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AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

HAPPY FEET

★ DANCING & SWINGING IN
AUSTRALIA IN THE THIRTIES

QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.
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PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS THE END OF NOVEMBER 2018



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15 Mountain Hwy
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Melway Reference 63 C8
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Membership Options

Regular	\$50
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AJAZZ HAS REACHED 80 HAPPY BIRTHDAY TO US



Letters to the Editor

Dear Editor

Congrats on a great August magazine.

Thank you for honouring Errol Buddle on page 6. Ken pretty well covered Errol's story succinctly in the 2 pages.

You might like to tell readers that the interview I did with Errol whilst being the editor of the VJC Jazzline, in issue Vol 45, No 1, Autumn 2012 is now online on Eric Myers' site at: <https://www.ericmyersjazz.com/essays-page-31>

Titled: A Conversation With Errol Buddle by Mike McKeon.

Eric has done a great job on his website and added a number of photos that are not in the original article. Errol paid tribute to Bobby Limb as the jazzman that got him started into the Jazz scene. Readers might like to view a wonderful video of the "Mobil Limb Show" in February 1963 with guest artist Nat King Cole where Bobby plays some really nice tenor sax with Nat.

Mike McKeon

Dear Editor

Since becoming a member of the Victorian Jazz Archive, I have wanted to put my views on the make-up of Dixieland style jazz, of which I have enjoyed for many years.

There is a strong opinion on the make-up of the instruments of the traditional front-line that does not use the saxophone in its sound. I wonder if the Crosby Bob Cats, Muggsy Spanier Big Sixteen, the various Condon Bands, would have and could have achieved, without the likes of Bud Freeman, Eddie Miller, Ernie Caceres, Boomie Richmond, etc.

In the 80s and 90s I received some CDs from the Florida Coast USA featuring the talents of a reedman, namely Rick Fay, who led various line-ups playing tenor and soprano saxes. These discs are, in my humble opinion, some of the best Dixieland music that you could wish for.

Finally, I would like to add my sincere tribute to the late Dennis Farrington, who, thanks to him, I was able to get work playing at various venues in Vic.

Brian James



Corrections: We appreciate feedback and our eagle-eyed readers have alerted us to some things that slipped past our dedicated proof-readers in AJazz #79. In David Milne's article on Paul Martin the caption should have read Ian Pearce. Allan Leake is correct not Alan Leake and the photo of Paul Marks incorrectly identified him as Paul Martin.

From the President's report to the AJM November 2018

We have the opportunity to make our AJM collection the acknowledged source of Australian jazz knowledge. The challenge is to find ways to ensure we capture and communicate this knowledge of Australian Jazz from all sources before it is lost.

I encourage you to support us to make AJM the acknowledged source of Australian Jazz knowledge. We can do this by preserving, educating and providing enjoyment to a world class standard.

There is a team working to ensure we can start at the beginning of 2019 to provide access to the significant music, photographs and stories about our Australian Jazz Collection.

Social Media: Facebook, Instagram and Twitter will focus on our Australian Collection.

Our website is being designed to support our move from Archive to World Class Museum. Keep looking.

Terry Norman

Our thanks to the following for their recent generous material donations to the Museum

Chris McNulty, Margaret Rossell, Steve Barry, Ralphe Rickman, Clarissa Cowland, Mal Harrop, Barbara Hardley, John Cox, Elizabeth Cox, Maurie Thomas, Box Hill Historical Society.

HAPPY FEET

A New Book by Jack Mitchell

Reviewed by Ken Simpson-Bull



the Bondi Casino (later called the Rex), the Ambassador's Ballroom, the Marrickville Town Hall and others. Jimmy Davidson gets a good mention as drummer at Sydney's hottest spot, Smith's Oriental Cabaret.

The next chapter covers Melbourne's dance venues like the Palais de Danse where, in 1930, Ern Pettifer continued as leader, his band being known as his Rhythm Boys, while at the Old Admiralty House George Lewis was in charge. Leggett's ballroom in Prahran was in full swing while in Brunswick a new dance hall, the Broadway Palais opened with Billy O'Flynn as band leader. Other venues to get coverage in this chapter include the Embassy, the Maison Deluxe, the Rex, the Green Mill, and Wattle Path (whose history includes its occupancy as Frank Thring senior's film studio and St Moritz Ice Skating Rink).

Further venues covered include those of Brisbane, Adelaide and Perth. There is a chapter which discusses the various broadcasting and touring bands set up and operated by the Australian Broadcasting Commission as well as some commercial broadcast stations. The once famous trio, the New Rhythm Boys, who were introduced on Al Hammett's Monday night dance band program on 2GB in 1932, get good coverage.

Jim Davidson, probably Australia's most recorded dance band leader, is next discoursed in a chapter entirely devoted to his career in the 1930s. Following his gig at the Oriental, Davidson gave a successful Sunday night concert at Hillier's Restaurant with a ten-piece band which "showed what real dance music is". In 1933 Davidson was hired and renamed Jim Davidson and his New Palais Royal Orchestra which included Ray Tarrant, Jim Gussey, and Dudley Cantrell in the ten-piece group. The Sydney Palais was flooded with 2000 customers. By the end of the opening week more than 10,000 had been through the door.

