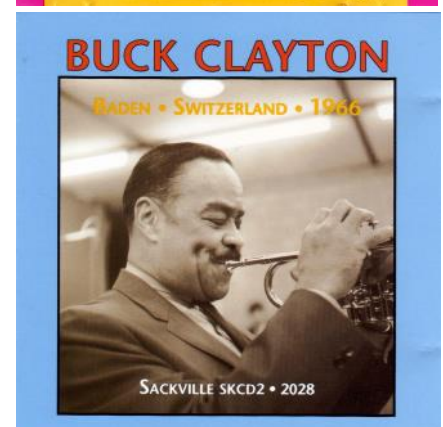
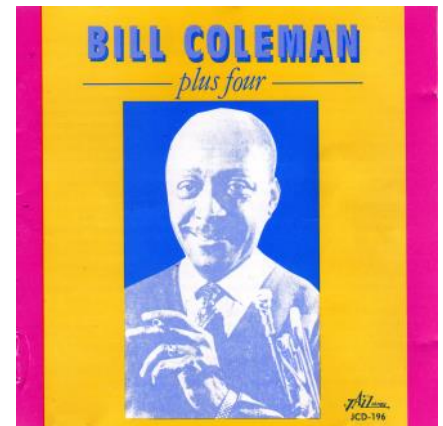
The other B C of this article's title, Bill Coleman also had a varied and illustrious career. Coleman born Paris (Kentucky) 1904 died Paris (France) 1981. Was a fine trumpet man who had an interesting start on the jazz scene. After appearing with lesser known groups he recorded with an aggregation led by the Scott brothers, Cecil and Lloyd. As well as recordings this band had an engagement at the renowned Savoy Ballroom in New York. The next recordings I have of him is his being in the trumpet section of the star studded Luis Russell Orchestra with the likes of Henry Allen and J.C Higginbotham. Around the mid Thirties Bill recorded with the Harmful Little Armful-Fats Waller. By the late Thirties he was in France and whilst there featured on some wonderful recordings with various American and European players. Most of those swinging sets included the great Belgian gypsy guitarist Django Reinhardt. Back in the US Coleman recorded with reed player Joe Marsala and multi-instrumentalist Benny Carter. In 1948 Coleman moved to Paris which he made his home for life. Like Clayton he embarked on a few tours to the UK in the Sixties. In London he recorded with tenor man Ben Webster accompanied by the rhythm section of the Alex Welsh Band. Also took part in a live set at the

Manchester Sports Guild with the Milliner/Littlejohn Sextet.

Both BCs did of course play together on occasion, certainly in Europe. According to Jepsen discography they recorded six tracks in Paris on November 21<sup>st</sup> 1949.

Anyway two very fine straight ahead trumpet men who certainly made their mark on the Jazz Scene. Both always welcome visitors to my Jazz room.

**I'm grateful for the information gleaned from the invaluable John Chilton tome – *Who's Who of Jazz* and the discography of Jorgen Grunnet Jepsen Vol. 2. (1942-1965).**



## An excerpt from David Lole's week at the 71st Australian Jazz Convention 2017 Ballarat



### Day 1

**M**Y first day's playing started at noon on Tuesday the 27th at the Lydiard Wine Bar, an adjunct to the George Hotel and Quality Inn Heritage on Lydiard. A somewhat "live" venue with parchment timber floor, lots of glass, hard surfaces and very little dampening material to soften the sound waves. What music flowed, especially at lower decibels, was about acceptable. A grand piano resides here but is only of meagre quality although the ultimate sound produced in the room was satisfactory. Which is all you want.

My first band, the Inn Swingers was a quartet originally put together at the Swan Hill Convention by Tony Buckley with the great trumpeter, [Bob Henderson](#) in mind. Bob was keen to attend again this year, but family commitments precluded his attendance and with Tony also out of action, I decided to keep the band's name running (for posterity) but with a different line up. The very talented [Donald Mayne](#) took the lead on trumpet, [Geoff Woods](#) played excellent double bass and [Mike Hirsh](#), who is drumming better than ever, kindly drove up for the day. Our set comprised swinging mainstream standards such as Just Friends, the gentle Ellington classic, Just Squeeze Me and an unusual but haunting bossa nova called Moon and Sand. Everyone gelled nicely and the Milt Jackson blues, Bag's Groove, went down very well with the audience. Thanks guys.

