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AJAZZ

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AJM's collection
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**PLEASE NOTE THE DEADLINE
FOR THE NEXT MAGAZINE IS
MID SEPTEMBER 2018**



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Image from the
Australian Jazz
Museum's collection.

According to Wikipedia the Palais de Danse could hold as many as 2,870 patrons, and was a popular venue throughout its life, and is remembered for its magical atmosphere.

On hot nights the louvered wall panels hinged up, to capture the sea breezes wafting off the bay.



Letters to the Editor

Wow, your article on Jim Mills, who was a very dear friend of mine, was great. From time to time Jim and I would play our banjos at his house in Pental Street in Caulfield. He even rebuilt my banjo and even made it sound better. We played together in the same band for around twelve months. Jim was not well for quite a long time and late last year we lost him. Last Monday night I played my banjo at an open mike function where Jimmy and I used to play. I played it as a tribute to Jim. To see your article was a real buzz.

Ooops, Just to clarify that Jim played banjo in the band. I always sat next to him and played guitar.

J Paravicini



Even more Discographies!

FOLLOWING the publication of my article "Discographies, Discographies!" in the last AJAZZ magazine, I had an email from well-known jazz identity in Sydney, Bill Haesler. Bill pointed out that I had overlooked a few Australian contributions to the study. Although I had mentioned Ross Laird, I failed to give him credit for several important published books. These include "A Discography of Okeh Records 1919-1934" (with Brian Rust), "Brunswick Records – A Discography of Recordings 1916-1931" (in 4 volumes), "Tantalizing Tingles, A Discography of Early Ragtime, Jazz and Novelty Syncopated Piano Recordings, 1889-1934", "Moanin' Low – A Discography of Female Popular Vocal Recordings 1930-

1933", and the one I had implied "A Discography of Popular Music Recorded in Australia or by Australians Overseas 1924-1950".

One important discographer I failed to mention was the Jazz Museum's own John Kennedy. Although I did mention John's discography of Ade Monsborough (without credit), I should have highlighted his great assistance to Jack Mitchell over the years as well as his other well-researched discographical writings. For instance, there's the matter of "Matrix", a discographical magazine started by "Martin John Kennedy" and "William J (Bill) Haesler" in 1954 soon after Bill Haesler had taken over editorship of Australian Jazz Quarterly from Bill Miller.

I also missed Mike Sutcliffe who self-published "Australian Record and Music Review", another discographical magazine published quarterly for Record and Music Collectors from April 1989 to January 2007 (72 issues) up until his illness cut it short. Bill Haesler also subtly mentioned that he himself is still actively involved (since 1948) in discographical matters, especially in Classic Jazz & Blues.

Many thanks, Bill, for this additional information. Also, Jack Mitchell has reminded me that "Rhythm on Record" by Hilton Schleman actually (just) preceded Delaunay's early discography. Oh, and I almost forgot, my colleague in the Sound Room, Bill Brown, pointed out that I had ascribed American citizenship to discographer Jorgen Grunnet Jepsen who was in fact Danish.

...Ken Simpson-Bull



Jack Mitchell has pointed out that Eric Townley got it wrong in the article quoted on page 12 Ajazz 77. On Parlophone A-7724 the composer credit for Free Man's Blues is Jack Varney.

The last paragraph at the bottom of page 69 of Graeme Bell's autobiography and the first paragraph on page 70 describe how Jack Varney successfully avoided a subpoena for maintenance Bill Miller was attempting to serve on him, prior to their ship sailing in July 1947, and it appears this was the genesis of the title. As Graeme's wife Elizabeth accompanied him on this voyage Free Man's Blues could not have referred to him.

THANK YOU

Our Thanks to the following people for their generous donations of jazz material:-

Barbara Hardley, David Gardner, David Steele, Earle Hunter, Evelyn Perks, Ian Brookman, Joan Gilling, Joanna Goldsworthy, John Nellor, Judy Bailey, Leon Burgher, Lloyd George, Nancy Tanner, Newmarket Music, Phil Collings, Quentin H Miller, Robert Middleton, Robert Thompson, Ros McMillan, Sheena Jack, Tony Owen.

Paul Martin

By David Milne



1995 50th AJC Ian Pierce (p) Paul Martin (cl)

PAUL Martin has been contributing to the Australian traditional jazz scene since the late 1950s in Sydney, Melbourne and latterly in Hobart. Paul was born in North London in 1937 five years after his brother Mick.

Mick had started to learn trumpet in England before he moved to Brisbane. Paul and his parents followed him to Brisbane in 1955. Mick decided to buy another trumpet and Paul bought a clarinet. Paul went to a teacher for about six months before he and Mick started wood-shedding together at home learning the standard tunes such as "Tin Roof Blues". Paul says as long as Mick could play the melody he could work around it not on the melody. He says Mick had the ability to learn the melody from records and play it. Paul and Mick would jointly buy jazz records to listen to a range of jazz; unfortunately for Paul he didn't end up with the discs.

Paul's first clarinet was a Boehm system seven clarinet Selmer instrument which had a ring for left hand third finger. This meant that by raising that finger and putting the right hand first finger down the notes G# or C# can be played. He says that this was not an ideal set-up because playing an ordinary Boehm system instrument meant that you had to learn to articulate the G# and C#.

Paul and Mick moved to Sydney in 1957 and went to the Sydney Jazz Club at the Ironworkers Building in George Street North where they met a number of Sydney musicians. In late 1957 or early 1958 they formed the Black Opal Jazz Band with Mick on trumpet, Paul on clarinet, Graham Spedding doubling clarinets and alto, Ken Longman trombone Helen O'Sullivan (later replaced by

Jim Young) on piano, Eric Richards on tuba, Ken Le Lievre banjo and Neil Chauncey MacBeth drums. The band with Helen O'Sullivan on piano played at the 1958 Australian Jazz Convention. Shortly after the Convention Mick and Paul left the band, Alan Murray took over on trumpet and Graham Spedding was the sole reed player.

Paul also did gigs with cornet player Tony Furniss, the cousin of reed player Paul Furniss and with trumpeter John Roberts. Paul also took part in sit-in sessions at the Foresters Hall.

In 1960 Paul moved to Melbourne while Mick stayed in Sydney forming his own Ragtime Band and subsequently playing with Doc Willis and the Dukes Men. He played at the 1960 Convention with a six piece band led by Helen O'Sullivan which also included Ian Orr trumpet, Graeme Spedding clarinet doubling alto Eric Richards's tuba and Neil MacBeth on washboard.

He rapidly assimilated into the jazz scene there playing initially with Sny Chambers' Bay City Jazz Band and also Max Collie, Allan Leake, John Adams, Cliff Tierney and Tony Newstead.

The Sny Chambers' was a band with strong characters, particularly Sny himself and Dave Rankin. Paul remembers an occasion when five members of the band together with a drum kit, trombone and other instruments were in Sny's Ford Prefect on the way to a job when it failed to take a corner about 100 metres from Sny's house, ending up on its side.

During the time Paul played with Max Collie the band repertoire was mainly the standard Dixieland tunes although Collie later played in the New Orleans revival style.

Paul played with the Melbourne University Jazz Band which included Derek Phillips trumpet, Vin Thomas trombone, Nick Ribush piano Don Standing banjo, Brian Carter tuba and Kuz Currie drums and washboard. The group recorded a number of tunes and released a 45 rpm EP titled Jazz at the Wild Colonial Club. The four released tracks are available on EPs of the Sixties Vol 1, VJazz 022.

Paul led a band at the Ormond RSL which after Max Collie left to join the Melbourne New Orleans Jazz Band

became the first Storyville Jazz Band. He played for the short lived Melbourne New Orleans Wanderers with English trumpeter Nigel Hunt, trombonist Bill Howard, and banjo player Des Bader, Peter Gray on bass and Allan Browne drums. The band recorded a 12 inch Custom LP.