Meanwhile the recording industry had been devastated by the depression. In Perth, an entire stock of Parlophone 10-inch records were being offered at one shilling each. Yet surprisingly, a Regal Zonophone disc by Jim Davidson – *Shuffle off to Buffalo* and *Forty Second Street* sold 95,000 copies and remained in the catalogue for almost a decade.

In November of 1933 Davidson moved to the Palais de Danse in St Kilda for twenty weeks. Jack Mitchell quotes from *Music Maker* magazine: "Jimmy Davidson's Orchestra is playing

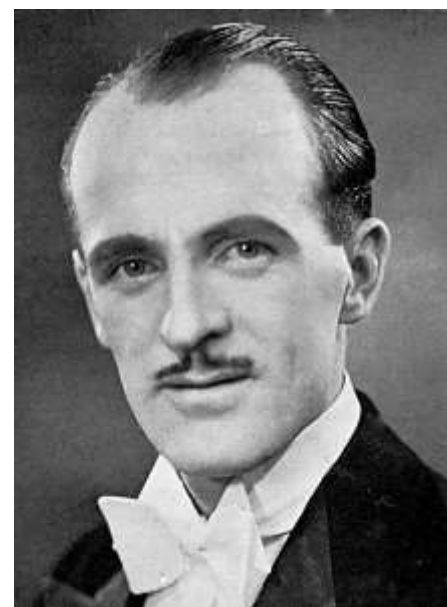
in the wrong place. It would be a riot at the Rex or anywhere the social set gathers. There are two styles of dancing in Melbourne. One, the correct style, is used at the various dance palais, the other, which needs its own rhythm from a band, is danced among the social set, who seldom set foot inside a Palais."

When Frank Coughlan went to Melbourne he was astonished at the number of excellent musicians who were willing to jam with him on private occasions – making up for lack of commercial opportunities to play hot. It appears that Jim Davidson revolutionised dancing in Melbourne. Davidson took a 15-piece band back to Sydney's Palais Royal to a huge audience and where they were also kept busy with broadcasting engagements and recording with Columbia.

Jack's book goes on with many more fascinating chapters with titles such as "The Green Mill", "The Oriental/Ginger Jar", and "The Sydney Trocadero". Another chapter, "Swing is Here", details how swing progressed from Benny Goodman's Palomar Ballroom performance in 1935 to become a world-wide phenomenon. Even the *Australian Women's Weekly* of August, 1936 published an article "Swing is the New Rhythm" and the next year *Music Maker* magazine commenced a column called "Swing Notes".

Remaining chapters in the book include "The Swing Clubs", "The Cantrells", "Jay Whidden and Roy Fox", "The Fawkner Park Kiosk" (particularly interesting for Melbourne readers), "Frank Coughlan", "Harry Bloom" and an interesting chapter on the Musicians Union. There is much more!

The book begins with the gloomy



Frank Coughlan

THE 1920s had been an exciting decade for dance halls, dancing and dance bands in Australia. But in the 1930s, following the Wall Street collapse and the beginning of the depression, things changed. With many dance halls now closed or restricting their nights of opening and the size of their bands, a large number of musicians found themselves without work. The introduction of talking pictures exacerbated the problem with silent film musical accompaniment no longer required. The Musicians Union claimed that 2000 musicians were unemployed.

Nevertheless, people still wanted entertainment and Jack Mitchell has chronicled the most significant events and the people, particularly the musicians, who made the 1930s vibrant and who laid the foundation for the post-war hot jazz explosion.

After an introduction entitled "Brother Can You Spare a Dime", the book begins with Sydney's then major dance hall, the Palais Royal, which opened after the 1930 Royal Easter Show with reduced admission charges. Al Hammett was in charge of the band which included Tom and Frank Coughlan. (Frank had recently returned from a prestigious band job in London). Opening night attracted 5000 patrons and Frank Coughlan said that this was the best band to ever perform at the Palais. Hammett remained leader until the American, Ted Henkel, took over in January, 1932. It appears that Henkel played sweet numbers but the public preferred "novelty" numbers which at that time meant "jazz".

Jack Mitchell then discusses some of Sydney's other dance venues –

days of the Depression and ends with the commencement of the Second World War. Yet despite the depressing economic situation, ballrooms and cabarets continued to operate and people sought relief from their everyday woes by dancing their blues away. The book includes a comprehensive index of performers, locations and events as well as being

adequately illustrated.

It can be purchased for \$30 plus \$5 postage in Australia from Jack Mitchell at 10 Carbine Street, Lithgow, NSW, 2790. Payment by cheque or postal order only. (Cash in opaque envelope at sender's risk.)

Enquiries may be sent to fjmitch@westnet.com.au

The Australian Jazz Museum is currently preparing a double CD featuring Australian Swing and Dance bands of the 1930s which will supplement Jack Mitchell's book.



Music Maker said: This was the best five piece band to leave Aussie



Above: At the Empress Ballroom, 1937. George Waller, Tommy Hughes, trumpets; Keith Collins, piano; Jim Coates, Tut Coltman, Jim Buckley, saxophones; Stan Farmer, drums; Cluny McPherson, guitar.



