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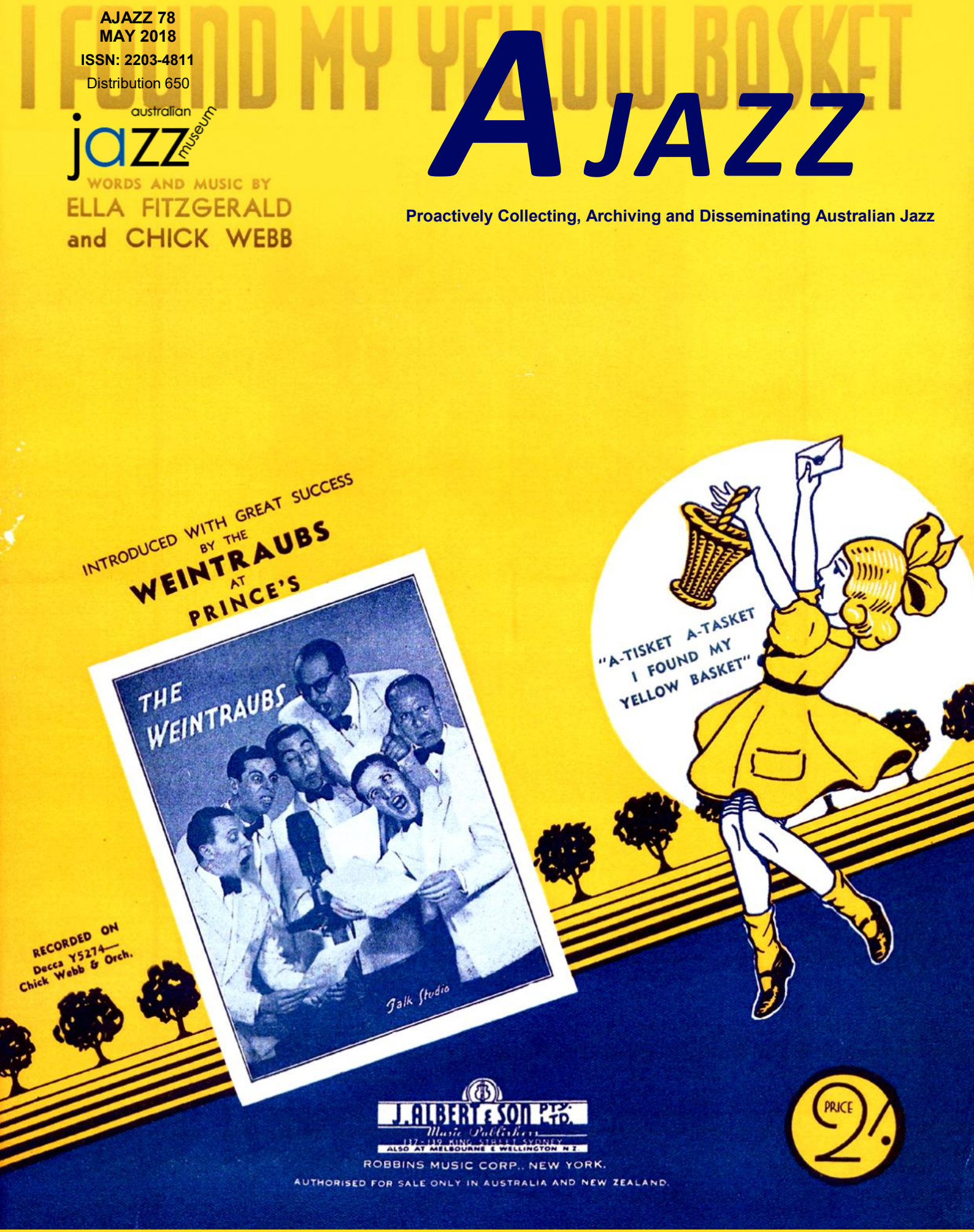
australian jazz museum

AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz



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15 Mountain Highway, Wantirna Melway Ref. 63 C8
(All correspondence to: PO Box 6007 Wantirna Mall, Vic. 3152) Registered No: A0033964L ABN 53 531 132 426
Ph (03) 9800 5535 email: info@ajm.org.au. Web page: www.ajm.org.au

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Contents

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Images:
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PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS MID JUNE 2018

australian jazz museum

Australian Jazz Museum

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Ella Fitzgerald

known as the Queen of Jazz is said to have gained recognition with the recording of A-Tisket A-Tasket in 1938. This poster is part of the AJM's collection.

Crunching Numbers

14,643
Volunteer hours worked at AJM 2016-2017

1,023
Number of visitors (incl. Group Tours) and volunteer musicians attending AJM 2016-2017

Letters to the Editor

Dear Editor
Regarding Con Pagonis' otherwise excellent article in the last magazine 'Nick Polites: a life in Jazz', I would like to point out a particular error.

At the beginning of the 12th paragraph, the writer made mention of Nick teaming up with Llew Hird and "the English folk-blues vocalist Peter Shiells (sic)'. I believe this English vocalist to be Paul Marks who worked with the MNOJB at the Blue Heaven Coffee Lounge in St Kilda, Jazz Centre 44, and the Esquire Club, R.S.L. Hall, Glen Iris at this time.

Peter Shiells, however, became the first trumpet player with Nick in the MNOJB pre 1957 when Frank Turville took over. Peter went on to lead the Southport Jazz Group in the late 1950s before joining Owen Yateman's Jazzmen (1963-64), prior to moving to Canberra where he played with The Fortified Few for many years.