Paul formed The Jazzmakers with Derek Reynolds trumpet, Kevin Shannon trombone then Ray Raeburn slide and valve trombone after Kevin Shannon's death, Brian Cochrane piano, Mike Nelson banjo, Fred Stephenson bass and Alan Leake drums. Paul left and Allan Leake then took over the band. The Jazzmakers played at the Penthouse in Ormond.

A custom-pressed 10" LP by the Jazzmakers was released and featured a four-piece reed section including Paul on alto doubling clarinet, Dennis Ball clarinet, Gavin Gow baritone sax and Kevin Goody tenor sax. Two tracks have been released on VJazz 032 EPs of the Sixties Volume 2.

The Hot Sands Jazz Band was formed by Graham Bennett in 1963 when Frank Turville trumpet and Willie Watt banjo returned from the Melbourne New Orleans Jazz Band's tour to Great Britain. The band included Paul, English trombonist Campbell Burnap and bassist Ken Sluce. Paul describes Frank Turville as a hot trumpet player who had a hot tone and did not copy any of the New Orleans trumpet players. He still marvels at Frank Turville's ability to produce such a hot sound as he played the trumpet out of the side of his mouth.

Recordings by the Hot Sands Jazz Band from two different 1963 sessions have been released on VJazz CDs (VJazz 022 and AJM 031).

From the Hot Sands Jazz Band Paul moved to Frank Traynor's Jazz Preachers which opened the Festival Hall Ed-



Paul Martin's Jazz Makers, 1960's R. Raeburn (tb) A. Leake (d) M. Nelson (bj) D. Reynolds (tp) F. Stephenson (sb) B. Cochrane (p) P. Martin (cl).

die Condon concert in 1964. Paul regrets not having the opportunity to meet and talk to Pee Wee Russell, one of his favourite clarinetists.

In 1966-67 Paul joined the Yarra Yarra New Orleans Jazz Band playing with them until the band left for its first overseas trip in 1969.

Paul did not travel with the Yarra Yarra Jazz Band to Great Britain because he had just commenced a new job with Myer. Dave Bailey replaced him for the tour. However, six months later, Paul sold his house and went to the United Kingdom.

In the United Kingdom his playing was restricted to sit-ins with local bands in Cornwall and Nottingham.

On his return in 1970 Paul played with the Red Onion Jazz Band which was then playing in a more modern style, a move that proved not to the liking of the band's fans.

He then rejoined the Frank Traynor band about 1972/73 recording with the band a selection of Dixieland standards and pop tunes jazz and rejoined the Yarra Yarra band around 1974 replacing Nick Polites and stayed with the band until 1981. He played concerts and recorded with the band with American pianist Don Ewell who had played with Bunk Johnson.

In 1981 Paul was contacted by Roger Janes to deputise for Marty Mooney in his band at the Unity Hotel together with Hobart bass player Conrad Joyce (a former member of the Red Onion Jazz Band). An on the job recording exists of one of the band's sessions.

During 1982 Paul did two Arts Council Tours with Frank Traynor's Jazz Preachers, one to the Northern Territory the other in Queensland. He arranged for other clarinetists to deputise for him in Roger Janes Band during his absence.

Shortly afterwards Paul decided to return to Sydney and he played with Nick Boston's New Orleans Jazz Band recording with them on Tenor sax with Nick Boston cornet, Barry Wratten clarinet and Adrian Ford trombone.

When pianist Sammy Price toured Australia in 1982 Paul played with him in a band organised by Geoff Bull but did not appear on a recording session made during that tour.

Kate Dunbar selected Paul as the feature musician on the first volume of her Kate Dunbar Presents series with Gary Walford piano Don Heap bass Pat Wade guitar and Lyn Wallace. The 12 inch 45rpm disc is well worth searching out.

Paul played some jobs with Merv Acheson at the Bondi Icebergs Club in a band put together by trombonist Roger



Yarra Yarra Jazz Band, Paul Martin (cl) Willie Watt (bj) Maurie Garbutt (tp) Graeme Bennett (d) David Myers (sb) Roger Janes (tb)

Janes and Alan Geddes. He has a high regard for Merv's big toned mainstream tenor sax style. Paul says that in his experience jazz musicians in Sydney at this time crossed stylistic boundaries more easily than those in Melbourne.

In 1987 Paul played with Llew and Pam Hird during the America Cup regatta. Llew Hird had been successful in arranging a 12-month contract at the Ansett International Hotel as well as playing on the cruise ship Achille Lauro which would take spectators out to watch the races. The rhythm section of the band was John Atkinson banjo, John Bromberg bass and drummer Norm Burrows.

Moving to Hobart in 1990 Paul got involved in the jazz scene. Paul formed the Riverside Ramblers which played at Noni's Place run by Noni Sadler and in a trio led by tuba player Mike Bellette with Fred Newman banjo. With the Riverside Ramblers he also played some trumpet. With both these bands he recorded a couple of live tracks one with Newcastle trumpeter Bob Henderson.

After Tom Pickering's death Paul joined the Ian Pearce Quartet and they secured a regular job at Wrest Point Casino for a lengthy period playing on Sunday afternoons. The quartet remained a constant until Ian's death with Ken Martin (no relation) on bass and Mike Colrain drums.

He also filled the clarinet chair in Allan Gibson's Bruny Island Jazz Band for a period and played at a Kettering Concert in 2011 with Ian Pearce sitting in on piano, one of Ian's last live performances.

He also played with trumpet player Clem Meehan on a number of jobs.

In recent years he has played with the Cygnet Jazz Collective with Malcolm Martin (again no relation) on trumpet Brad Madi-gan guitar Tony Morgan (and occasionally Ian Cocking) on bass and Paul Svenson drums. Paul has recently dropped out of the band.

He now plays with the Cygnet based Belle Epoque with vocalist Jennifer Cocking, Ian Cocking double bass, Greg Stanton piano and Derek Capewell better known as a bassist on drums.

Outside jazz Paul has been a long-time member of the Huon Valley Concert Band at times playing alto and tenor sax, trombone and trumpet and also

played baritone sax in the Huon Valley Swing Band for some time. There was a saying that if the Concert Band required someone to play a new instrument Paul was the go to man.

Like many jazz musicians Paul listens to other styles of music, appreciating the great American songbook and classical music, particularly Baroque music and enjoys the recordings of Jordi Savall. He also likes Shostakovich and Prokofiev.

While enjoying the standard front line Paul has a fondness for playing in trios and quartets and his recordings with Jim Loughnan underline his ability to provide inventive and sympathetic improvisation. Paul says there are some very good younger musicians playing at the present time but feels that many aren't interested in the history of jazz and don't seek out historic recordings. He feels that an understanding of what has gone before is important and feels that all jazz players should listen to and understand the ensemble approach of the early bands, particularly King Oliver's Creole Jazz Band.

He is particularly impressed by Hobart-based tenor saxophonist Danny Healey who listens to and appreciates the great jazz reed players and who understands the history of jazz.



Paul Martin, Jim Beadman, Kuzz Currie, Peter Gaudion

Errol Buddle – Australia's most successful Jazz Export

By Ken Simpson-Bull



The Australian Jazz Quintet, c. 1958, with, l. to r., rear, Ed Gaston, Errol Buddle, and front, Dick Healey, Bryce Rohde, Jack Brokensha

IN February this year, Australia lost one of its most skilful proponents of Modern Jazz, a musician who has been described as this country's most successful jazz export. Multi-instrumentalist Errol Buddle passed away peacefully at his home in Sydney on February 22 at age 89.

Errol was born in Reynella near Adelaide on April 29, 1928 and initially learned to play Banjo-mandolin at the Adelaide College of Music at age eight but soon switched to soprano saxophone. He gave his first public concert with a group from the college at the Prince Edward Theatre in Sydney when he was nine.