Next up, the Wine Bar was graced by the genius of [Ade Ishs](#) and his small ensemble, his Trio. The wonderful [Chelsea Allen](#) was incredible on drums and with Jess Wood playing an expressive and delightful upright bass,

one sensed something very special happening here. This was their first performance at an AJC and I must say, when Ade started glistening the keyboard with his magic and inventiveness, I did note many a positive nod and several ooh's and ah's from the listeners in the room. This modern jazz set comprised all originals and was thoroughly spellbinding in its construction, light and shade, depth of feeling, compelling interaction and sheer virtuosity. I hope this band returns next year. Fantastic stuff, you three!

Over the next three hours, two sets were programmed at this same venue with my regular festival mainstream band, "Two Way Traffic", with all the shots coming from the brilliant Ron Anderson on all things reeds and flute. Mr Marathon Man was on bass, the ever reliable [David Taylor](#) and the great Al Smith on drums. Both sets were excellent and were played to an appreciative audience. The solos stood out for me and with Ron "on fire" and Allan Smith absolutely smashing it out with amazing dexterity on Poinciana and Summer Samba to the rousing applause of the room. David Taylor was solid as a rock on his string bass. Luckily, in the gap in between, I was lucky enough to hear the magic of gun trumpeter Al Davey's disaSTARS. With Al was "The Chief", Paul Furniss on reeds, one of my favourite pianists, [Kim Harris](#), the incredible bass man, James Clark and Al Smith (running from one set to the other) on drums. Held on the first floor balcony of the George Hotel, the theme of this set was "The Duke" (Ellington, that is) and what a performance it was. Even in the most difficult of pieces selected, these consummate professionals delivered masterful interpretations of the Elling-

ton/Strayhorn songbook always with precise, understated backing and constantly blessed with rivetting solos. A highlight of the convention for me.

At 4 pm in the Art Gallery, the first of three, two hour piano recitals was conducted. The pianists performing were Steve Jewell from Black Heath in the Blue Mountains of New South Wales, Chris Newman all the way from England, stride expert Robbie Mann from Canberra and local Tim Nelson. My "spy" in the room was delighted with each performance, especially the showcasing of each individual's personal style and creative interpretations. A quick run up Lydiard St. from the second Two Way Traffic set at 5 pm to the first ever set from my pick up band, The Lydiard Street Footstompers. This quartet played very smooth, relaxed trad. Joe Pryke was inspirational with his dulcet tone on trumpet, Peter Grey just keeps pumping it out on double bass and my good friend, John Cursley, empathetic as ever on the pots and pans. The band produced quite an eclectic array of tunes - from Clarence William's Baby Won't You Please Come Home to I'm Coming Virginia, the bouncy, quick Do Something and very enjoyable renditions of Breeze and If I Had You. Kudos to the band from moi.

From 6 - 9 pm the convention held their free Public Concert which normally is held outdoors to a big audience, but had to be transferred to the Art Gallery's Concert Hall due to the inclement weather. Bands featured were the famous Creole Bells, Golden City Classic Jazz, Radio Days Orchestra and the very popular young trad band, Shirazz. I'm sure it went off with a bang.

I had a good break from dinner to the graveyard shift (last set of the night, generally played to next to no-one unless you have a "name") and managed to poke my head in here and there to hear a few bands. [Ade Ishs](#) completed his second set with aplomb, Marina Pollard's young Victorian Jazz Workshop Band did a set at Miner's Tavern. Thanks to Marina, Graeme Pender and team. [Pippa Wilson](#)'s excellent Convention Band strutted their stuff in the majestic Craig's Hotel Dining Room and I finished off a relatively busy day with Barry Currie's B Sharp. Barry on vocals, reeds and flute, his lovely daughter Sally Cassar on flute and vocals, me on keys, Al Richards on drums, Don Mayne blowing his magic on trumpet and David Taylor delivering some beautifully solid lines on bass. Great way to finish the night and we had the Craig's Prince's Room pretty close to full. Thanks to band for

their fine musical contributions and all the people in attendance.

## Day 2

Wednesday was a very important day for me on two fronts. One I can talk about. I was to play my solo piano recital.

Prior to there was a bevy of jazz to listen to and play. First up, I checked in briefly on that great combo, Anita and Kim Harris doing their fabulously



David Lole at the Piano Recital

coined "Well-Versed" Harris Duo set at the exquisite Provincial. And yes, they play all the great standards and some more obscure offerings ... with the verse. Lovely and a audience just oozing in happiness and heart-felt emotion. Well done, you two. And what a nice room.