Lois E. Stephenson

From our COLLECTION

Three photographs from our collection.We also have interviews, music and posters

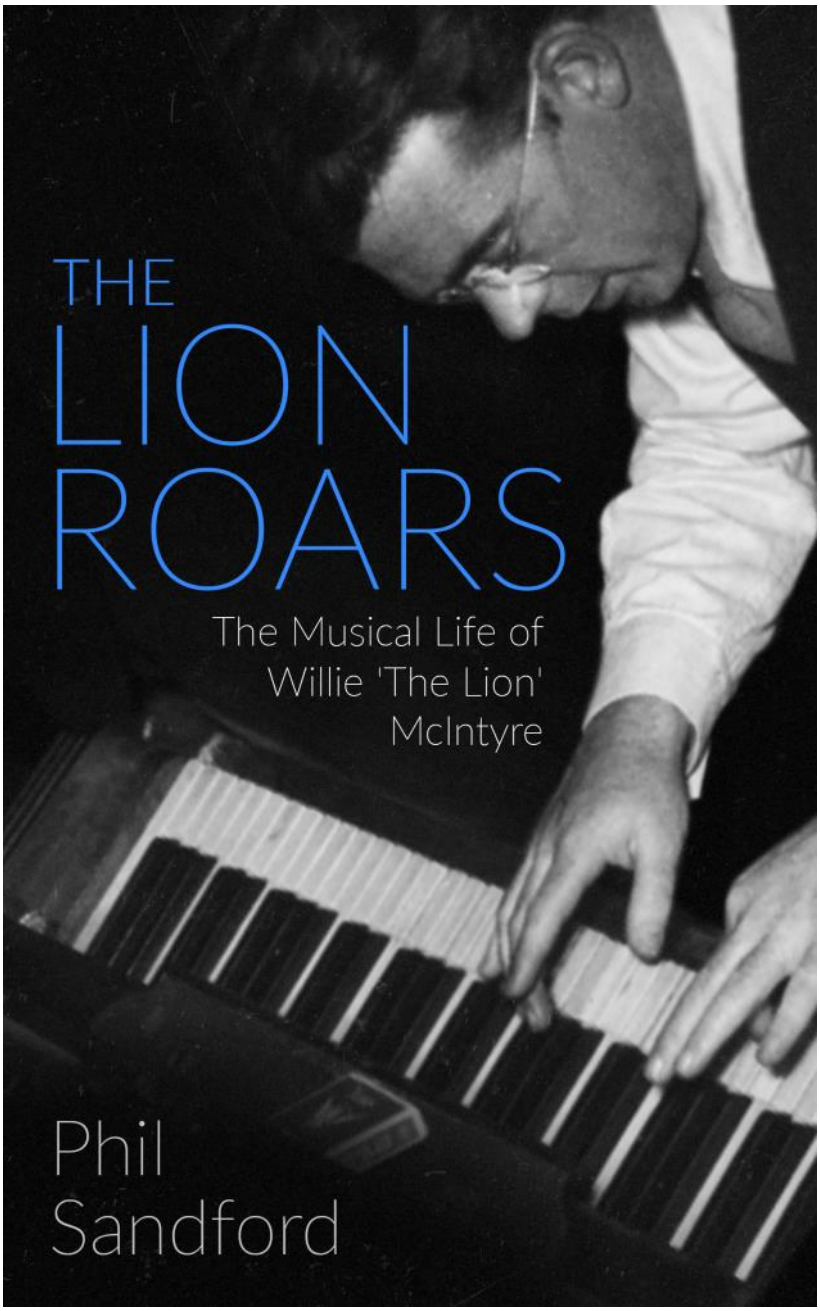
James Morrison and Don Burrows, Bondi 1986.

L: Don Burrows and Graeme Bell

Graeme Bell, Ade Monsbourgh, Don Burrows and Roger Bell.

Willie 'The Lion' McIntyre and the Dr Carver Club

Edited extract from *The Lion Roars: The Musical Life of Willie 'The Lion' McIntyre* by Phil Sandford to be published in June with a companion CD. Available from the Australian Jazz Museum, www.ajm.org.au.



BY the early 1940s, **Willie 'The Lion' McIntyre** was beginning to make a name for himself on the small Melbourne traditional jazz scene. A boogie and stride pianist and singer influenced by Fats Waller, Jelly Roll Morton and Jimmy Yancey, Willie was, like the rest of the jazz community, profoundly affected by the outbreak of World War II.

Some musicians gained invaluable experience playing in service bands, but many, like Willie, were separated from people they had been playing with and were forced to play whenever they could find the opportunity, and to largely rely on listening with fellow jazz fans to records imported from the United States. At the same time, there was the chance to hear US bands and musicians live for the first time and in some cases play with and learn from them.

Among musicians associated then or later with Willie, Rick Atkins, Tich Bray, Sid Bromley, Wes Brown, Bill Miller, Ian Pearce, Don Reid and Ray Simpson went into the Army, while Keith Atkins, Keith Cox, Ken Ingram, Ade Monsbourgh, Lou Silbereisen and Bill Tope joined the Air Force. George Tack joined the Melbourne University Rifles before getting an exempted job with CSIRO.

In January 1942, the US decided to send African American servicemen to Australia, provoking major concern for the Labor government, which did everything it could to prevent their arrival. 'We are not prepared to agree to the proposal that US troops to be despatched to Australia should be coloured,' declared Labor's Minister for External Affairs, H. V. Evatt, underlining the bipartisan support for the White Australia policy. In fact the first major contingent of African American troops had already set sail for Australia. Bowing to reality, the government resorted to a number of measures to keep the African Americans segregated as far as possible.

Most African Americans serving at the beginning of WWII were assigned to non-combat units and relegated to service duties, such as supply, maintenance, construction and transportation, and the initial response of the government and the US Army was to send them to remote locations such as Cloncurry and Mt Isa. When it became necessary to base them in cities they were limited to residential zones and their entertainment facilities were segregated.

In Brisbane, African Americans were denied access to the greater part of Brisbane and were restricted to the

poorer districts south of the river. Following a number of clashes over access to dances, the US Red Cross set up the Dr Carver Club in May 1943. Named after George Washington Carver, the noted African American botanist who had died four months earlier, the club was in a two-storey building in Gray Street. The ice skating rink on the second floor had been converted into a dance floor and the club provided accommodation, dining and entertainment for African American servicemen, with dances on two nights a week.

Willie had served with a medical unit in Papua for 12 months before being based in Queensland until March 1944, when the unit's move to Strathpine, 22 kilometres north of Brisbane gave him the chance to play at the club. It was a memorable experience, as shown by his recording of 'Carver Club Special' just after leaving the Army, and one that he still recalled forty years later:

The Doctor Carver Club in Brisbane in 1943 was a club that was formed for Negro servicemen. The white American servicemen had their own club north of the river and in their wisdom the powers that be said the Negro servicemen couldn't go north of the river, they had to remain south of the river. So they formed their own social club, and it was a very big club. It had an excellent dining room, had a dance hall and lounges and all the rest of it. And it was very difficult for white servicemen to get entry to the Dr Carver Club; in fact they were barred more or less. Even if taken in by invitation you were generally asked to leave. And so when I was asked there and eventually started to play in a group I thought it was a great privilege. Indeed, the sort of playing with Negro musicians was something that, even if they weren't really first-rate – Morris Goode was playing trumpet and he certainly wasn't any Roy Eldridge – but I thought it was great.[1]

Goode was impressed by Willie's playing, asking him when he was last in the US. When Willie said he'd never been there the trumpeter replied, 'I'm amazed. I thought you'd had to have been in the States to play like that.' Goode arrived in Australia around April 1943 and had been on leave in Melbourne for a couple of weeks in the middle of 1944 before going to Brisbane. He became friendly with local jazz musicians and fans such as Graeme and Roger Bell, Bill Miller and Ray Marginson, and sat in several times with the Graeme Bell band at the Palais Royal. In July 1944, he recorded two tracks with them for Miller's Ampersand label, 'You Rascal You' and Goode's composition 'I'm Going But I'll Be Back'. They reveal a strong Louis Armstrong influence and Roger Bell described him as 'quite an accomplished trumpet in his own sort of Swing-Jump style'.[2] An iconic photo taken around this time, with Goode and Bell playing trumpets, would later be featured on the cover of the program for the first Australian Jazz Convention in 1946.