When Errol was 14, now playing alto sax, he formed a small dance band with friends to play at local dances around Reynella. In 1945 Errol obtained a job playing at the Kings Ballroom in Adelaide. One night he was approached to play at a jazz concert at another ballroom with saxophonist and radio personality Bobby Limb. From that time on, Errol was hooked and started collecting records that had anything to do with jazz, especially Coleman Hawkins who became one of his idols.

As a result of this new interest Errol started playing in jam sessions in Adelaide with fellow enthusiasts which included Ron Loughhead. When Bobby Limb left Adelaide to join Bob Gibson in Melbourne, Errol took over Limb's radio broadcasts and band engagements. At this time, at age 18, Errol decided to

become a full-time musician which was more lucrative than his then job at a bank. From Melbourne came an offer from Jack Brokensha to join him at the Plaza Coffee Lounge in St Kilda playing seven nights a week, a gig that lasted 12 months, during which time he met up with Splinter Reeves. This was followed by a four months' gig at the Galleon Coffee Lounge, just down the street, by which time Errol had added clarinet to his range of instruments.

Whilst in Melbourne, Errol made some recordings on the Jazz art label under his own name and with Jack Brokensha. (These recordings are available on AJM CDs.) After a few local radio appearances Errol next moved to Sydney where he played with the Billy Weston Band at the Gaiety. He soon after joined Bob Gibson who now had a Big Band in Sydney. It was with Gibson, and also with Bobby Limb, that Errol performed on some records made by Pacific.

Another job in Sydney was at Checkers Nightclub where he played for 48 hours a week. Around this time, he became interested in classical music, Stravinsky's *Rite of Spring* and *Firebird Suite* particularly fascinating him. This got him interested in the bassoon which he started studying under Wally Black at the Sydney Conservatorium and within three weeks he was playing in a student classical orchestra.

Playing six nights a week at Checkers became too much so Errol went back to Adelaide to study bassoon seriously at the Adelaide Conservatorium with Jock Good. In 1952 Errol received a letter from a friend to join him in Vancouver to check out the music scene there, which he did. Errol initially went on a tour of many of the major American cities getting to hear Earl Bostick, John Coltrane, Dave Brubeck, Les Brown, and Gerry Mulligan (with whom Errol sat in), returning to Windsor, Ontario,

where he got a one-week gig at the Elbow Room.

Whilst in Windsor, Errol got to play with their local Symphony Orchestra and the Ford Motor Company Concert Band on bassoon, jobs that lasted 12 months. During this time, he got to hear a lot of jazz just across the river in Detroit where he also played in a few clubs and at dances. It was here that he also got to hear jazz greats like Dizzy Gillespie, George Shearing, Miles Davis and Dave Brubeck.

One night at Klein's Jazz Club in Detroit Errol sat-in with the Yusef Lateef's Quintet and as a result, took over the band for three months after Lateef left at the end of his contract one week later. After three months, Errol's job was extended with a new group which included Alvin Jones, Barry Harris, Major Holley and Pepper Adams who were very much into Bebop. (Errol made a commercial recording with Alvin Jones at this time.)

A little later, while playing with Kenny Burrell, Errol received an offer for a job at the Rouge Lounge (known for featuring big-name players) to back well-known singer Chris Connor. Errol recruited fellow Australians Jack Brokensha (on vibes and drums) and Bryce Rohde (on piano) who were in town at the time plus a local bass player and they took on a two-week job.

Chris Connor then spoke to the well-known New York Associated Booking agent, Joe Glaser, who offered Errol and the quartet a four-year contract for

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which they immediately signed up. Their first job for Glaser was with Chris Connor at a club in London, Ontario called Campbell's Tavern, then back to the Rouge Lounge for a week.

The next thing, they were booked on a concert in Washington, D.C. with Brubeck, Mulligan and Carmen McRae. This was followed by a gig in Boston with McRae. By this time (1954) both McRae and the quartet (with Errol playing bassoon as well as tenor sax) were becoming well-known and McRae went her separate way.

The group eventually became a quintet—The Australian Jazz Quintet with Brokensha and Rohde, Dick Healey on reeds, John Fawcett (later Jim Gannon and then Ed Gaston) on string bass and Nick Stabulus (later Frank Capp) on drums. They were booked into all the top jazz clubs from coast to coast in the US including Birdland, Basin Street and Blue Note in New York. They worked a full 48 weeks of the year touring. In the clubs they played opposite Count Basie at Birdland, Dave Brubeck, Miles Davis, Ella Fitzgerald and Gerry Mulligan. In 1956, soon after Errol had married a lady from Detroit, the quintet backed Billie Holiday for two weeks in Miami. Every November they played concert performances at all the main concert halls in America including Carnegie Hall in New York where they gave a total of six concerts.

The concerts spanned all the major cities in the whole country and the AJQ appeared with Count Basie, Dizzy Gillespie, Maynard Ferguson, Miles Davis, Lionel Hampton, Louis Armstrong, and Coleman Hawkins. Over several years they made a number of very popular jazz record albums, mainly on the Bethlehem label.

The group developed a large following in clubs, concerts and on national radio and eventually became the fifth most popular group in America. They were placed three years running in the prestigious Downbeat Magazine poll in the Tenor Sax Section and in the Miscellaneous Section on Bassoon.

After six years in the US of continuous travelling, Errol visited the Australian Broadcasting Commission Office in New York and arranged a tour of Australia with the ABC. The group (Buddle, Gaston, Brokensha and Rohde) returned to Sydney by ship for the tour



Errol Buddle

which lasted three weeks, after which the group decided to break up. Errol chose to settle in Sydney with his wife and child and finished up working in the studio bands of all the TV stations. He performed with various studio orchestras on almost 3000 TV shows and with artists such as Don Burrows and Bob Barnard and backing performers like Col Joy and Little Patty. He even briefly returned to the Bobby Limb and the Bob Gibson bands and played jazz at the El Rocco, the Rocks and at the Old Push. Around this time Errol added flute to his instrumental skills.

Among all these activities there was a trip in 1975 with the Daly-Wilson Big Band to London and Russia (where they performed 25 concerts) followed by a concert tour of Australia with Henry Mancini.

Over the next 30 years Errol worked extensively as a session musician for documentaries, movies and commercials. In 1978 he returned to the USA for 18 months to study classical saxophone and managed to land some Big Band jobs at the same time. He returned to continue his Sydney work, and then, in 1985, went back to Adelaide to live for nine years. Whilst there he formed a jazz group which included Bruce Hancock on piano before finally returning to Sydney.

Among his many varied activities was an experimental multiple-dubbing venture called *Buddles Doubles*, and



Errol Buddle

involvement with some of John Sangster's esoteric compositions such as the *Lord of the Rings* project. Errol remained at the forefront of Modern Jazz for many decades and is recognised as one of Australia's most successful jazz performers. He will be long remembered.

Major Source: ABC Radio Interview with Andrew Dickeson.



Merimbula Jazz Festival
Did You Miss it?
So much jazz, so much fun.
Look for it next June.

The following two tributes by Bill Haesler are unique in that both pianists were closely associated with Sydney's Port Jackson Jazz Band, Jimmy Somerville from 1947 until 1952 and Dick Hughes from 1956 until 1999.