The 1938 band: Don Baker, Dick Freeman, Reg Robinson, Frank Scott, Jack Baines, Bunny Austin, Frank Coughlan, Ted McMinn, Frank Ellery, Colin Bergersen, Jack Crotty, Dave Price, Stan Holland, Bill Miller.



Abe Romain

Tiny McMahon, Dick Freeman, Maurie Gilman, Lynn Miller, Bert Mars, Alf Shaw.

Whatever Happened to Bob Clemens' Memorabilia?

By Ken Simpson-Bull

MANY Jazz *aficionados* will be old enough to remember Bob Clemens' popular Music-Store in Russell Street. Some may even be old enough to recall when it was in Little Collins Street. Born in Melbourne in 1917, Bob Clemens grew up in Camberwell and began his musical career as a saxophonist and led his own band for a time. He joined the AIF at the beginning of World War 2 and spent most of his army career entertaining the troops with the Army Concert Unit.

After the war he became widely known as a music-store proprietor and entrepreneur. He organised the highly-popular Downbeat concerts at the Melbourne Town Hall as well as other jazz recitals including important shows at Festival Hall.

In the 1940s, Bob had become concerned that local jazz performers were not being recorded by the large internationally-controlled record companies and decided to set up his own enterprise. Thus the "Jazzart" label was born and his first venture was a "78" of Errol Buddle and his Sextet, recorded in February, 1948. Over the next five years, a total of 44 double-sided 78s were issued plus three LPs.

Celebrated trumpeter Bob Barnard, together with his brother Len's band, recorded more items for the Jazzart label than any other artist. He recently recollected the sessions: "Bob Clemens arranged the recording dates for us but we were given free rein as to what to record. I made my first recording with Len's Band for Jazzart on my 16th birthday." Most of the Jazzart recordings were made at the AWA studios in Queen Street, Melbourne.

As a result of the Jazzart venture, we fortunately now have a large number of professional recordings by (mainly Melbourne's) jazz performers from the period 1948 to 1953 that would otherwise not exist. Approximately half of the Jazzart releases were by so-called "progressives" or "modern"



jazz musicians (such as Don Banks, Errol Buddle, Splinter Reeves, etc.) and half by "traditional" or "Dixieland style" (such as Frank Johnson, Cy Watts, Ade Monsborough, etc.).

Bob Clemens, who spent most of his life encouraging and promoting musicians, passed away in September, 1994. After his death his music store was bought out by new owners and many of the unwanted valuable assets sold off. However, there existed a large collection of memorabilia which appeared to have no monetary value and was destined to be destroyed. Barry Buckley, who was bassist with the Ted Vining Trio, had a dental laboratory in Russell Street, just across the road from the shop. Barry asked the new owners what was to become of the unwanted items from the shop and he was told that they were going to be sent to the tip. He then asked and got permission to take this material for himself. Barry then began a trek back-and-forth across Russell Street to his office which took some weeks, transporting records, posters, reel-to-reel tapes, programs, and photos.

It was Allan Leake who suggested to Barry that the memorabilia would be more appropriately housed at the then recently established Victorian Jazz Archive. It became the very first "collection" to be donated to the Archive. It consisted of a large number of Jazzart records in mint condition*, Downbeat Concert Programs including the Concert Ledger, and a large number of photographs from the Big Shows at Festival Hall including the first Louis Armstrong concert. There were reel-to-reel tapes of a Len Barnard concert, an interview with Louis Armstrong by 3XY's John Storr, and several other valuable recordings. Although all of this this represented a wonderful trove of jazz treasures, it appears that a number of the reel-to-reel tapes that had held unique jazz performances had unfortunately been re-used by Bob for inconsequential recordings such as parties and the like.

In the Victorian Jazz Archive's Newsletter No 3 of April, 1999, the Archive published its appreciation of Barry Buckley's forethought in rescuing and donating this socially valuable material which otherwise might have been consigned to the tip and oblivion.

*Absolute mint-condition discs are hard to find. Many of these discs from Bob Clemens' supplies assisted the Jazz Archive in producing first-rate sound quality from the issue of the complete "Jazzart Collection" on five CDs in 2011.





John Storr, Bob Clemens and Eric Welsh

Downbeat Club

Georgina Chin Quan attended Elwood High between 1962 and 1964 and, as a 16 year old, she wrote the following article about the **Downbeat Club** above Bob Clemens' city music store for Sea Horse - the school magazine.



DestinationDownbeat

Somewhere about the inner depths of Melbourne, high above that restless city, the svelte tempo of Jazz streams out unchecked, while the pulsing, inviting strains pull one towards a small alleyway. One follows a series of white arrows painted on the wall until one approaches a doorway. Push the door open, a steep stairway stands before you, mount the never-ending rungs until, another door, swinging gently, entices you forward.

Inside there is darkness. Barely visible human figures gather in small groups on cushions against the wall at tiny tables. Two small lights offer the only relief. One's attention is drawn to the band, which is intent on its music. A rich coffee aroma becomes evident; the atmosphere is warm. A moving interpretation of the Blues casts a moody atmosphere over the silent, appreciative audience.