Willie left Strathpine on 4 November 1944 for another tour of duty overseas, this time to New Britain, so he was probably playing with Goode in the August-October period. Goode may not have been a first-rate soloist, but he was certainly a very experienced and competent small group and big band player. He toured southern states of the USA with the Scotty Minstrels from 1935-36 before going to New York as a solo act. He then spent eight months touring with the Teddy Hill Big Band, which had featured trumpeters Roy Eldridge, Dizzy Gillespie and Frankie Newton at various times.[3] Teddy Hill went on to manage Minton's Playhouse in New York, which featured emerging bop musicians such as Thelonious Monk, Charlie Christian, Charlie Parker and Dizzy Gillespie.

Bill Miller and Willie McIntyre

Just how lucky Willie was to have been able to get into the club is illustrated by Oodgeroo Noonuccal, the Aboriginal writer and activist then known as Kath Walker, who was a wireless operator in the Australian Women's Army Service. She visited the Dr Carver Club after her medical discharge in December 1942:

I remember once I was over there [at the Carver Club] and the Army, the US Army [Military Police] came in and they rounded this fellow up because he had white skin, and they said, 'You shouldn't be over here at the Dr Carver Club. We are going to arrest you and we are taking you in.' and he said, 'But I'm a Negro, I'm Black.' And they said, 'Don't give us that bull!' because he was pretty fair. So one of the guys from the other side of the street yelled out, 'Hey mate! Hey mister! Take off his hat!' And he had crinkly hair . . . and they dropped him like a red-hot coal! They couldn't drop him fast enough! Because they thought he was a white man going over to the Black scene. They definitely separated the Blacks from the whites in the United States, which to me was a pretty poor thing.'[4]

ENDNOTE

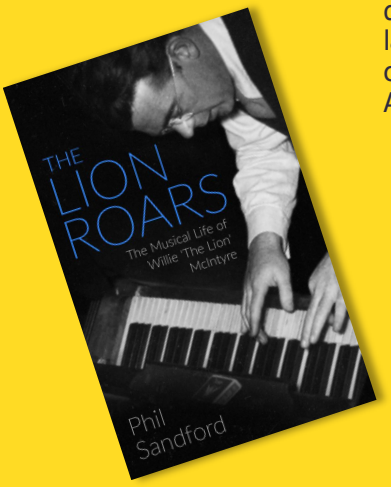
1. Nigel Buesst, *Jazz Scrapbook DVD.*
2. Ibid.
3. *Jazz Notes,* no. 43, August 1944, 7; no. 44, 1944, 4-5.
4. Oodgeroo Noonuccal, 'Wireless Operator', 126. In *Fighters from the Fringe: Aborigines and Torres Strait Islanders Recall the Second World War,* edited by Robert A. Hall, 111-134. Canberra: Aboriginal Studies Press, 1995.

Coming in July

The Lion Roars: The Musical Life of Willie 'The Lion' McIntyre
By Phil Sandford Plus a CD of selected tracks, 1946-1985

By day Willie McIntyre was a mild-mannered accountant, always impeccably dressed in a suit with his hand-made shirts and cufflinks. By night he was 'The Lion', a hard-drinking boogie and stride pianist who sang in a Fats Waller style or shouted the blues, always with a slightly mischievous, enigmatic look on his face.

This book examines Willie McIntyre's early musical training in the Victorian country town of Benalla, his place in the Melbourne jazz scene in the late 1930s, his experiences in a medical unit in Papua and New Britain during WWII, and his role in the development of traditional jazz in post-war Melbourne and Adelaide. A discussion of his use of the harmonium and his role as a comedian concludes with an evaluation of his contribution to Australian jazz. Foreword by Dick Hughes.



Book: $20 plus $10 postage
CD: $20 plus $5 postage
Book and CD: $35 plus $10 postage
Available from ajm.org.au in July

Band leader Jennifer McCluskey first joined the Under 25's Jazz Workshop in 2012. In 2014 Jennifer put together a band with the addition of a pianist and guitarist called **Next Jen.** The band consisted of Jennifer on Alto and Baritone Sax, John Grey on Trumpet and trombone, Bob Boxshall on String Bass, Ben Metha on Piano and Aidan Parker on Drums. A vocalist Jasmyne has recently joined the band.

"Next Jen" played at the Classic Jazz Party for the Victorian Jazz Club and was a huge success.

We, at the Australian Jazz Museum, have followed Jennifer and the bands' progress over the years and we wish them every success.

BENNY GOODMAN AT CARNEGIE HALL 1938

By Bill Brown

A FEW THOUGHTS.

A recent article by fellow scribe Peter Baddeley on the above subject sent me heading for my shelves for my two CD set of the concert on Columbia Legacy. I hadn't heard it for some time and I enjoyed hearing it again with a few reservations. The big band was in good form and seemed to be a hit with the audience not necessary made up of dedicated jazzers. They applauded everything that moved so to speak, especially the contributions of Gene Krupa behind his drum kit. I personally liked Gene in small doses (just my opinion of course). The segment dealing with earlier forms of the music had the marvellous Bobby Hackett on cornet in a nod to the Original Dixieland Jazz Band and Bix Beiderbecke. It reminded me of the early Benny when he was with Jack Teagarden, Jimmy McPartland etc. in the Ben Pollack Orchestra. The attempt at a rundown of jazz history continued with Harry James on trumpet in Louis mould on a swinging version of "Shine" and in the set up for the Jam session sequence. There in Benny joined luminaries from the Count Basie and Duke Ellington groups in a swinging version of "Honeysuckle Rose". The shape of things to come in jazz perhaps as in the fifties' jam sessions were the go. There were the "Jazz At The Philharmonic" arranged by impresario Norman Granz and the ground breaking CBS sessions led by former Count Basie trumpet man Buck Clayton. This latter collection set in motion an additional title in jazz-Mainstream, indicating an alternative to the two forces in the music, Traditional on the one hand and Modern on the other. Mainstream was so titled by English writer critic Stanley Dance who eventually immigrated to the United States to live among his heroes.

Harry James, Teddy Wilson, Lionel Hampton all left to become band leaders.