Jimmy Somerville (1922 - 2018)

JIMMY Somerville, a Sydney jazz pioneer and luminary was also the well-known genial ground-floor pianist in David Jones Sydney City store from 1986 to 2003. **James [Jim, Jimmy] Anquetil Somerville** was born in Cheltenham in Sydney on 14 November 1922 and grew up there. He had private classic piano lessons for three years from the age of seven and listened to the Saturday afternoon Swing programs on 2UE from when he was fifteen. In 1938, entranced by Duke Ellington's *Reminiscing In Tempo* on ABC radio, he became hooked on jazz, spent hours listening to records, attended Sydney Swing Club recitals (a further introduction to the world of jazz) and bought Duke Ellington, Jelly Roll Morton, Red Norvo and Bessie Smith records. His first public playing performances were for his peers at the selective Sydney Technical High in Paddington and the German Concordia Social Club at Durham Hall in Albion Street, Surry Hills NSW. Jim made his professional debut on New Year's Eve 1939 with the Mosman Swing Club Band at the Orpheum Theatre Hall in Cremorne and played with it in local dance halls the following year. He became a full-time student at the NSW Conservatorium of Music and lived in Woolloomooloo until enlisting in the Army in October 1941 as an anti-aircraft gunner. He was inducted as regimental bugler and transferred to a base on Sydney Harbour near Taronga Park Zoo. Following his honorable discharge in May 1942 he never played bugle again.

In 1942 Jimmy led a band with saxophonist Tom Sterne, performing on Sunday afternoons at the Actors' Equity Pitt Street rooms and was intermission pianist at Carl Thomas' nightclub six nights a week for three months. He also played at the 2KY Swing Club (formed in May 1943) to packed Sunday night jazz winter concerts in the 2KY Radiatorium and its bandleader for the 1944 season.

During 1943 he appeared as a black pianist in the Saroyan play *The Time Of Your Life* at the Sydney University Dramatic Society and acted at the North Sydney Independent Theatre. He composed incidental music in 1944 for the Australian play *Sons of The Morning*, described by a local critic as ultra-modern, and again in 1946 for a season of Moliere plays, both recorded at Glen Mark's studio. During 1945-1946 Jim also contributed articles for *The ARNA: The Journal of the Arts Society* and in October 1946 wrote an article for *Music Maker* on Boogie piano and followed it with a series on how to play *The Boogie Woogie Way*.

From December 1943 until July 1945 Jimmy worked with the Giles O'Sullivan quintet at the Booker T Washington Club (the former pre-war German Concordia Club) established by the American Red Cross exclusively, under US segregation laws, to entertain African-American troops. In 1944 he formed a jazz group for a Sydney University Arts Ball comprising jazzmen Ray Price, Ade Monsborough, Kelly Smith, Tom Pickering and Max Hutchinson all stationed in Sydney on war service. Unfortunately, the Victorians had to return to barracks by midnight leaving the jazz duo, Jim and Ray, to complete the gig.

The Port Jackson Jazz Band, Sydney's first Dixieland-style group, was formed in 1944 by NSW Conservatorium students trombonist Jack Parkes and clarinetist Jack Petty. Trumpet player Ken Flannery and other like-minded musicians, including bass player Duke Farrell, met for weekly rehearsals and the band made a private recording in January 1945. Pianist Kevin Ryder joined in early 1945 and it found gigs and enthusiastic followers. Ken volunteered for the Army in June 1945 and after his



Jimmy Somerville and Ken Flannery

unit returned to Australia in August 1946 he transferred to the Military Band in Sydney and worked with the PJJB when on leave. Following his Army discharge in January 1947 the group was reformed. Bob Cruickshanks became its clarinetist in late 1946, founder Jack Parkes retired in late March and replaced by Johnny Rich. Jim Somerville took over from Kevin Ryder in April and was asked to invite banjo/guitarist Ray Price to join it for Sunday night gigs at the 2KY Radiatorium. He became a PJJB regular later that month and it debuted in May 1947 at the 2KY Auditorium. In June Duke Farrell rejoined, drummer Clive Whitcombe joined and the group became a co-operative. It held a successful residency at the Ironworkers Hall on Sunday afternoons for several months (with Marie Harriott as vocalist) and in June-July 1947 recorded two 12" 78s for Rich-Tone at Monty Richardson's studios, both released as a limited edition of 50 discs. Johnny Rich left in August and handed over to Norm Wyatt. The now popular band played concerts, dances, balls and made radio broadcasts until September 1947 and disbanded when Ken Flannery left for a five-month jazz pilgrimage to the US.

After attending the 3rd Jazz Convention in Melbourne with Clive Whitcombe, Ray Price reunited the band with Ken Flannery.



Port Jackson Band, Billy Western (tb) Ken Flannery (t) Dick Jackson (cl) Ray Price (g) Jimmy Somerville (p)

nery back as its nominal leader. For its public return in March 1948 Ray, through then director Sir Eugene Goosens, organised three highly successful concerts in the main hall of the NSW Conservatorium that led to an appearance at the first Sydney Town Hall *Battle of the Bands* concert in April. The band was at its peak and won by popular acclaim. It featured at a *King of Swing* concert, had a late afternoon engagement at the State Theatre, played a lunchtime *Jazz Jamboree* concert, recorded six titles for RCP and more Con concerts. Following a disastrous tour through New England NSW to Brisbane, Queensland in June 1948 the co-op broke up and Ray Price left music for a while. Jim remained in Brisbane before returning to Sydney and a piano trio engagement with Clive Whitcombe and Duke Farrell at the Golden Key nightclub in North Bondi. However, Jimmy and Clive yearned to play without the aesthetic strictures that confined them to being labelled modernists or traditionalists and formed the Jazz Rebels with Georgia Lee as vocalist. It featured along with the Jack Parkes' Riverside Jazz Band on 16 November 1948 at a Bill McColl *Jazz Battle* concert at the Town Hall then broke up.

In September 1948 Ken Flannery reassembled the Port Jackson Jazz Band under his name for concerts and functions. Jim re-joined in January 1949 and although it regained its popularity the jazz revival was waning. Ken handed leadership to Jim and resigned shortly after in July 1949. Jim and Clive managed the group with concerts at Lithgow, Canberra and Goulburn but gigs were still scarce.

In late 1949, a revived Port Jackson Jazz Band including Jim, Clive, Ken Flannery and Ray Price made a *Thursday Night Swing Club* broadcast for the ABC and (minus Ray) attended the 4th Australian Jazz Convention in Melbourne in December 1949. Jobs in Sydney were still too few and Jimmy worked with the Riverside Jazz Band. He invited clarinet player Johnny McCarthy into the band and from late March 1950 it played concerts at Sydney and Parramatta Town Halls. The PJJB, without McCarthy, performed a short residency at the Theatre Royal in Brisbane in April-May 1950, returned to Sydney and all drifted apart until 1956. Jim stayed on and was offered a trio job at the Labrador Hotel on Queensland's Gold Coast with George Thompson, bass and Charlie Lees, drums after which they moved to the Currumbin Hotel and formed a quintet.

On his return to Sydney Jim worked at Reg Boom's Corona Club (aka Reg's Club) in a trio with vocalist Olive Lester where he met the talented deputy intermission pianist Marcia Nasser. He pressured Reg and she became permanent. She and Jim married in 1952. When a permanent job with Jack Maittlen's band at Abe Saffron's Kings Cross Roosevelt Club came along in late 1952 Jim accepted it. Then, in late 1953, Gaby Rogers hired Jim to join him at the up-market Kinneil's Restaurant in Elizabeth Bay in a ground breaking duo piano act where they improvised in a lead-and-follow style on two grand pianos facing each other. And commenced what was to be a six-and-a-half year full time engagement there including three duet 10" LPs for Philips. Jimmy also played and recorded with Ray Price and his Dixielanders, (as 'Jed Sullivan' as he was under contract with Philips), formed in August 1954, but it too suffered from lack of work.