Odd couples make their way towards the dance floor, a raised platform. The band drift back to their positions at the head of the room, casually lift their instruments, wipe their sweating brows and arrange themselves in comfortable positions. Wait for the music. It comes in a ragtime composition played in true New Orleans style. It becomes crowded now, the numbers come five at a time before a break. The audience is above murmuring, the room becomes stuffy, the dance floor

is packed, it is only one o'clock. Why stop?

Now it is time for spirituals which a folksinger puts over with sincere feeling and understanding. He catches and stirs one's innermost feelings but for the moment. Three o'clock, one never feels tired; the room is becoming empty, the band is packing up ... somewhere about the inner heart of Melbourne, a strange quietness falls over that sector of a waking city.

The Herdsmen

By Bill Brown

THE title has nothing to do with rounding up sheep or cattle, but rather some of the jazz musicians that at times were associated with clarinetist/saxist bandleader Woodrow (Woody) Herman over the years. After a spell with the band of Isham Jones, Woody formed the first of his big bands in the mid thirties. It had the title of "The Band That Played the Blues" and included the fine trumpet/flugel horn player Joe Bishop. By the mid-forties the Herman band was one of the top groups on the scene, recording prolifically.

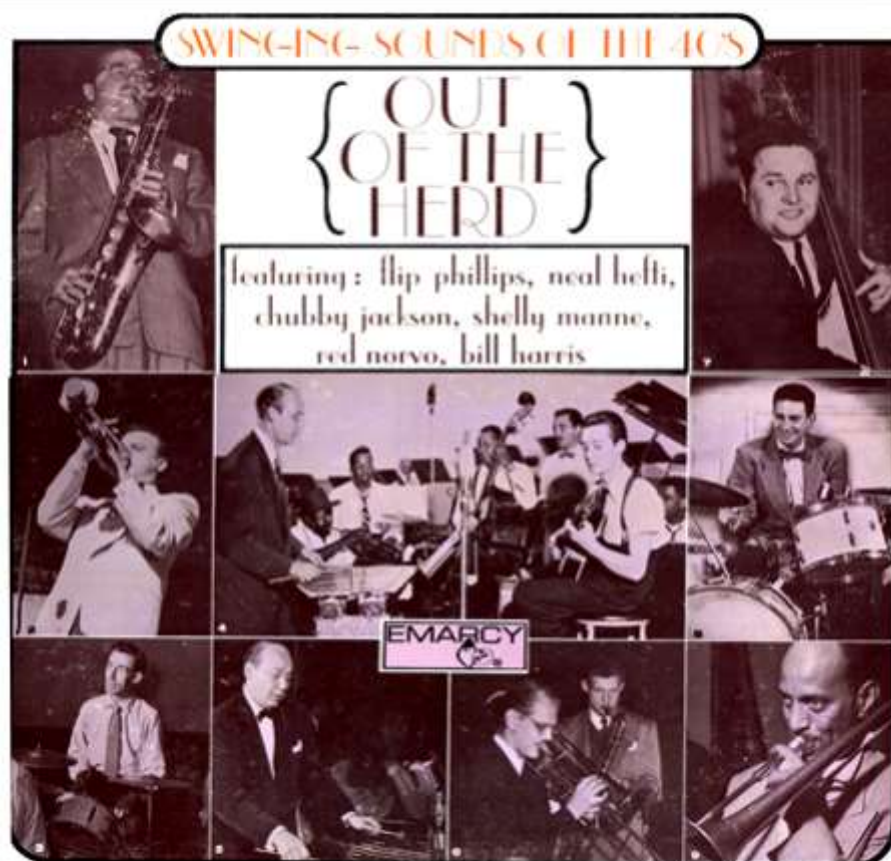
Among their most popular recordings was "Golden Wedding", the bane of a lot of jazz players. Other popular recordings of the time were "Northwest Passage", "Apple Honey", "Caldonia" and "Keen and Peachy" which, from memory, was a variation on the standard "Fine and Dandy". Woody also sang and the band backed a few lady vocalists on occasion. They also included comedy type numbers in their repertoire "My Father's Moustache", "Who Dat up There"? Etc. Thus they appealed to a wide audience including forces personnel serving overseas in areas of conflict. An array of very fine musicians came through the band in that period. From that time into the future the band had always the heading Herman's Herd, the First Herd, The Third Herd, from memory in the sixties there was the Happy Herd.

Going back to the heading 'The Herdsmen', some time ago I obtained two LPs, called "The Herdsmen" on the International label, and "Out Of the Herd" on the Emarcy label respectively. Woody wasn't present but a lot of his former sidemen were plus a few 'blow ins' in various permutations. I transferred a selection of those tracks to a CD. Such luminaries as trumpeters Red Rodney, Neal Hefti (who later in the fifties was writing material for the Count Basie Band), Bill Harris on trombone, part of the First Herd and who later re-joined in the fifties, tenor saxist Flip Phillips, pianist Ralph Burns (a fine arranger), Billy Bauer on guitar, Chubby Jackson on bass

and various drummers of contrasting styles like Dave Tough or Shelly Manne. I mustn't forget the vibes player Red Norvo who started his career on the xylophone. To me his vibes playing provided a link between the exuberant Lionel Hampton and the more esoteric playing of Milt Jackson with the famous Modern Jazz Quartet. The recording dates on the two LPs covered from 1944 up to 1947.