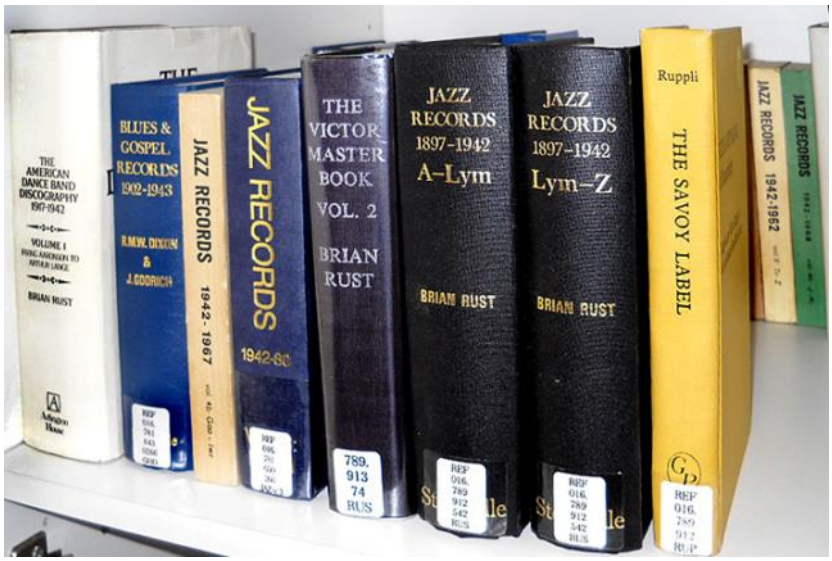
Meanwhile, back at the concert there was a set by Benny's trio, Krupa and pianist Teddy Wilson. After "Body and Soul", Lionel Hampton's vibes are added for a storming "Avalon", "The Man I Love" and "I've Got Rhythm" complete the first CD.

CD two features the full band. On two numbers there are vocals by Martha Tilton. She reprises Maxine Sullivan's hit with the Claude Thornhill Orch. in 1937, the Scottish ballad "Loch Lomond" (not a dry eye in the house). The second song was "Bei Mir Bist Du Schoen" which apparently emerged from a Yiddish Theatre Production in 1937. Trumpeter Ziggy Elman is prominent here. In the track "Dizzy Spells" they revert to the trio format before embarking on their show stopper "Sing, Sing, Sing" where master Krupa really gets up a head of steam. One of the best parts of the session for me is amid the full on tempo and riffing suddenly everything (including Gene) quietens down and pianist Jess Stacy plays a poignant laid back solo. Jess had played throughout with the big band but had only been featured on CD 1 soloing on Duke Ellington's "Blue Reverie". A swinging version of Horace Henderson's "Big John's Special" wrapped up the show to great audience acclaim.

I recall the English poet, writer, critic Philip Larkin talking about this concert in his book, "All What Jazz". He said this was a peak for Goodman with this particular group, as very soon after, Krupa, Harry James, Teddy Wilson, Lionel Hampton all left to become band leaders. Despite that, Benny went on for many years in his role as "The King of Swing" rivalled probably only by fellow clarinettist Artie Shaw. So, all in all, good to hear the set again with the bonus of all the guests like Clayton, Hodges, Harry Carney, Lester Young, and Bobby Hackett. As the man said, "What's not to Like?"

Discographies, Discographies!

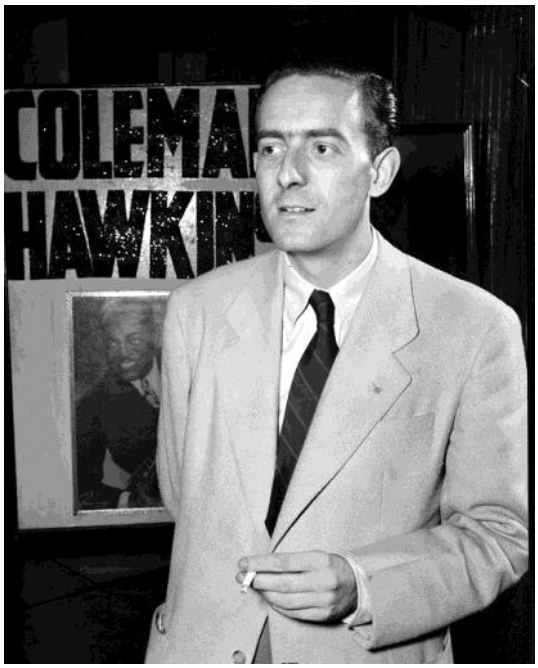
By Ken Simpson-Bull



The first definitive discography appeared in the mid-1930s in the form of a 350-page book by Charles Delaunay, "The Hot Discography" with five editions printed in England, France and the USA. Born in France, Delaunay was one of the founders of the Hot Club of France. Together with Hugues Panassié he initiated the Quintette du Hot Club de France. In 1935, he and Panassié founded "Le Jazz Hot", one of the world's oldest jazz magazines. Delaunay died in Paris in 1988.

Probably the world's best-known discographer was Brian Rust whose two-volume "Jazz Records 1897–1942" remained in print in regularly updated editions for many years. Rust decided on the cut-off date of 1942 because of the protracted recording strike in that year by James Petrillo's American Federation of Musicians which held up recording for two years. Rust decided that the brand of jazz after recording recommenced was not to his taste! Fortunately, other discographers continued the ongoing tradition, especially here in Australia where Jack Mitchell's up-to-date "Australian Jazz on Record" is a constant source of reference at the Jazz Museum.

Brian Rust was also responsible for several other comprehensive discographies which include "British Dance Bands on Record 1911–1945", "The Victor Master Book", "The Dance Bands", "The Complete Entertainment Discography", "The American Dance



Charles Delaunay

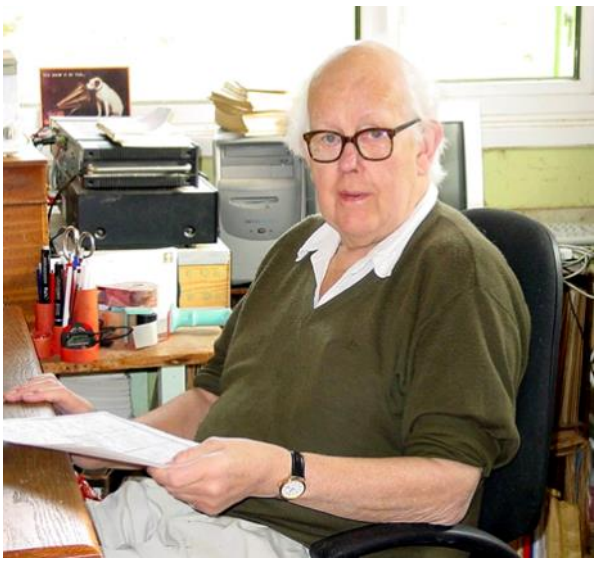
In a recent re-arrangement of the Australian Jazz Museum's reference library (necessitated by the shortage of available shelf space) it was decided that discographies would be best housed in the Sound Room where they were more likely to be referenced. What was surprising was the sheer number of discographies that existed.

