

AJAZZ 81
FEB 2019
ISSN: 2203-4811
Distribution 650



AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz



QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.
15 Mountain Highway, Wantirna Melway Ref. 63 C8
(All correspondence to: PO Box 6007 Wantirna Mall, Vic. 3152) Registered No: A0033964L ABN 53 531 132 426
Ph (03) 9800 5535 email: info@ajm.org.au Web page: www.ajm.org.au



AJAZZ is posted to members four times per year.

February
May
August
November

Contents

- 03 **Letters to the Editor**
- 04 **Clem Meadmore Exhibition**
By Ralph Powell
- 06 **Allan Watson**
By Antoinette Birkenbeil
- 08 **Tribute to Jack Mitchell**
By Ralph Powell
- 10 **The Birth of Modern Jazz in Australia**
By Ken Simpson-Bull
- 12 **Jazz Forever, vale Horst Liepolt**
By Kaye Blum
- 14 **What's in a Name? A Proofreading Nightmare**
By Ralph Powell
- 15 **Australian Jazz Convention Archive Report**
By Margaret and Don Anderson
Bob Barnard
By Bill Brown

Magazine Editorial Committee

Dr Pam Clements Editor
Terry Norman
Ralph Powell
Ken Simpson-Bull
Ray Sutton

Images:

AJM's collection
Don Anderson
Mel Blachford
Bill Brown
Dr Pam Clements
Ralph Powell
Jeromie Maver
Ken Simpson-Bull
Michael Spencer



Cover image by
Jeromie Maver

**PLEASE NOTE THE DEADLINE
FOR THE NEXT MAGAZINE IS
THE END OF MARCH 2019**



Australian Jazz Museum

Established in 1996
A fully accredited Museum run entirely by volunteers.
Home to the largest Australian Jazz Collection.
All items catalogued to museum standard and stored in archival conditions.

Patron: James Morrison AM

Board of Management

Terry Norman	President
Dennis Mills	Vice President
Margot Davies	Secretary
Maurice Xanthos	Treasurer
Dr David Canterford	General Manager
Mel Blachford	Collections Manager
Margaret Anderson	
Robert Ayres	
Ross Baldwin	
Ron Dean	
Kim Lee	
Marina Pollard	

Location

AJM
"Koomba Park"
15 Mountain Hwy
Wantirna
Vic
Melway Reference 63 C8
Open Tue & Fri, 10am-3pm

Membership Options

Regular	\$50
Student	\$25
Musician	\$50

**All with a range of
benefits**

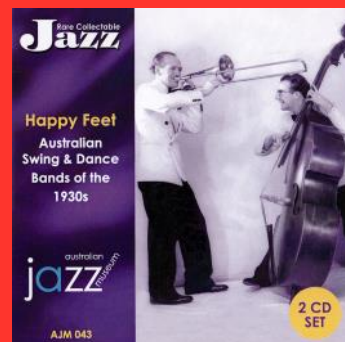


This is the Des Camm Jazz band belting it out for everyone's enjoyment. We caught up with them just before Christmas along the Geelong fore-shore.



STOP PRESS:

Inspired by Jack Mitchell's book "Happy Feet" the AJM has just released a 2CD set featuring Australian Swing and Dance Bands of the 1930s. Available from the AJM shop or on line at www.ajm.org.au



Letters to the Editor

Dear Editor,

I was interested in [Ken Simpson-Bull's] article about the late John Clemens. Bob became a good friend of mine after I bought my first trombone from him in 1949. He suggested I take lessons from Cy Watts. We both lived in Albert Park, so I could ride my bike to lessons. I was 18 years old.

I was able to attend most of the rehearsals for the Jazzart recordings that Cy made for Bob Clemens where I met Des Edwards for the first time. I took further lessons from Johnny Rich who had a Buescher trombone which I could not afford. However, Bob Clemens paid Johnny for the trombone and I paid Bob off in instalments. Bob was that sort of fellow.

I remember many parties and nights at the Musicians Club in Little Collins Street and in Queens Road having a few beers with Bob who was a fun guy. He had a lady friend whom he called "Fanny What-a-big-un" (I never knew her real name).

Whenever I was in town I'd always call in to the Russell Street store. I played on many of Bob's Downbeat Concerts and had many laughs. He was a great bloke and it was a sad day when he passed away in 1994. The article brought back many happy memories.