By then the Herman band included some of those newfangled bebop musicians like tenor sax men Stan Getz and Zoot Sims. Woody was quite happy with their input to the band. His own playing never changed much, on clarinet showing the influence of Barney Bigard and his alto sax the touch of Johnny Hodges, both of whom stalwarts of the Ellington Band. At that time the band made a ground breaking record called Four Brothers. It featured the aforementioned tenor men plus another tenor player Herbie Steward and Serge Chaloff on baritone sax. Later on Al Cohn replaced Steward.

This tune remained in the repertoire of many jazzmen of modern persuasion sometimes with other players being added. I've heard it as "Five Brothers" or "Four Others". On the two LPs in question a few tunes from the Herds' books are trotted out plus some of the newer themes. All in all an exhilarating listen. I always find that late forties period interesting. A lot was happening in the jazz field, the Swing Era running down, the emergence of the boppers on the one hand and the revivalist back to the early jazz brigade also making their presence felt. I have a track of the standard tune "Out Of Nowhere" played by two differing trumpet men in 1947. The old New Orleans jazz veteran Bunk Johnson and the bopper Fats Navarro. Enjoyed both of them. I guess to appreciate the Good Noise you require an open mind and wide ears. Keep Swingin'.



Going Dutch

By Bill Brown



NOW of course that expression can refer to a lady paying her way on a romantic date. However, my reference is totally devoid of amorous connections I fear. I am referring to one of Europe's longest running jazz groups—The Dutch Swing College Band.

For some reason, I missed out hearing them until the early sixties although, of course, I knew of their existence via the jazz magazines and the UK musical weekly the Melody Maker. When I heard a recording around 1962 they were playing in company with a large Dutch naval band and they were lost in the general sound which to my jazz based ears sounded a bit 'naïf' to coin a phrase. Then I heard them doing an assortment of Latin American tunes of limited jazz appeal. However, it was that Trad Boom time when a lot of strange things were afoot to propel jazz musicians into the then 'Hit Parade'. I recollect seeing a photo in the Melody Maker of clarinettist Sandy Brown and trumpeter Bob Wallis playing a version of "Rain" whilst standing fully clothed in a river up to their waist. Too much.

Enough Pommy whinging. Eventually I heard the DSC recordings from their early days which changed my views and through that I gleaned more about their pedigree. Apparently they played in Holland when the country was still under occupation in World War Two. I think they started recording around 1949. By then, of course, the Jazz Revival was underway in the US, UK, Europe, and, of course, in Australia where one Graeme Bell made his presence felt on the scene. Like most bands before the Bunk Johnson/George Lewis back to New Orleans movement influenced European jazz the DSC based their jazz on the Louis Armstrong Hot Five/Seven, King Oliver, Jelly Roll Morton pioneering sounds from their recordings in the Twenties mainly in Chicago. They recorded regularly and they made a tour of the UK around 1950 I think. On

a few of their recordings in Europe they accompanied visiting or expatriate Americans such as reed players Sidney Bechet and Albert Nicholas. Their lead was multi-instrumentalist Peter Schilperoort. Apparently he was well known in business circles and indeed in the late fifties he left the band returning in the early sixties. Over the years a few non-Dutch musicians joined for spells. Among them I know of two trumpeters—the Englishman Rod Mason and the Austrian Oscar Klein. I saw the band twice in Melbourne, once I think in the late eighties and then in 2001. Reed player Bob Kaper was leader after Peter Schilperoort died. Like most of the long-time Revivalist groups the DSC had over the years broadened their repertoire and included a wide variety of music in their programs.

I went through my collections and have sorted out about six CDs of their sessions. Two of those sets include seventies' sets with touring US players, one with swing man pianist Teddy Wilson, the other with the old stager from the Bix era, violinist Joe Venuti. There is a session from the fifties including the UK singer, not unknown to the Bell band's trips, Neva Raphaello. Another comprises a reunion with clarinet man Jan Morks who was with the band in the fifties. The band over its career travelled overseas, indeed they visited and played with the recently deceased King of Thailand. I have a CD of the DSC playing compositions written by this gent who was a keen Benny Goodman clarinet man. Then I have a CD of the band I saw here in 2001. There are, of course, other long lasting jazz bands in Europe. However, I thought I'd go Dutch on this occasion. As Louis said, "Don't Forget To Mess Around".



Above: Mark Giliam, Piers Burgoyne, Dan Mason, Ed Adamson, Charlie Victoria, Graeme Pender, Dean Coelho, Ashton Vaz, Paige Burney.



Left: Mike Powell, Bob Boxshall, Charlie Victoria, Ashton Vaz, Brian Abrahams.



Above: Mark Giliam, Peter Ferguson.



Left: Dan Mason, Dean Coelho.

**Certificate Presentation
to the under 25s.**



Peter Ferguson, Marina Pollard, Graeme Pender and John Thrum.



Marina Pollard with her grandson Daniel Mason.



Mark Giliam Marina Pollard and Graeme Pender.



Ashton Vaz, Marina Pollard and Graeme Pender.



Dean Coelho with Marina Pollard and Graeme Pender.