One may ask, "What is a discography?" Well, until recent times, music has traditionally been issued on discs, hence "disc-", and "-ography" (from graphos) meaning writing. A discography then is a writing about the information pertaining to the recorded disc such as the name of the band, the artist(s) and the instruments they play, the tune title, the date, the location of the recording, detail of the disc's creation and release, and any possible historic or cultural significance.

But most discographies are almost entirely about jazz—there are very few, apart from lists or catalogues, about classical music or "commercial" music. Why? Well, I would suggest that regular musicians generally religiously follow a written score (except for featured soloists), so no *one* particular performer stands out—the composer, arranger or conductor is the star. Jazz by definition is extemporaneous in nature, each player virtually composing and soloing (or skilfully harmonising) as they play. Thus, jazz musicians attract more attention and become individually well-known based on their particular performance skills. They also tend to spread themselves around, creating their own bands or performing as sought-after personalities in a variety of different bands. As musicians they are unique, and not unlike film stars, they attract public interest.

Recording companies, at least up until the introduction and beyond of long-playing microgroove records in the 1950s, have always been reluctant to publish recording dates, locations, performers' names and other relevant data. In fact, they have been guilty of deliberate obfuscation such as listing unidentifiable bands and artists. Some examples from records released in Australia alone include The Melody Masters, The Rhythm Kings, The Casino Royal, The Denza Dance Band, The Rhythmic Troubadours, and The Midnight Revellers. None of these bands ever existed! And names on the record label such as Sam Lanin, Lou Gold, Wally Bishop, Buddy Blue, Paul Cliquot, and Adrian Schubert were not always who they were purported were. The use of pseudonyms was a way to disguise breach of recording contracts, moonlighting, popularity (or lack of), and for various other, sometimes nefarious, reasons. Thus, the job of the discographer is a difficult one indeed.

Critics have sometimes disparagingly referred to discography as "musical book keeping" portraying the obscurity of the label as being more important than the musical merit. But discographers have unearthed many superb jazz records which otherwise may have remained unknown or disguised. Their work is long and painstaking and, with the constant output of new recordings, is never really finished.



Brian Rust

Band Discography" and others. Rust was born in England in 1922 and first started collecting notes about recordings on little scraps of paper gleaned from friends, musicians, record companies and other mysterious contacts. This enabled "Jazz Records" to be first produced in 1960. He worked for the BBC and later for Decca and EMI which helped him access some rare files and he spent his life travelling the world researching elusive material. Rust died in England in 2011 at age 88.

In "The Victor Master Book", Brian Rust had access to the American Victor Company's (including its English associate "His Masters Voice") *complete* files covering the period from its first electrical recordings in 1925 until long after their method of matrix numbering changed in 1936. The book covers in detail *every* single recording made during that period. The detail of his research was meticulous. For instance, Rust found that the first Victors had the same matrix (or Master) number as their catalogue number. But from May 1903, a new numbering was started at "1", which by 1936 had reached into six figures. In 1942, when the series had reached into the 75,000s, a new and complex numbering system was introduced which Rust was able to decipher. All this, of course, is not always what a jazz record collector really wants to know but it serves to show the dedication of a devoted discographer. We must remember, too, that most of this work was done before the use of word processors—no automatic alphabetical sorting, no electronic cutting and pasting, no formatting—it was all done on a typewriter!

Discographers, for space-saving reasons, like to use abbreviations. Although the many hundreds of record labels get abbreviated, it is worth listing some of those used for musical instruments because the Australian Jazz Museum uses these same abbreviations in the insert notes of its commercial CDs and also in this very magazine. Those adopted are fairly obvious in meaning and are primarily those first used by Brian Rust and Jack Mitchell. They include the following: **as** – alto saxophone, **b** – bass, **bb** – brass bass, **bar** – baritone saxophone, **bj** – banjo, **c** – cornet, **cl** – clarinet, **d** – drums, **f** – flute, **h** – harmonica, **or** – organ, **p** – piano, **pac** – piano accordion, **sb** – string bass, **t** – trumpet, **tb** – trombone, **v** (or **voc**) – vocalist, **vn** – violin, **wb** – washboard.

Here in Australia, the pursuit by record collectors for discographical information seems to have begun to be satisfied by the venerable Bill Miller who, after studying law in England, returned in 1938 with a load of jazz records not generally available here. Bill began jazz discussion groups, had a radio program "Jazz Night" on 3UZ and was eventually to create his own "Ampersand" records. In the late thirties, "hot" jazz of the Dixieland style was making a comeback after the "swing" incursion which had begun around 1935, and record collectors were chasing recordings of the earlier or "righteous" style of jazz as *aficionados* were calling it.

Hot jazz was making a comeback

In January, 1941, Bill Miller published Australia's first periodical devoted entirely to Jazz, "Jazz Notes", and in the very first issue a discographical discovery was apparently made. A gramophone record had been picked up for three-pence in a furniture store bearing a "Capitol" label pasted over the original Parlophone label. The artist was given as Eddie Conlon [sic] and his orchestra. This turned out to be Eddie Condon playing "I'm Sorry I Made You Cry" apparently from a different master than the disc issued in the USA.

In following issues, the subject of matrix numbers became a big topic. The record matrix number is allocated by the company and is usually engraved on the original recording wax in the area between the run-out groove and the label. It is sometimes also printed on the label but is not usually the same number as the catalogue number which is more prominently displayed. The matrix number is the only sure way to really identify the record. Since there are often multiple "takes" at a particular recording session, take-numbers are also usually engraved in the original wax in a variety of (sometimes strange) ways.

Another magazine, "Australian Jazz Quarterly" was, soon after, also begun by Bill Miller. More slanted to International artists than "Jazz Notes", it also published much discographical information. In fact, a spin-off booklet entitled "Matrix Numbers – Their Meaning and History" was produced by Douglas Black and edited by Miller. It stressed the importance of matrix numbers in identifying in which country and often in which city a recording was made as well as in helping to trace most of the missing information. Many problems were to be considered—record companies that amalgamate, that change their numbering system, that make copies or dubbings of new masters from the original matrixes, that deliberately try to disguise the record source, and various other reasons. Sometimes records have no matrix number at all. A discographer has to be an investigative detective! The booklet goes on in great detail to provide the researcher with as much information as possible in attempting to identify a recording. A little later, Peter Burgess published a comprehensive article called "Discs from Down Under" which furthered the search for information not otherwise available at the time about records issued in Australia.