When Gaby left Kinneil's in 1955, Marcia joined Jim for a dynamic musical partnership that lasted until 1959 when Marcia left before their third child was born. In April 1960 Jim resigned from Kinneil's to join the Mark Foy's Empress Ballroom band under the leadership of Harry Harman and was there for several 'ballroom seasons'. Throughout the 1960s and 1970s he freelanced, arranged and copied music, did commercial studio work with Bob Gibson, played and recorded an LP with Peter Lane's Big Band (1973), and worked (1965-1979) with Johnny McCarthy's band at the Paddington-Woolollahra RSL



Little Patti, Laurie Thomson, Jimmy Somerville, Bob Henderson, Dieter Voight Brett Lockyer.

Club. When John was touring with Bob Barnard's band Jim became acting leader. In 1978 he also played weekly at the Mosman Rowing Club with Ken Flannery and the Port Jackson Quintet.

In 1984 Jimmy worked with the Harbour City Jazz Band, club residencies and freelanced including improvised piano accompaniment for the 1927 Australian silent film *Kid Stakes* at the Sydney Town Hall to honour Bob Hawke's 1983 election as Australian prime minister. He was with Kenny Harrison's Compass in 1985 then worked as the house pianist, six days a week, at David Jones' City store. He also toured to the US with Trevor Rippingale's New Wolverines Orchestra for the 1998 Bix Beiderbecke Festival that started in Davenport, Iowa and ended in Chicago, Illinois.

Jim and Marcia moved to Mollymook on the NSW South Coast in mid 2001 but Jim stayed up in Sydney for part of the week until leaving David Jones' white grand piano in early 2003. After Marcia died in 2010 Jim's health declined and he eventually returned to Sydney and nursing home care. He died peacefully on 18 April 2018, surrounded by his family.

Acknowledgement is made to Jack Mitchell for information contained in his 1995 book "Back Together Again! The Story of the Port Jackson Jazz Band". Special acknowledgement is made to Jim Somerville with assistance from his daughter Cathey and to his son Phil's eulogy for new and additional information.

Bill Haesler OAM.

A selection of Jimmy Somerville's recordings with the Port Jackson Jazz Band, the Jazz Rebels and Ray Price are available on Jazz Museum CDs AJM 038 and AJM 039. Others are available on Jack

Mitchell's FJM CD series. All private and commercial recordings featuring Jim Somerville are listed in Jack Mitchell's *Australian Jazz On Record* CD-Rom discography.



Ray Price (g) Marie Benson (v) Clive Whitcomb (d) Ken Flannery (t) Duke Farrell (sb) Dick Jackson (sax) Jimmy Somerville (p)

Dick Hughes (1931 - 2018)



I met Dick Hughes in 1948 when he sold me a King Oliver 10" Biltmore record. We were both seventeen. We also shared a Christian Brother, albeit at different Catholic schools. A larger than life character then, Dick never changed. "Like a galleon in full sail" is how one writer aptly described him.

Richard Joseph [Dick, Pog] Hughes was born in the Melbourne suburb of Brighton, Vic. on 8 July 1931 and raised by his grandparents following his mother's untimely death when he was two. As a teenager his grandfather Richard 'Pop' Hughes was one of Australia's first ventriloquists, who wrote three books on the subject and gave one-man theatre performances. His father was the internationally celebrated journalist Richard Joseph Hughes a war correspondent in WW2, Korea and Vietnam, SE Asian foreign affairs expert, and a double agent for MI5 and the KGB (suggested by some) included in books by his colleagues spy-novelists Ian Fleming and John le Carre.

Dick Hughes III made his initial contact with jazz via radio and was given his first jazz record as a 10th birthday present by his uncle Walter Hughes. The ABC program *Swing Notes*, occasional birthday records and a Christmas gift of the book *Jazzmen* converted him completely. His early interest was drums and its Swing era exponents but as a schoolboy could not afford a kit, thumped the family upright and, at sixteen, took piano lessons. Uncle Walter's friend, pianist Willie 'the Lion' McIntyre, introduced Dick to jazz piano and took him to the 1st Australian Jazz Convention in December 1946.

Dick came onto our Melbourne jazz scene in 1949, playing at parties and sitting in at jam sessions at every opportunity. He played his first jobs at the Melbourne University Rhythm Club as a drummer then pianist. In 1950 he became the University Rhythm Club's youngest president and graduated with B.A (Hons.) the next year. We young Turks patronised the New York and Metropole hotels in the city on Fridays; Dick with the Tony Newstead, Graeme Bell, George Tack and Willie McIntyre circle and our Southern Jazz Society mob with the Frank Johnson and Len Barnard clique. It was a close knit family; musicians and record collectors with a common bond.

Dick began performing at the Maison De Luxe, the popular Frank Johnson Dixielanders' St Kilda venue, and was with Bill Miller's Washboard Band at the first Sydney Jazz Convention in 1950. The band registered the following year at the Adelaide Convention as Dick Hughes and His Conservative Estimates, using clarinetist George Tack, trombonist Warwick Dyer, Smacka Fitzgibbon on banjo and William H. Miller on washboard; very elite company indeed. Jobs with Max Collie, Ken Owen and John Tucker and all-night jazz sessions with the Tony Newstead, Frank Traynor and Len Barnard band musicians

comprised Dick's jazz activity in the early 1950s, and these strong influences and friendships established his lifelong interest in the music.

Early in 1952 writer, record collector, hip character and enthusiastic jazz critic Tony Standish and I arranged a session to record Dick playing Jelly Roll Morton's tune "The Naked Dance". We felt that Dick, acclaimed at the 1951 Australian Jazz Convention, should have his playing preserved for the future. Unfortunately, our timing was wrong. He left Melbourne by ship in May 1952 for the UK via Naples and Paris (where he sat in at the famous Vieux Colombier jazz cellar) and the project was shelved.

He reached London by train-boat in mid July, found a job with British Empire Airways then as a correspondent for the Sydney *Telegraph*. For the next two years he played and recorded (July 1954) with Cy Laurie's band and sat in with Humphrey Lyttelton, Mick Mulligan, the Christie Brothers and for a Festival Hall Concert in April 1954 backing singer Beryl Bryden. He also did gigs with Sandy Brown's Jazz Band at Ciro's, the posh London nightclub where Sidney Bechet played in 1919 and a favourite haunt of one of Dick's favourite fictional characters, Bertie Wooster.

Between April 1953 and November 1954 Dick interviewed American and British jazz people for Eric Child's Saturday morning jazz program on ABC National radio: Billie Holiday, Sidney Bechet, Teddy Wilson, Alan Lomax, Mary Lou Williams, Jimmy and Marion McPartland, Humphrey Lyttelton, Keith and Ian Christie, Albert Nicholas, Al Fairweather, Monty Sunshine, Chris Barber, Steve Race and Lil Armstrong. And took six lessons with Mary Lou Williams, that great pianist's only London pupil. It was also in London that Dick began singing in public.

He arrived back in Melbourne by ship in December 1954, moved to Sydney in February 1955 to continue his job at *The Telegraph*, and worked musically with saxophonist Merv Acheson and drummer Ralph Stock. When Ray Price reformed the Port Jackson Jazz Band in October 1955 he selected Dick, as its previous pianist Jimmy Somerville was working full time at Kinneil's Restaurant in Double Bay. The PJJB played frequent suburban town hall concerts, a series of concerts at the Con and numerous one-nighters, recorded LPs and EPs, held a regular Sunday gig at Newport and worked for six months at the Trocadero ballroom from mid 1958.