Looking Back,

Words taken from a commentary by Don Anderson OAM

The Australian Jazz Museum (AJM) formerly Victorian Jazz Archive (VJA) was founded in August 1996 and incorporated, in October of the same year. The inaugural meeting was held on a wet Sunday morning in the now defunct Whitehorse Hotel in Hawthorn, chaired by Bill Haesler and addressed by Graham Evans from the National Film and Sound Archive in Canberra.

The sixty-four attendees present were there by written invitation, although no one is sure who compiled the list or sent the invites. After much discussion it was agreed to start a jazz archive in Victoria and John Kennedy uttered those famous words "I am starting next week".

The Management Committee was formed as follows:-
 Chairman - Dr Ray Marginson AM;
 Secretary - John Kennedy OAM;
 Minute Secretary - Margaret Anderson;
 Treasurer - Don Anderson OAM;
 Publicist/Newsletter - Michelle Boardman;
 Technical Advisers - Don Boardman, Ron Halstead;
 Subscription Secretary - Lorraine Cook;
 Honorary Solicitor - William H Miller MA., B.C.L. (Oxon)
 General Committee: Jeff Blades; Margaret Harvey; Tony Newstead; Eric Brown; Tony Standish; David Parsons. Other collectors and musicians in attendance were Dick & Shirley House; Peter Grey; Tom Wanliss; and Judy Kennedy. Apologies from John Roberts, Dave Parsons, and Harry Gordon.

The first Committee meeting took place at John's house in Glen Iris on 29th August 1996 and the Minutes show the Agenda was as follows:
 Tabling of the discussion paper from the 18th August meeting:
 Formation of a committee
 Name of the Archive
 Aims and purposes
 Finances
 Registry of Database
 Field Workers
 Jazz Convention Archives
 Donations
 Training
 Acetate Copying

With the closure of the Museum of Victoria for renovation, the chairman, Ray Marginson negotiated the use of room Seven in the Barry Gallery complete with telephone and an aging computer at no charge. Various volunteers, for the best part of a year, manned room Seven on Sundays from 11am to 4pm.

Early meetings were held at the Ken-

nedy household in Ashburton until Judy Kennedy cried "ENOUGH". Wes Brown, long time drummer and secretary of the Stonnington Brass band, stepped up to the plate and made their band room, in Malvern, available.

Ray Marginson, because of his connections in State Government, was able to negotiate with Parks Victoria for the use and possible lease of the current building, a former Ranger's office and motor repair workshop.

There is an electric hoist above the catalogue area; a hydraulic lift under vault 2 and the sound room was the Ranger's office. Apart from a very small kitchen area, the rest of the building was an open tin shed divided in two by a tin wall between the library and catalogue area, which, while hidden, is still there. There was no ladies toilet and no connection to the sewer. No hot water anywhere and a tiny kitchen sink emptying straight into the garden.



AGM, 28th November 1999. John Kennedy and Margaret Anderson.



The Tin Shed soon to become the Archive/Museum 1998.



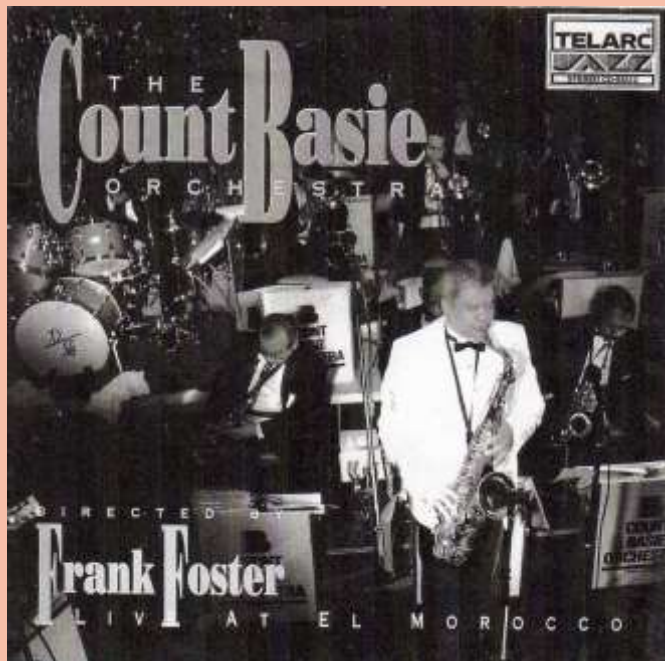
Right: 24th October 1998. John Kennedy, Don Anderson, Tom Wanliss, Jeff Blades and Ray Bradley



Left: Meeting on the 29th November 1998. Margaret and Don Anderson, Dr. Ray Marginson AM, and John Kennedy.

A Blast from the Past: Verd's Word.

by Verdon Morcom



Nat Adderley



Slide Hampton

Destined for the Sydney Jazz Club Quarterly Rag making its way to AJAZZ.

Workshop

FRANK Foster (tenor sax), Nat Adderley (cornet), Slide Hampton (trombone).
These luminaries, plus a rhythm section, gave a recital in Sydney, circa 1981.

Pianist David Martin set up workshops to be conducted by the principal artists, and held in Paradise Jazz Cellar in Kings Cross.

I attended one given by Mickey Tucker, pianist for the ensemble. He opened the session explaining, "We're called the New York Jazz Giants. But we are not all from New York. In Fact I'm from South Carolina." He went to the piano, "We'll start at the source."