Enter Jack Mitchell. Born in Sydney in 1926 and now a retired dentist, Jack contributed to many informative articles in "Jazz Notes" and "AJQ" in the 1940s and '50s. As a jazz record collector from his late teens he began to make comprehensive lists of the records in his collection, adding details from the records of his friends. A like-minded Norm Linehan convinced Jack that he should get his notes published so he approached Bill Miller who printed Jack's first "Australian Discography" in 1950. Peter Burgis of the National Library became aware of Jack's growing discography and organised its first fully professional publication. Unfortunately, because of the National Library's slow transition to the "National Film and Sound Archive" at the time, the publication of "Australian Jazz on Record" did not occur until 1988.

Over the years, Jack has constantly revised "AJOR" and it is cur-

Jack Mitchell

rently available in CD ROM form for quick and easy reference containing over 1,100 pages. It is the most complete listing ever of commercial Australian jazz recordings made since 1923.

Another Australian discographer who should be mentioned is Ross Laird who extended his extensive research into popular fields. Unfortunately, most of his work had only limited distribution, being only available in Roneoed or photocopied form. There are many other discographies housed in the Museum's Sound Room. Here is a list just a few of them:

"Jazz Records 1942–65" is a multi-volume set by the American Jorgen Grunnet Jepsen which picks up where Brian Rust left off in 1942. From this there was a spin-off, **"Jazz Records 1942–80"** by Erik Raben. Then there's **"The Jazz Discography"** by another American, Tom Lord, published in 1982. There is a multiple set of volumes by Walter Bruyninckx (a Belgian) which has a separate book for each genre of jazz, e.g. Trad Jazz, Swing, Modern Jazz, etc.

Individual artists and bands also get their own discography: "Benny Goodman", "Glenn Miller", "Buck Clayton", "Eddie Condon", "Louis Armstrong", "Ade Monsbourgh", and several others. There is even a **"V-disc discography"** listing all of those American wartime recordings made specifically for the troops, and there are several discographies dedicated to other individual record labels. Even the sweetest of the Sweet Bands gets a book – **"The Rudy Vallee Discography"** by Larry Kiner.

Thus, the Australian Jazz Museum has extensive access to "everything you wanted to know" about jazz recordings. For current-day researchers, the Museum is happy to offer access to its large collection of discographical books and catalogues.

GRATUITOUS HAND CLAPPING

by Graeme Bell AO MBE

We appreciate Diana Allan drawing our attention to two Graeme Bell articles. One was published in the last issue and here is the second.

With Graeme's permission I'm reprinting an excerpt from an article he wrote for the Sydney Jazz Club recently on hand clapping during a performance, as it reflects my own views on the subject. ***Diana Allan***

'Recently I was in the audience listening to a local jazz band when, during a break, a man in his sixties came up to me and said, 'Excuse me Mr Bell, in your early days did audiences clap like this in the middle of a piece of music?' I shook my head and replied, 'No, they waited until the end of the number'. 'I thought so', he said. 'I hate this trend of clapping after solos, as it disrupts the flow of the music.'

'His thoughts reflected my own opinion on the matter, and I remember in the days of my old Melbourne band, the crowd waited until the conclusion of a piece before breaking into applause. Unless, of course, it was indicated from the bandstand that a particular soloist was singled out for special acknowledgement. Imagine if the audience clapped in between the movements of a piece at a classical concert? Mind you, I've known this to happen when the Symphony Orchestra is playing at special charity occasions and the crowd is liberally sprinkled with 'greenhorns' who are ignorant to the etiquette and customs of such performances.

Sydney Morning Herald jazz writer, John Shand, wrote not so long ago. 'The intermittent handclapping at jazz concerts drowns out the next few bars of the music. Those few bars often contain the most exquisite magic of the night, but the clappers [and everyone else] will never know what they missed. The quieter instruments suffer most in this regard.'

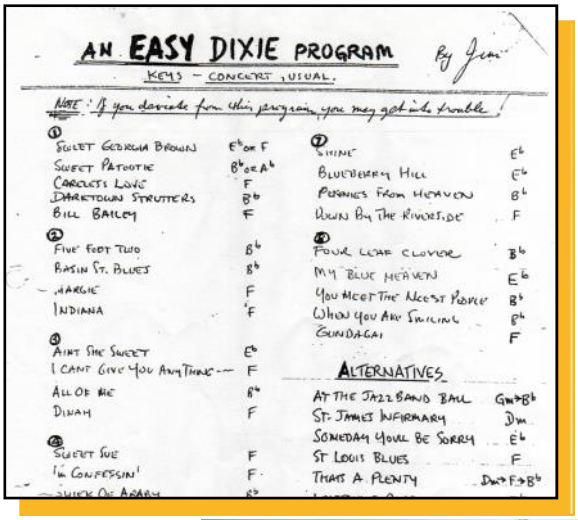
Farewell Blow for Jim Mills

When Jim died in October last year the jazz world lost one of the great exponents of the genre. Jim was born to James and Ethyl Mills and was educated at Hutton Street State School and later at Preston and Melbourne Technical Colleges where he qualified in Engineering Design. He was employed among others at MacPherson's and Hecla before joining Varian Techtron where he invented the Varian Techtron Automatic Sample Changer among other things.

He retired in August 1975 to spend time with his first love—Jazz. His driving banjo style was unmistakable and he lifted any rhythm section he played with.

Not only was he a more than competent banjoist but being an engineer was always ready to help other musos with gear modifications and repairs. Nothing was too much trouble and behind his sometimes gruff exterior he had a heart of gold. His talents were in great demand and he played with many Melbourne bands including **High Society, Okeh, Alehouse, Clare Castle, Jazz Doctors**, and too many more to detail here. The musos he played with read like a who's who of jazz, but again there are far too many to detail here. Sadly many of them are no longer with us.

One of his many contributions to Jazz was **"Jim's Easy Dixie Program"** which is probably in possession of most local musos and has been used by bands as a guide to tunes which as Jim's note says **"If you deviate from this program you may get into trouble".**



AN EASY DIXIE PROGRAM By Jim

KEYS – CONCERT, USUAL.

NOTE: If you deviate from this program you may get into trouble!

①		⑦	
Sweet Georgia Brown	E♭ or F	Shine	E♭
Sweet Patootie	B♭ or A♭	Blueberry Hill	E♭
Circle's Love	F	Pennies From Heaven	B♭
Dixietown Strutters	B♭	Down By The Riverside	F
Bill Bailey	F		
②		⑧	
Five Foot Two	B♭	Four Leaf Clover	B♭
Basin St. Blues	B♭	My Blue Heaven	E♭
Margie	F	You Meet The Nicest People	B♭
Indiana	F	When You Are Smiling	B♭
		Sundagai	F
③			
Ain't She Sweet	E♭		
I Can't Give You Anything —	F	ALTERNATIVES	
All Of Me	B♭	At The Jazz Band Ball	G→B♭
Dinah	F	St. James Infirmary	Dm
		Someday You'll Be Sorry	E♭
④		St Louis Blues	F
Sweet Sue	F	That A Plenty	D→F→B♭
'm Confessin'	F		

If you wish to know more about Jim, the Australian Jazz Museum has a **comprehensive dossier** narrated by Jim to Eric Brown in 2001 and recently summarised in a **shorter version**, which details events of Jim's life in Jazz that show the organised, professional, compassionate man Jim was.