Quick run to the other end of the street to Craig's to do an enjoyable set with the Jazz Pack. A far south coast NSW New Orleansy jazz band comprising Bev Long (Banjo), Bob Porter (Reeds), John Cursley (Drums), Des Camm (Trumpet), the writer on piano and a bass player (whose name I don't recall) who filled in for us for the convention. Thanks "packers", you're a good bunch to play with.

Then two more back to backs .... High Fly featuring Ron Anderson, Geoff Woods and Alan Richards. Another excellent mainstream set with plenty of swinging standards, latin and the odd ballad. Big thrill for me having the lovely Carol Coyle and her daughter in the audience. The Coyle's and my family go back a long way. Special in my heart is hearing Graham play at the peak of his considerable talents years ago in Canberra. Songs like Morton's Grandpa's Spells, The Pearls, Bix's haunting "In a Mist" and so many more. I attended Graham's moving funeral late in 2013 and went on to the wake. Both were attended by hundreds of jazz greats, met the, by now, ex-

tended, beautiful Coyle family and many of the friends and jazz lovers who had so much time for "Coyley". Carol is the most beautiful person and also holds a special place in my heart. I teared up when I noticed her at the High Fly set. Great to catch up, even if only for a short while.

Moving on. Next was a real treat. Quick trip into the George and play with my friend Pierre Kammacher with the Swiss Connection and lo and behold, a change to the personnel listings. The great Al Davey and Joe Epps on stage with us. What a wonderful thrill. Such wonderful players. Could only happen at a Jazz Convention. Thanks for making it happen, Pierre.

So onto my piano recital. I was up first and hardly nervous until local guru Gerard Ballinger fired the starting pistol. My theme for the twenty-five minute set was to offer a taste how jazz progressed stylistically, harmonically and conceptually over the period early twenties to late forties. First up was Clarence Williams "Gulf Coast Blues", first recorded by Bessie Smith as a duo with Clarence in 1923 on her first recording session. I'm glad it's quite simple to play. I was shaking like a leaf the whole time. Next was Black Beauty by Duke Ellington (1929). Didn't feel any better inside but managed to get through without too many mistakes. The onto Benny Carter's "Blues In My Heart" (1931). A beautiful tune using quite a few advanced thirteenth chords and harbouring a gorgeous middle eight. Finally got it down with the famous thirties composition by George Gershwin, "Summertime". My own arrangement. Enjoyed that one. Then played Harry Warren's This Heart Of Mine (1941) dedicated to the late, great Tom Baker. Finished off with my arrangement of Bill's Evans take on a Leonard Bernstein composition, "Some



David Lole with the Double A Jazz Band

Other Time". Enjoyed that one the most. Thanks to Gerard for the invitation. I stayed and listened to the master of understatement and elegance, Kim Harris. Felt like melting into the seat; his playing is so refined and smooth. Loved it. Subsequently, Chrissy Schuller and my good friend, Bruce Gourlay performed their sets. Feedback was entirely positive for both. Well done!

From there on, I was on cloud nine and played a reasonably good set with the above mentioned High Fly (with the adrenalin still pumping) and then an absolute belter with Barry Currie and team in B Sharp (also see above) upstairs at the Craig. What a set! 'Twas a good day indeed. Phew!

Did also go and see the Maryborough Traditional Jazz Ensemble thereafter; the lads doing their normal rousing renditions on ever popular tunes. Ken Collins and Barry Currie were on fire. Sadly, Col Hutcheon has retired from the band and the ever improving Bill Beasley is fitting in beautifully with his complimentary trombone playing. But you can't keep a good man down and Col got up and sang a cracker, "Lady Be Good", as only Col can. A born entertainer and a good friend. Thanks Col, you are a legend.

## Day 3

Another big day.

Had a wonderful long breakfast at a French cafe in Sturt Street followed by an essentials bank/shop/running repairs in the nearby mall and just missing the great Sarah MacLaine. Did manage to get see Hot "B" Hines and have a guess ... they were hot.

Lydiard Street did another great set (unplugged!) at the acoustically challenged Mining Exchange. John Cursley was sick as a dog with this flu bug but trundled on like the star he is. Playing was fine. Just didn't have that amazing grin on his face when I've performed with him in the past. Hope you're getting better, bro.