In June 1957 Ray Price also formed a trio with Dick Hughes and Bob Barnard for the now-legendary jazz afternoons at the Macquarie Hotel in Woolloomooloo. It became a quartet and worked there until Ray's larger Port Jackson Jazz Band went into Adams Hotel in September 1959. In August 1960, he also established a Sunday jazz club at the Ling Nam Chinese Restaurant. This now popular group opened the Syd-



Dick Hughes, Kenny Ball and Graeme Bell



32nd AJC Hobart. Dick Hughes (p) Frank Johnson (t) Alan Stott (bb) Bill Miller (wb)

ney performances for Lee Gordon's 1st (and only) Annual Australian Jazz Festival in October 1960 featuring Sarah Vaughan, Dakota Staton, Dizzy Gillespie, the Teddy Wilson Trio, Coleman Hawkins, and Jonah Jones Quartet. For the next few years, in addition to local and regional jobs, PJJB engagements included TV appearances, Moomba in Melbourne, the Kosciuszko snowfields and concerts in Canberra, Brisbane and Adelaide. Following musical tensions within the Port Jackson aggregation it broke up in June 1962. Ray Price stayed at Adams and Dick formed a quartet with clarinetist Johnny McCarthy and trombonist John Costelloe using various drummers including Ron Webber, Bryan Kelly and Alan Geddes and worked at the Macquarie Hotel and Ling Nam restaurant until mid 1963.

In early 1963, Dick became the first jazz pianist to play at the Sydney Opera House (on its construction site) with John Costelloe and Bryan Kelly. <https://www.youtube.com/watch?v=5bKyOrTS0Es>

In March 1964, he toured Australia with Eddie Condon's Band as baggage boy, road manager, ticket custodian and jester. The Dick Hughes Quartet opened the Condon concerts in Sydney to praise from Condon. Bud Freeman, the veteran Chicago tenor saxophonist who made the trip with Condon, wanted to return to Australia to work with the Hughes' Quartet, but this proved to be financially impracticable. However, to Dick's delight, Bud was the overseas guest at the 30th Australian Jazz Convention held in the inner Sydney suburb of Balmain in late December 1975.

While in Australia in 1965, Brother John Sellers (blues singer Big Bill Broonzy's protégé) chose Dick to play piano for the Alvin Ailey American Dance Theatre for its three-month tour of Sydney and Melbourne, one of only three white pianists in the world to work with this all-black troupe.

As a journalist, Dick covered the Australian tours by Louis Armstrong, Duke Ellington, Count Basie, Dizzy Gillespie, Thelonious Monk and Earl Hines, the Wild Bill Davison-Bobby Hackett-Clark Terry concerts - and the Beatles Australian tour in July 1964, flying with them from London. His regular bi-weekly columns in the *Daily Mirror* and *Sunday Mirror* and long association with ABC radio jazz programs introduced jazz to a wide public.

Throughout his frantic lifestyle jazzman Dick the journalist successfully managed both callings. As a journalist he made his first trip to the United States in June-July 1972, sponsored by the US Government, to cover the Newport Jazz Festival (in New York), via San Francisco with a side trip to New Orleans. While there, he taped interviews for the ABC with Sonny Greer (Duke Ellington's original drummer), Bob Haggart (co-leader of the World's Greatest Jazz Band), Albert Casey (Fats Waller's great guitarist) and John Hammond (who 'discovered' Count Basie, Charlie Christian and numerous others). He also sat in with Louis Metcalf at Jimmy Ryan's in New York and with the Turk Murphy Band in San Francisco.

After a few lean musical years Dick's Quartet landed a two

-night-a-week residency in September 1973 at the Stage Door Tavern in the City. It became popular and he added Ken Flannery, Johnny McCarthy and John Costelloe used the Port Jackson Jazz Band name, and reregistered it. It also played an ABC TV spot and an Opera House concert in May 1974 then the musicians went their own way.

From 2 September 1977 to 30 October 1987 Dick Hughes Famous Five held a long weekly residency at the Soup Plus basement restaurant in George Street, Sydney. Over this ten-year period he used Chris Taperell, Marty Mooney, Merv Acheson and deps including Errol Buddle (saxophone), bass players Don Heap, Mal Rees and John Edgecombe and drummer Alan Geddes. The quartet then became a frequent attraction at Don Burrows Regent Hotel Supper Club.

Ray Price, having recovered from a bout of ill health in Port Macquarie NSW returned to jazz and, in June 1985, the original trio, Ray, Bob Barnard and Dick performed at the Burrows Supper Club. During the night PJJB alumni were added and they were back in business. Other appearances followed at the Regent Hotel and concerts including those with Woody Herman, Ray McKinley and the Dutch College Band. From then on the Ken Flannery-led Port Jackson Jazz Band, managed by Dick, worked irregularly playing frequent reunions for special events, club appearances and concerts until about 1999.

Following the death of longtime 2MBS FM jazz presenter Alex Craig, Dick commenced his popular Sunday radio program *Speak Easy and Swing Hard*. It ran for 21 years from April 1997 until interrupted by illness and his last recorded program aired two weeks before he died.

As a piano soloist Dick also worked prolifically from 1966 until well into the 2000s with residencies at Adams Hotel, French's Tavern, the Windsor Castle pub, the Journalists' Club, the Riverview and Shakespeare Hotels and, in later years, worked and recorded as a duo with his daughter singer-entertainer, daughter Christa Hughes.

Few jazz musicians have contributed so much to our music as has the ubiquitous Dick Hughes. His newspaper columns and occasional lengthy features, broadcasts, telecasts, interviews and attention to overseas visiting artists have earned him a unique and honoured place in the history of Australian jazz.

Following a lengthy illness Dick died at home on 20th April 2018 (my birthday) surrounded by his family. A packed requiem mass held at St Mary Magdalene Catholic Church, Rose Bay attended by journalists, writers, jazz people and friends was followed by a wake at Club Rose Bay. He is survived by his wife Fay and daughters Vashiti, Christa and Stephanie.

Dick Hughes' autobiography has been published in two parts: Daddy's Practicing Again (1977. Marlin Books) and Don't You Sing! (1994. Kangaroo Press).

Bill Haesler
OAM.

L: Dick Hughes with his daughter at the Limerick Arms



Will McIntyre by Dick Hughes

Dick Hughes wrote this article as the Foreword to Phil Sandford's *The Lion Roars: The Musical Life of Willie 'The Lion' McIntyre*, which will be published in September. It will be available from the Australian Jazz Museum, together with a companion CD.

Pianist/singer Will (Willie "The Lion") McIntyre was one of Australia's greatest jazz entertainers. He was an instrumentalist/vocalist, so this puts him in a group which includes Louis Armstrong, Wingy Manone and Fats Waller. It was Ade Monsborough, the multi-instrumentalist of the best of Graeme Bell's earliest bands, who dubbed Will "the Fats Waller of Australia".

I shall never forget Will at the sixth Australian Jazz Convention, December 1951, playing Viper's Drag. Will was one of very few Australian pianists who played stride, that robust style centred on the left hand, which was personified by Fats Waller. Another pianist but only occasional vocalist whom Will admired was Jelly Roll Morton. In July, 1946, for the independent label Ampersand, Will recorded Morton's Winin' Boy Blues, probably his greatest record.

At the second Australian Jazz Convention, 1947, Bill Miller, who owned Ampersand Records and was a great admirer of Willie's playing, told how he played "Winin' Boy Blues" to Willie when the pianist was thoroughly plastered. "And", said Bill, "Willie was saying 'This is tremendous playing' and 'I'll never be able to play like this.' Willie had forgotten the record, forgotten he'd even made it.

At the 1948 third Australian Jazz Convention, he recorded another piece which had twice been recorded by Morton. I was there and was profoundly impressed. It was "Don't You Leave Me Here" and Will later heard a record made of it by the Melbourne collector Ray Tijou. "It's the best thing I've ever done", Willie told me. "It's so relaxed." Thank God he remembered. What a pity the record was never made available.

Will's regular daytime job was as an accountant with my uncle Walter, who was also an accountant, at a firm called Nonporite Pty Ltd in Glenferrie. On several nights of the week he was pianist with Tony Newstead's Southside Gang, an excellent Eddie Condon-style band, which also included clarinettist George Tack and drummer Don Reid. Newstead played firm, swinging Bobby Hackett-style trumpet.