Jim endured many years of ill health without complaint and his door at 1 Pental Road was always open for help with a problem or just a cup of coffee.

Thanks to those who provided thoughts about him and those who came and played at the wake at the Elsternwick Club. We gave him a great send off in spite of the fact he was adverse to funerals and did not want one himself. He left his body to the Melbourne University for scientific purposes.

Farewell Jim----You will be greatly missed.

Ron Hayton

Photo: George Krupinski

A group of musicians gathered at the Elsternwick Club for the Farewell Blow for Jim Mills. 19th January 2018

AJM involvement.

Jim Mills actively contributed to the Australian Jazz Museum in several ways. He assisted with jazz workshops, volunteered his services as a banjoist to bands entertaining Group Visits and painstakingly restored a banjo to exhibition standard and Ade's sax case.

In Jim's own words published in VJAZZ 60

With Fatha's plastic sax restored to fine order and appearance, it became necessary to rehabilitate its case, which bore the scars and open gaps of 50 years hard faithful service to its master and its contents after GOK how many gigs, or rides in a plane, train & auto. In this case it was easy to determine how far to take the "refurbishment" – it had to look good and not embarrass the sax (or Ade). After some thinking and planning, a starting point was chosen, and work began.

Case repairs like this can only be done in dribs and drabs of about ¼ hour each as gluing must be allowed to dry. Use some good old workshop know how, plus glue, stain etc. Every shed needs a "wood box" full of bits, plus clamps (you can never ever have too many clamps). Finish was, you guessed it, KIWI Dark Brown.

Add a respectable handle, and that's it! About 3 ½ hours in all.

This kind of work is strangely soothing and satisfying and, in this case, an honour.

The AJM management would like to thank Jim and family for his services and for donating an extensive array of memorabilia for archiving.

Thank you Jim and family very much.

Jim Mills, 11/7/1929 — 12/10/2017

What's in a Name

BY Bill Brown

On a recent trawl through my jazz collection I came upon a cassette of an old radio program from the UK. The program had a segment dealing with jazz musicians who used stage names instead of their birth names in their playing careers. This practice covered a wide field of performers. First up we had an up tempo tune by the great Count Basie Orchestra accompanying blues shouter Joseph Goreed. Who? Joe Williams of course, who in the fifties/sixties period had a few popular hits in tandem with the Count's entourage.

Back to the twenties and there was a drummer/composer/band leader who rubbed shoulders with Bix Beiderbecke, Jack Teagarden, Red Nichols, band leader Roger Wolfe Kahn and others. He saw the light of day as Vic Cohen but became Vic Berton. His father was a violinist and he taught the new arrival the violin from around the age of four. Vic was a child prodigy and played with John Philip Sousa as well as recording with his jazz peers in groups big and small. His brother Ralph Berton wrote jazz articles including a book covering those early years. This publication which came out in the seventies from memory, was called **Remembering Bix.**

Next, a tenor sax player who started life in Toronto Canada in 1929 as John Altwerger. His parents moved to the US and at an early age gave their son a tenor sax. He emerged under the moniker of Georgie Auld being prominent with the groups of Bunny Berigan, Artie Shaw and Benny Goodman. In later years he appeared in the company of progressives like Dizzy Gillespie and trombonist Frank Rosolino. Around 1959 he featured in some Rock 'N' Roll sessions.

Harry Aaron Finkelman was born in 1914 and will be remembered as a member of the Benny Goodman trumpet section as Ziggy Elman hitting all the high notes in tunes like **And The Angels Sing**. With his own bands he recorded albums titled **Zaggin' With Zig**, and **Boppin' With Zig**.

Another tenor sax giant of the swing era started life as Joseph Filipelli but as Flip Phillips graced the jumping Woody Herman Orchestra of the forties. In later years he was featured in the famous **Jazz At The Philharmonic** sessions run by impresario Norman Granz. Flip also appeared in various line ups incorporating swing, blues and jump music and accompanied singer Billie Holiday in 1952. I possess a video of a session marking Flip's eightieth birthday in 1995. It contains a host of fine mainstream/swing musicians.

Trombonist Buddy Morrow born 1919, started out playing with small groups but eventually graduated to larger aggregations like Bob Crosby's Band no doubt glad to be shot of his real name of Muni Zudekoff. He was renowned for his high register playing as well as being a swinger with many groups. He could also play sweet. In the seventies he led a band which toured under the late Tommy Dorsey's name.

On re-hearing that program I had a look through my collection and came up with three other names that interested me. Irving Fazola, clarinettist with Bob Crosby was christened Irving Henry Prestopnik. Bebop trumpeter Red Rodney was Robert Roland Chudnick, and former Stan Kenton trumpet man who was such a force on the US West Coast scene of the post war years, Shorty Rogers got his start as Milton Rajonsky. Just as well I wasn't a jazz musician, Bill Brown is straight forward enough.

Of course this business of names applies also to some jazz tune titles. The most famous one involves a tune which appeared under at least three titles. Trumpeter Wingy Manone introduced **Tar Paper Stomp** in 1930, it appeared in the late thirties with Fletcher Henderson's Orchestra under the title of **Hot and Anxious**, finally emerging as **In The Mood** by the Glenn Miller Orchestra, covered in the UK by the ubiquitous Joe Loss. The King Oliver's Band with the young Louis Armstrong on second trumpet hit the spot with their famous **Dippermouth Blues** complete with the band shout *Play That Thing* in a break in the trumpet solo.

This was in the twenties, in the thirties, in the Swing Era it was featured as **Sugarfoot Stomp**, without the triumphant shout. Another Oliver tune **Riverside Blues** when featured by white musicians like the players in the Bob Crosby Band appeared as **Dixieland Shuffle**. Confusion sometimes reigns, even among Jazz commentators (who should know better), over **Squeeze Me** penned by Fats Waller and **Just Squeeze Me** written by Duke Ellington. Actually the latter started out as **Subtle Slough**, later on words were added and the name changed. The eternal plea in the lyric **Don't Tease Me, Just Squeeze Me**. The stomp tune **Gatemouth** was popular, if you added lyrics it became **What Did Ory Say**? a nod towards trombonist Edward Ory. I also heard a New Orleans group play this tune under the title **Pork Chop**.