Immediately thereafter was Ron Flack's "RT Clarinets". Ron and Tim Shaw are like two peas in a pod. They were born to play with each other. Clarinets, that is, folks. Reasonable set for me, our next one was far better. Doug Wignall on drums, Brian Sampson on stick bass.

Later that afternoon I had the pleasure of playing with Chris Ludowyk for the first time in Pierre's Swiss Connection. No Joe Epps or Al Davey this time but Al Richards and Harvey Duff kept things ticking along nicely and the band really fired on all cylinders. Pierre's choice of numbers was excellent and his charts are always immaculate. Thanks, a thoroughly convincing and enjoyable celebration.

The piano recitals continued at the Art Gallery. Elisa Cops and Siwei Wong played piano and harp respectively. I've heard Todd Sydney's per-

formance and he played brilliantly. Rachel Hamilton is another friend who always delivers with accuracy, touch and aplomb. I spoke with Ron Anderson and, as we all tend to do, talked himself down. But I reckon he would have been fine.

I had three sets in a row after dinner until stumps. First up was the "Heebie Jeebies" with Will Purcell taking all of us outside the New Orleans square. Bill Beasley, Les Fithall (trombs), Bob Wood (drums), Craig Goeldner (bloody good sousaphone) and me. Mixed reviews but certainly full of energy and experimentation with the genre. Perfect outcome at a convention. Thanks, boys.

My regular working trad band "Double A" under the leadership of Reg Packer was on next at the Mining Exchange. Everything worked pretty well as usual. The addition of legend Pip Avent on tuba has really lifted the band, not withstanding the excellent efforts of Don Blainey over recent years. Don and Nola now reside in NZ. They have a terrible view from high up of the Bay of Islands. Back on track ... Pip's solo playing must be heard to be believed. Unbelievable!

High Fly followed thereafter with a graveyard set to very few people that I thought little tired and lacking some cohesion. But that's how the cookie crumbles at times. Weariness favours no man.

## Day 4

Another special day.

Earlier in the week I met up with new friend Claire Wing who plays cornet in her town band. Claire kindly helped us out at a Double A performance at Halls Gap a few months earlier. The lead from my Roland digital piano to the PA had a short in it and started crackling like crazy and the only way we could keep the piano sound normal was to keep the lead perfectly straight from the jack point on the piano. So there

was Claire on the floor on her knees holding the lead for the rest of the set. Upon finishing, Reg and I thanked her profusely and Reg gave her a copy of our latest CD. So we owed her and after talking to her about her love of jazz and one day possibly playing some jazz, I agreed to accompany her on piano for a short set at one of the free blowing venues. A few run throughs early Thursday afternoon were all I needed to know she was good to perform as a soloist for the first time. We then mean-

dered from the empty Provincial venue to the Miner's Tavern. A small but enthusiastic crowd were there to greet us and the stage was free. Within minutes we were off and running with "Whispering" and "On A Slow Boat To China". Claire knocked them dead with a near perfect rendition of Whispering and excellent performance on Slow Boat. The crowd loved it and cheered wildly with appreciation. Well done Claire, keep at it. This is what a Jazz Convention is all about! Giving people a chance to play with their peers, learn and get experience.

Later that day I had the honour to play with RT Clarinets and then the Heebie Jeebies. As I mentioned earlier, the second RT set was a cracker and a few tunes had me in tears again. Delta Bound was played straight from the heart. That night the Heebie Jeebies played their second set and were bolstered on the front line by one Joe Pryke. Will Purcell had to go back to Melbourne to be with his family. But what followed was quite moving. The front line went gangbuster, the two trombs were playing some of the best harmonies you'd ever want to hear, Joe was nailing the lead parts and



**The Post Office Band**

leaving the bulk of the soloing to Bill and Les. We were back inside the conventional NO square. Totally different sets, two wonderful experiences. Great stuff.

## David Lole

Born in Melbourne in 1957, he received piano lessons for a few years before shifting to Canberra in early 1971. He studied music for a few more years during high school. What followed was a virtual hiatus until his parents gifted him the family's Kawai upright, in approximately 2006, before playing in his father's trad jazz band Swing'n'Jaz at the 2008 Merrimbula Jazz Festival.

David joined the Double A Jazz Band in 2013 due to the retirement of Audrey Huntly. Subsequently with lots of practice and tuition from Canberra piano guru Paul Dal Broi he has expanded his repertoire from trad to mainstream and more recently, modern jazz.

**Catch up with David on Facebook**



**Nick Polites, Jack McLaughlin**

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