Will McIntyre was certainly an influence on my playing. I remember playing at a jam session in early 1949, just after the third Convention. Will was there, and I deliberately played some dissonances in his style on "Tea for Two". "Hey! Pinching my stuff," The Lion roared, "I can sue, you know."

He didn't though. But he continued to give me hours of pleasure as he played the most solid piano one can hear.

A personal highlight of our friendship occurred on the night of February 4, 1971. The now defunct Daily Mirror had flown me from Sydney to interview Count Basie in Melbourne and review his concert at the Festival Hall. I was backstage with Basie when Willie appeared. "Bill," I said (for Basie had asked me to call him Bill) "this is Will, and you taught him, and Will taught me."

This was possibly the highlight of my social life in jazz.

Dick Hughes 1931-2018

Jazz pianist, journalist, broadcaster

Sydney October 2017



John (Tuck) Tucker

BORN in Melbourne in 1930, important Australian jazz clarinettist, John (Tuck) Tucker, passed away in June. Probably best known for his Yacht Club Jazz Band and his tenure with Frank Johnson's Fabulous Dixielanders, John bought his first clarinet from Bob Clemens in 1948. He joined Max Collie's Jazz Bandits in 1950 and later replaced Geoff Kitchen in Frank Johnson's band in late 1951. In 1952 he journeyed to New Zealand for two years where he played with various jazz groups. After returning to Melbourne he re-joined Frank Johnson with whom he recorded in 1958. He later worked with Bob Barnard, Frank Traynor, Tony Newstead, Ade Monsborough, Roger Bell and others. He was in the inaugural band at Smacka's Place in 1971.

John led and recorded with his Yacht Club Jazz Band from 1971 till 1977. In 1985 he moved to Noosa, which he used as a winter resort, and began playing piano both there and in Melbourne until he semi-retired in 2006. In 2013 John approached the Australian Jazz Museum to release a CD of his work with the Yacht Club Band (VJAZZ 021). At the same time, he wrote a semi-biographical article for the Museum's Magazine in which John described how he discovered and promoted well-known vocalist Judith Durham. John will be sadly missed.



Keeping Up With The Jones.

By Bill Brown

NOTHING to do with social climbing or one upmanship but a thought that sprung to mind in recent times as I played a few tracks of various jazz luminaries that rejoined in that well used surname. There are quite a few of them; however I'll concentrate on a few that has taken my fancy over my decades of listening to the Good Noise.

Firstly Jo 'Jonathan' Jones, a great swinging drummer, a mainstay of the rhythm section of the late thirties /early forties Count Basie Orchestra. Along with guitarist Freddie Green, bass player Walter Page and the illustrious Count at the piano, Jo was part of what was known as the All American Rhythm Section. In the fifties he appeared on many recordings often in company with mates from the time with Basie.

The likes of trumpet-man Buck Clayton, saxists Buddy Tate and Lester Young to name a few. Apparently Jo had early aspirations to be a tap dancer. This showed up in his drumming in a number called Cute, a tune's rhythm sort of suggests a soft-shoe shuffle. In 1955 he led an eight piece group in the studio. They played a few classic tunes from earlier years and one track, a reprise of an early Basie opus "Shoeshine Boy". The Count who was in the studio sat in on piano. Judging by the outburst of merriment that erupted at the end of the track it was obvious that the players deemed it a success.

The similarly named Philly Joe Jones was also a drummer about twelve years younger than the above Jo. His area of expertise was in more modern climes of the music scene, the likes of Miles Davis, Cannonball Adderley etc. I actually attended a session where Philly Joe was leading a quintet in a club in Montreal, Canada. In my Merchant Navy days I often found jazz in strange settings. From memory it was in 1963. Actually spoke to the great man, he asked me if I was a musician or a fan? Too much.

Sadly both the Jones drummers had another similarity both dying within a month of each other in 1985. I happened to be on holiday in the UK at the time and heard Humphrey Lyttelton on his radio program doing a tribute to the careers of both musicians.

Then we have two Jones brothers, Hank a pianist and Thad a trumpeter. Hank graced many fine mainstream/modern sessions down the years including some of the "Jazz at the Phil" performances put together by impresario Norman Granz. Thad was in the trumpet section of the fifties/sixties Basie Band. In later years he co-led with drummer Mel Lewis a progressive big band.

Next another trumpet man with a long pedigree, Jonah Jones, born 1909, played in the band of Horace Henderson and other twenties bands. He came to some prominence in

the thirties teaming up with violinist/vocalist Stuff Smith in a sextet format which had a residency at the Onyx Club New York. They recorded a few 'jump' type numbers at this time, "I's A-Muggin'", "Here Comes the Man with the Jive", "Youse A Viper", and "Old Joe's Hittin the Jug". After spells with Cab Calloway and Teddy Wilson in the forties by the fifties Jonah had a lot of success with a quartet he'd formed to play at the Embers in New York or the London House in Chicago. A few LPS and TV appearances added to the popularity of their output of rather "Smooth commercial fare". Despite that activity Jonah did still appear on more 'jazzy' sessions that I possess, one in a group with Vic Dickenson and Ed Hall from 1954 and another where he shared the stand with the great Sidney Bechet. He continued to tour widely including a visit to Australia apparently and died in 2000 in his nineties.

Now two very fine piano players. Firstly, an artist I only picked up on recently, a Canadian called Oliver Jones. His parents came from Barbados in the West Indies and he was born in the suburb of Little Burgundy in Montreal in 1934. Seemingly played piano from age five. Probably Canada's finest keyboard export since the great Oscar Peterson. I first came across him on a Sackville release of the Canadian All Stars at a concert recorded at Baden, Switzerland in May 1992. He was in good company, reed man Jim Galloway, and Scots born Canadian (present in Melbourne at Bob Barnard's Party in 2007) another fine saxist Fraser McPherson, guitarist Ed Bickert. Having heard those fellows before I was really taken by this relatively unknown, to me, piano man. I now possess a double CD of Oliver in a trio format recorded at the Montreal Bistro in Toronto in November 1997. In this set his high regard for Oscar Peterson is evident; he dedicates a blues number for Chuck Peterson, Oscar's older brother, ends the session with a tune called Place St. Henri an Oscar Peterson composition. Apparently ill health has caused Oliver to cut back on his playing. I'll certainly be on the lookout for more of his recordings.

The other chaps 'Jones the Piano' indeed to goodness, I have known about since the time I left school. Dill 'Dillwyn' Jones was a well known name on the post war British jazz scene. Born in Newcastle, Emllyn in South Wales in August 1923. His piano playing covered a wide field, the blues and stride styles of Jess Stacy and Joe Sullivan through to the more modern idioms of bop. Thus he was always in work in groups of all persuasions big or small. His lilting Welsh accent was an asset as he compared various jazz broadcasts for the BBC. In the mid fifties there was a program called **British Jazz**; Modern Jazz and Traditional took turns week about. At some stage in the program Dill would sit in on piano. He



always fitted in with whatever the style on offer. Eventually in 1961 he went to America and did well playing and recording in various settings. I think from memory he was in Australia at one of the annual Jazz Conventions. Eric Child our revered radio doyen interviewed Dill whilst Eric was on a US visit. I have two favourite records of Dill, one a solo album where he plays an assortment of tunes mainly to do with the legendary Bix. The other is a group he was involved with in the seventies called the JPJ Quartet. The other three players, Budd Johnson (ts), Bill Pemberton (sb), and Oliver Jackson (d) had not long before been in a quartet led by Earl Hines. Part of the session was recorded in 1970 in the US the rest was performed at the Jazz Festival in Montreux, Switzerland in 1971. Dill often made trips back to the UK over the years and invariably played with his old cronies. Sadly Dill died in New York in 1984.