There followed a blistering "reading" of James P Johnson's *Carolina Shout* after which he picked up his can of beer, saying, "Well, not note perfect, but nearly!"

Various musical tasks were offered to the audience of amateur and professional piano players. Eventually Mickey said, "Anyone like to come up and play *I got Rhythm*?" Peter Piercy elbowed me, saying, "Go on, you could do that." So I did, eliciting a good natured laugh from Tucker, and some advice.

"Playing 'stride' feel free to use a bit of sustaining pedal."

Was I playing 'stride'?!

The piano workshop finished, I gravitated towards Mickey, who said, "Who are you? You look like a doctor of medicine." I said, "I'm usually mistaken for a vicar." I may have said 'the parson', which would sound more American. He said, "In my early years I studied to be a Baptist preacher, but I got hooked on this jazz music!" His present message: "The melodic lines of Hampton Hawes," although Art Tatum was feebly emanating from Mickey's cassette player. Remember those?



Bopping in Britain

By Bill Brown

I recently acquired a set of four CDs with the title of "Bebop in Britain". This happening coincided with my reading a book written by English saxophone player/broadcaster Dave Gelly. The book was titled "An Unholy Row" and covered the UK jazz scene from the Second World War up to the sixties. Previous books of the period by the likes of Humphrey Lyttelton, George Melly and Bruce Turner had chronicled the growth and progress of the forms of the music known as Traditional or Mainstream, Gelly's book does this too but in a parallel fashion follows the progress of the then emerging "new" sounds known as Bebop (or Re-bop).



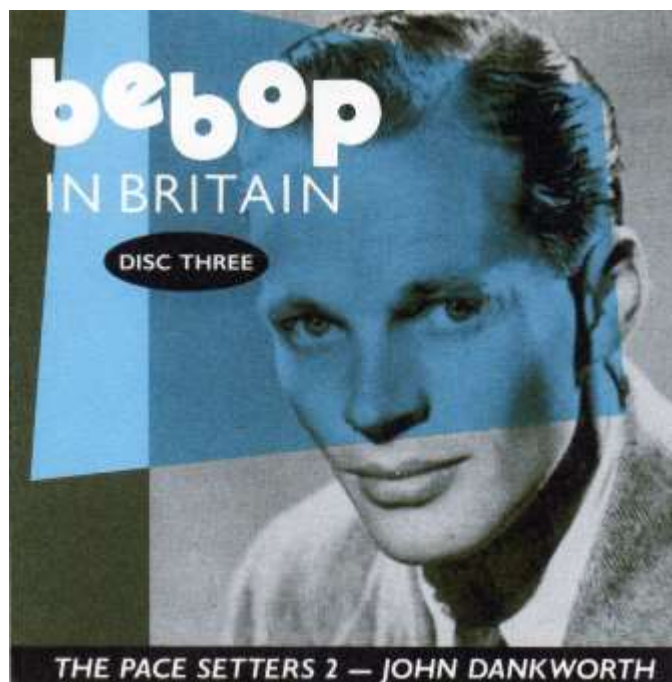
Whilst most of the traditional or Revivalist (as it was called initially) musicians were self taught amateurs the modernists were professional musicians capable of reading music and usually ensconced in the various dance bands and orchestras that were featured in dance halls and concert halls throughout the country. Some of those players joined orchestras that played for the passengers on transatlantic liners as a means of having a chance to have shore leave at the US end and take a chance to take in that local music scene. Well known bandleader Geraldo ran a booking agency for musicians and supplied the bands for those voyages. Thus they became known as Geraldo's Navy and drummer Kenny Harris who sailed on the Mauretania penned a book bearing just that title.

Among the musicians involved on those trips were two young men called John Dankworth (then known as Johnny) and Ronnie Scott. Dankworth played alto sax and clarinet, Scott tenor sax. In their leisure time in New York they visited the clubs in 52nd Street and heard the music of Charlie Parker and Dizzy Gillespie. Eventually the recordings of those two bebop pioneers appeared in England. Carlo Krahmer a partly sighted drummer who had recorded sessions with various musicians on the London scene became intrigued by this new sound. In the basement of his apartment he had a studio where the embryonic boppers put their efforts on record with varying results. Krahmer put the resulting records out on his Esquire label and gradually the musicians formed themselves into groups to play at various venues around London, usually as quartets or sextets led by either Dankworth or Scott. Club 11 in Soho became a mecca for the music and the bop followers who were emerging. The venue came to an end after the

police raided the club and found some of the musicians had a few 'substances' in their possession.

Despite that setback the new music started to creep into the repertoire of a few of the better known dance bands which included some of the bebop players. In the aforementioned set of CDs the progress of Scott is featured in Vol.2 and Dankworth in Vol.3. By the mid fifties Scott had a nine piece group and in 1951 Dankworth formed his Seven which recorded frequently. It lasted up to 1953 when he formed his big band. The Seven had similarities to a US group featuring Miles Davis (trumpet), and Gerry Mulligan (baritone sax). That group made a ground breaking record called the Birth of the Cool. In those early years, of course, the scene was split between the trad and modern camps. Never the twain etc. However, by the late fifties those hostilities waned somewhat. West Indian bopper Joe Harriott recorded with leading erstwhile traditional bandleader Chris Barber. Former Dixielanders Dickie Hawdon (trumpet) and Eddie Harvey (trombone) played in Dankworth's Orchestra. Of course, a lot of the Trad v. Mod angst was in the minds of the jazz followers not the musicians.