When songwriter Hoagy Carmichael wrote a tune for Bix Beiderbecke he called it **Freewheeling**. After it was recorded by Bix it was renamed and remained **Riverboat Shuffle**. After Duke Ellington recorded **Happy Go Lucky Local**, a jaunty train piece, saxist Jimmy Forrest used part of the theme for a tune called **Night Train.** This opus enjoyed some commercial success. When asked about this seemingly, the Duke with his usual panache stated something along the lines of "Well its good that they only copy from the best". And so on. Perhaps it doesn't matter except to jazz pedants and anoraks (like me) about the titles, as long as they get the feet tapping and the heart racing. As the Duke of Ellington also said. **"It Don't Mean A Thing**."

The Yarra Yarra Jazz Band – the early years 1961–1965
A New Double-CD from the AJM

THE **Yarra Yarra Jazz Band** has been one of the best known and longest running New Orleans-style bands that Australia has produced. The items on this exciting double-CD set, produced by the Australian Jazz Museum, are taken from the band's complete commercial recording output made between 1961 and 1965, representing the very best of this style of jazz.

The Yarras, as they were affectionately known, were inspired by the **Melbourne New Orleans Jazz Band** led by Frank Turville during the period of the trad jazz revival of the late 1950s. From an article in Vjazz magazine of August, 2009, the band's inaugural banjo player, Lee Treanor, gives a personal account of the band's origin:

"***During the year that I turned nineteen [1959] I was thrilled to have the entire Melbourne New Orleans Jazz Band turn up for a blow at the Mentone Lifesaving Club. At the end of one number a chap, just a couple of years younger, came up to me and smiled. 'Great music isn't it?' I nodded. 'I'm Maurice Garbutt and I'm thinking of forming a band.' 'In that style?' I asked. He nodded. 'Count me in', I said. He gave me another smile … and the deal was done. I asked, 'Do you need a clarinet player?' and Eddie Robbins was member number three of the still uncompleted and unnamed band.***

"Sometime later, with the inclusion of Don Hall, Les Fithall and Bob Brown, we thought we'd better give the band a name. We knew it couldn't be anything with Mississippi or Delta, but something with a river seemed to be de rigueur, but Yarra didn't sound too flash, so I suggested, 'How about Yarra Yarra?' and thus it was."

Entrepreneur John Wratten approached the band to start a jazz dance alternating Rock 'n' Roll. Lee Treanor again relates, ***"I went to the home of a girl John knew, [15-year-old] Judy Jacques. In the course of an afternoon we went through the basic keys, chords and words of half-a-dozen tunes, enough for the first night. Among these was the old gospel 'Down by the River-side'. She looked good, she sounded even better and the small crowd there loved her. Thus, the Yarra Yarra New Orleans Jazz Band was complete and Judy's persona as a gospel singer was forged".***

Lee Treanor left the band in 1963 and was replaced by John Brown. Dennis Ball, clarinet, had already replaced Eddie Robbins (around 1960) who went to the U.K. In 1961 Pat Purchase came to Australia from the U.K. and had regular sit-ins with the band. In late 1963 she replaced Judy Jacques as the permanent vocalist when Judy moved into television. Nick Polites on clarinet joined the band in 1964.

Tracks 1 and 2 on CD 1 were recorded at the 1962 Australian Jazz Convention with a part pick-up group. All other tracks, on both CDs, are studio recordings except tracks 8 to 18 on CD1 which were recorded at a lunch-time concert at the Melbourne Town Hall where, as can be heard, Judy Jacques received a tumultuous reception.

The recording quality is excellent and the tracks include *African Queen, Climax Rag, Nobody Knows the Trouble I've Seen, All the girls go Crazy, Children Go Where I Send You, Willie the Weeper, White Cliffs of Dover, Minnie the Moocher, Ace in The Hole, Just Can't Do It, Walking with the King, Red Wing* and many more. The total playing time is a generous 142 minutes.

This double-CD can be purchased at the Museum's retail shop in Wantirna, on line at www.ajm.org.au or by phone on (03)9800 5535.

Did You Know?

JIM DAVIDSON, best known as the refined leader of the ABC Dance Band in the 1930s and '40s, and of his own famous recording band, started his career as a jazz musician. Born in 1902, Mr Davidson later said, "By 1920 I was fanatical about Dixieland and mainstream jazz and I had the good fortune to team up with three youngsters from Glebe Point who were as screwy about it as I was. In true jazz style we never used sheet music." The band consisted of hot violin, banjo, with Davidson on drums, and "the audience loved it".

Excerpted from "A Showman's Story" by Jim Davidson. Rigby Publishers. 1983

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with old mates and friends

featuring

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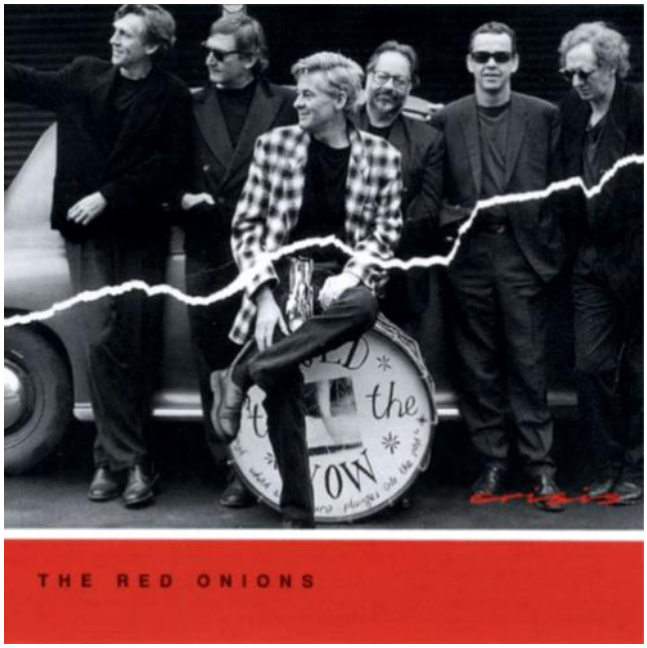
Lyn Wallis, drums and Howard Cairns, bass



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- Go into our website www.ajm.org.au, then click on Support Us/Become a Member. Click on the link for a Membership Application Form. Print it out, fill it in and send it to us
- Call us on 03 9800 5535 Tuesday or Friday, between 10 am and 3pm.

We Welcome these New Members:

Joe & Anne Eldridge, Glenn Goldsmith, Bob Harrington, William Harris, Brett Iggulden, Douglas Kuhn, Keith Lukey, William Norfolk, Peter Ogier, David & Jenny Steele, Lawrie Thompson, Clive Williams.

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

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Don't forget, you receive a special AJM CD free with your renewal.

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