Anyway these were just a few names that sprung to mind via my CD player or turntable. Missed a few Jones I reckon, Big band composer, arranger Quincy Jones, Reynauld Jones trumpet man with Basie in the fifties, Richard M Jones pianist and writer of a few good tunes from the early Classic period of jazz, Claude Jones, trombonist with McKinney's Cottonpickers and Fletcher Henderson ended up working as mess steward on the liner S.S. United States. And so on.

I guess another delve into the jazz world of folks with common names could unearth another tome of great magnitude. Another time perhaps – the Smiths, the Johnsons not to mention the ubiquitous Browns.

Happy listening.

The Joint is Jumping

By Bill Brown

THIS heading refers to a recent concert at the Bentleigh Club. It was a tribute to the highly esteemed Red Onion Jazz band that was a trail blazing entity on the Melbourne scene of the sixties and seventies. The band on hand for this tribute contained three of the players from those halcyon days, Brett Iggulden cornet and saxophone, Richard Miller clarinet, and John Scurry guitar and banjo. I recall seeing them in the band circa 1967 at a concert and also on a television program presented by the late Bill Peach.

On this tribute Rob Moffat was on trombone, Matt Boden was on piano, Lyn Wallis who has driven a few bands along was on drums, and a New Zealand lad Jono Brown was the bassist. The event was put on by that doyen impresario Diana Allen OAM, and was in conjunction with a two CD set of various Onions' recording sessions done between 1962 and 1967 which the Australian Jazz Museum is issuing.

The band kicked the session off with a loping version of W.C. Handy's Yellow Dog Blues. The repertoire for the set varied between jazz standards like Louis Armstrong's Two Deuces Bessie Smith's Dream Blues and items from the realm of popular songs like For All We Know, When Day Is Done etc. Many artists and composers were mentioned –Billie Holiday, Louis Prima, Doris Day among others.

In the second set Brett's sister Sally Browne appeared with her washboard and brought back memories of her recordings with the Red Onions back in the sixties. Her spirited playing with the band on Conney Island Washboard whipped up a fair head of steam.

A crowded room got their money's

Jazz Australia
presents

'A TRIBUTE TO THE RED ONIONS'

with old mates and friends

featuring

Brett Iggulden OAM, trumpet; Richard Miller, reeds;
James McCauley, trombone; Matt Boden, piano; John Scurry, banjo;
Lyn Wallis, drums and Howard Cairns, bass



THE RED ONIONS



worth over the three hour session and a sizable amount of cash was raised for the activities of the Australian Jazz Museum. Could this be the start of Red Onions tributes? Who knows? Anyway this one was a success and the throng present went home happy. As the late Fats Waller, Harlem's Harmful Little Armful would say, The Joint Is Jumpin'.

OUT FOR A DUCK

By Bill Brown



ONE thing leads to another, a stream of consciousness I suppose. In recent times I read of the closure of an iconic jazz haunt, the Basement at Circular Quay in Sydney. I believe in later years various jazz/blues/or rock bands appeared there, however, in the early seventies it was the home of a fledgling jazz combination under the exotic title of The Galapagos Duck. A name straight from a Goon Show script perhaps, not far wrong, as one Terence 'Spike' Milligan suggested it no doubt on one of his visits to Australia visiting his family in Woy Woy.

No ordinary jazz combination, the players had been exposed to various streams of the music, Traditional, Modern jazz, the blues and its offshoot, the rock scene. The early band which first recorded for the Philips label was five piece in number but as they were all accomplished multi instrumentalists they could vary the sound and appear like a larger aggregation. The five were the Qua brothers Willie and Chris, Marty Mooney, Tom Hare, Doug Robson. Willie played flutes and drums, Chris double bass and trumpet, Marty played saxes, clarinet, flute and bass, Tom trumpet, and saxes, and Doug was the pianist but could also play various types of percussion. The tunes played showed their versatile approach. A few original items often featuring flutes and percussion but also a nod to more commercial fields; Burt Bacharach's **The Look of Love**, the old King and Stewart favourite **Tennessee Waltz**, **Grazing in the Grass** by the South African brass man Hugh Masekela and **Rivera Mountain** by Australia's most innovative jazz composer John Sangster.

Other albums followed in that seventies period. The music composed by the band members for a film called "The Removalists" adapted from David Williamson's play. Dave Levy replaced Robson on piano and keyboards. Then an LP that had multi reed player Don Burrows as a guest artist. Paul McNamara was on piano and keyboards. The album was called **St. James** and indeed the opening track was the old traditional warhorse **St. James Infirmary Blues**. However in the middle the tune has a touch of the Free Jazz treatment that would have had the Trad devotees reaching for their Valium. However the album is a swinging affair and I think Don Burrows enjoyed his involvement with the younger players. I have in my collection three more LPs of

the band - **Magnum**, (1977), **Right On Cue** (1978), **In Flight** (1979). The personnel was reasonably stable over that period - Tom Hare, Chris Qua remained, Greg Foster was on trombone doubling harmonica in the front line and one of Melbourne's jazz heroes Len Barnard was on drums, washboard and sundry percussion. On keyboards Ray Alldridge presided on the first two albums and Col Nolan on the third. That was the group I saw in Melbourne in 1980, a very enjoyable evening at the Pink Vic in Albert Park. On that night and in the three albums Len brought his talent from his earlier career in more traditional circles with a storming display of washboard on a number called **Basement Blues**. Greg's harmonica adds to the Down Home feel of the tune. Varied fare again with the repertoire on the records, popular numbers like **A Child Is Born**, **Sesame Street**, and the theme from the Pink Panther rub shoulders with Joe Zawinul's **Mercy, Mercy, Mercy**. A modicum of humour emerges during versions of **Ronda A La Turk**, **Chop Sticks** and a short burst of Goonery called **Chaser No Straight** obviously directed at the band's benefactor Mr. Milligan.

I saw the band a couple of years later again in Melbourne. There had been a few changes in the personnel Chris Qua, Col Nolan and sadly Len had been replaced. There were two keyboard players and the bass man played an electric instrument. This combination plus some of the repertoire leant towards to more of Rock territory. However, the musicianship was top class and the crowd loved it. Some years later I attended a concert featuring the Qua brothers and other players from the early band. They called themselves "The Old Duck".

To return to the opening paragraph although I attended a few jazz venues on visits to Sydney I never made it to the Basement. Always sad when an era ends. I guess that the Basement could rate with Eddie Condon's Club in New York or London's famous Oxford Street haunt the 100 Club a venue not unknown to the author of this vignette.



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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:

Ross Baldwin, George Bosomworth, Eric Coelho, Dean Coelho, Silvana D'Ambrosio, Delmer Droeger, Peter Eldridge, John Hibberd, Christina Koelewijn, Jill Mc Colm, Eileen Mc Intyre, Robert Mc Kenzie, John Norton, David O'Sullivan, John T Ochs, Paul Oswald, Folker Schaumann.

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Jo Adams, Diana Allen, John Bentley, Rob Butler, Penny Eames, Niels Glimsholt, John Hoey, Oneil Menezes, Deslys Milliken, Malcolm Mitchell, Verdon Morcom, Soe Newstead, June O Bryan, John T Ochs, John Ochs, Paul Oswald, Carmel Picone, Kenneth Read, Frank Van Straten.

ONLINE MEMBERSHIP RENEWAL

If you are an email user, we prefer you to renew your membership online using the renewal link that is sent to you by email, paying by credit card or Pay Pal. If you have misplaced that email, or if you prefer not to pay online, you can download a Membership Application/Renewal Form from our website, fill it in and send it to us by post. Simply 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.

Alternatively, you can call us on 03 9800 5535 Tuesday or Friday, between 10 am and 3pm.

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

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