I recall in my local dance hall in Scotland in the fifties our local band housed a few good musicians. Amid the waltzes, quicksteps, Pride of Erin's etc. they would sneak in a few tracks from a Woody Herman Big Band session or a smaller group item from the Adderley Brothers repertoire. One of the sax players, Jimmy O'Neil, was a fine player who would often do a Charlie Parker number. So good was he that he became known as Bird which of course was Parker's sobriquet. Jimmy also earned a crust in the summer playing accordion on the river cruises on the River Clyde for the masses from Glasgow going "Doon the Watter" (Down the Water). However his magic for me was when he was hunched over his sax, the stage lights glinting on his fair-haired crew cut as he swung into Billie's Bounce or Ornithology. I must find out more about the advent of that "new music" here in Australia. A work in progress, perhaps. Bye.



REVIEW: The Red Onion Jazz Band 1962-1967



Eric Myers Published in the *Weekend Australian*, September 22, 2018

The Red Onion Jazz Band Australian Jazz Museum VJAZZ 047 "Four-and-a-half stars"

This enthralling double album documents the early career of Melbourne's famous Red Onion Jazz Band until their departure for England and Europe in 1967. Two-and-a-half hours of music—48 tracks, in chronological order, expertly remastered by Ken Simpson-Bull—show clearly why the band had such impact during the 1960s traditional jazz revival. Basically self-taught musicians and mostly teenagers when they first recorded together, they were initially rough around the edges instrumentally.

From the beginning, however, they played hot music with the infectious raw spirit of youth, and won extraordinary popularity. Often irreverent and tongue-in-cheek, they were highly entertaining. Their 1962 version of *It's the Loveliest Night of the Year*, sung by Gerry Humphries, has a Tiny Tim-like absurdity. Still they were clever, brilliant musicians, learning all the time, their major assets being the explosive cornet playing of Brett Iggulden, and the drumming of Allan Browne, who provided the rhythm section with a great feel, based on African American drummers such as Baby Dodds and Sonny Greer. By using the tuba, instead of string bass, they were able, more than most other such groups, to capture the authentic flavour of the early jazz they were reviving. The Red Onions were surprisingly versatile too, exploring a number of related streams in early jazz, not only the collective spirit of New Orleans jazz, but also the artistry of Louis Armstrong, the first pre-eminent soloist to emerge in jazz. Armstrong's spirit imbues Iggulden's playing. The Red Onions also covered Duke Ellington's early works, their versions becoming increasingly sophisticated over the years, as in their 1967 version of the Ellington/Bubber Miley classic *East St Louis Toodleo*. By then the Red Onions were a highly polished outfit.

WANGARATTA 2018 By Ron Dean

As we drove into Wangaratta for this year's Jazz Festival, we wondered whether the town was as much behind the Festival as it had been throughout the previous 28 years. No streets blocked off with food stalls and jazz groups and not many decorated shop windows.

We were pleased, however, when we saw Merriwa park where there was a free stage as well as the Blues stage, now a part of this festival for the last 24 years. Here visitors and locals enjoyed the food and wine stalls and market. The music however, was as good as always, with performers from around the world, as well as local.



Merriwa Park Wangaratta

Drummer, Ted Vining teamed up with Adrian Sherriff on trombone for some inventive jazz. Ted, of course, has been playing jazz in Australia for some 50 years and obviously still seeks and finds new ground. Creating some thought-provoking music, James McCauley, on trombone, formed a front line with trumpeter Niran Dasika to the Hishakaku Quartet, named incidentally after James' favourite restaurant in Japan. James and Niran were both winner and runner up in last year's National Jazz Awards.

These awards are held every year featuring a different instrument. This year the drums were featured, the final three being Oli Nelson, Alex Hirlian (winner) and Angus Mason.

The Ten Part Invention, billed as a little big band, plays in a style similar to big band but with significantly different individual solos, with much more of a bop flavour than a swing. Sandy Evans' saxophone solo was remarkable as were many of the others in the group. This group, with personnel changes, has been going for over 30 years and was introduced by its creator, drummer, John Pochee, who is sadly passed his playing days.

There are so many sessions, of course, that it is impossible to get to them all. One in particular, we sadly missed, was the Japanese pianist Sumire Kuribayashi.

Our Favourite group was a French group led by an expatriate guitarist Alex Stuart. Alex moved to France and teamed up with three locals, Arno de Casanove trumpet, keyboards and vocalisations, Ouriel Ellert on bass guitar and the incredible Antoine Banville on drums together with Cuban born Irving Acao on tenor saxophone and keyboards.

Alex has a very relaxed appearance whilst playing some very intricate, often fast driven material, with fabulous solos, by all in the group, leaving a lasting impression.

They played mostly original compositions based on areas around Paris, as well as one written after the 2015 terrorist attacks, called **Aftermath**, which is the name of his latest album.

So with this standard of music still apparent throughout the Festival I think we can be sure it will continue for many years to come.

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