Harry Price

Dear Editor,

AJAZZ 80, Nov 2018 re 'Verd's Word'. It was great to read the snippet from Verdon Morcom p.13 last issue. Not all the readership of AJAZZ would know that Verdon is not only a pianist who lived firstly in Melbourne and then Sydney, but he is also a wonderful artist. A mural of a drummer adorned the wall of the late Allan Leake's music room thanks to Verdon's artistry. Jean Leake treasures her framed Coleman Hawkins sketch drawn by Verdon. He mentions the Workshop that he attended led by pianist Mickey Tucker of the New York Jazz Giants. I am pleased to say that Mickey is a friend of mine (and my husband Don), and more importantly, he now resides in Melbourne with his lovely wife Sheila (yep, an Aussie girl!). At one time when he lived nearby, you could stand outside his place and listen to him practising, quite often classical music. It was quite an awesome concert. He would come to the door with a saturated towel around his neck and say, "D.A.! Bad Rat! Come on in!" Definitely terms of endearment.

Margaret Anderson

Dear Editor,

Yesterday, 26 January 2019, was Australia Day (a national holiday).

On that day Australian Honours are awarded and Jack Mitchell received a well-earned OAM (Order of Australia Medal) for his many, many years "of services to jazz."

Well done, his peers have finally thanked him for all the published Australian Jazz on Record research and discographies and other numerous jazz books.

Bill Haesler

Dear Editor,

I donated some material and also left a book of records on permanent loan which is part of a larger collection from Allan Osler Watson, host of the famous jazz party of John Sangster's book, which reputedly went for two years, also mentioned by Graeme Bell in his biography and featured in Nigel Buesst film, 'Jazz scrapbook: Melbourne 1935-1955'.

I enjoyed the magazine with Ralph's article about aboriginal and Torres Strait Islanders in jazz and he suggested that I write something about Allan as he was a personal friend of the my husband and the importance of his record collection is that they may be the actual records played to many of the musicians who came to his house which was set up with instruments to play in almost every room, a habit he kept throughout his life in other homes.

I will attach something I have put together in the hope that there will be some interest about him and I will endeavor to catalogue his collection here in the hope of saving your organisation some work.

Antoinette Birkenbeil

Tell 'em while you can!

A fine cover on the August issue of AJAZZ, and I can relate to much of the content inside. I claimed to have played piano or depped with Paul Martin and Allan Leake (Penthouse, Ormond), Frank Traynor's Jazz Preachers (mid sixties), lifelong friend of John Tucker and Dick Hughes, and backing Errol Buddle (Sydney Jazz art event) even depping for Graeme Bell!

I have been known to rave on to Jim Somerville; "I saw Edith Sitwell, live." (A good listener, Jim!)

Verdon Morcom



Clem Meadmore Exhibition

By Ralph Powell

Clement Meadmore (1929–2005) was one of Australia's most internationally successful artists, largely known for his striking outdoor steel sculptures, he was also one of the country's more innovative and progressive mid-century designers.

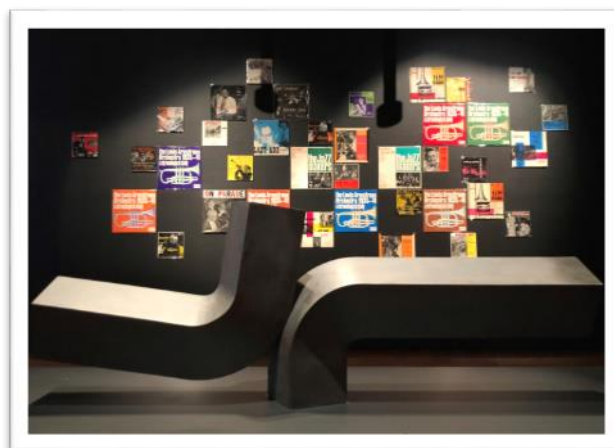
Last November Don and Margaret Anderson and I were invited to the opening of the Potter Museum's Art of Mid-Century Design exhibition, displaying Clement Meadmore's work in mid-20th century industrial design. A comprehensive survey of Meadmore's work, it also encompassed his involvement in the local jazz scene. A lover of jazz, Clem played washboard, created Swaggie record covers and designed an award-winning Australian Jazz Convention logo. A capable drummer, he held 'jam sessions' in his New York apartment and several of his sculptures bore titles connected with jazz. The Australian Jazz Museum and the Australian Jazz Convention assisted with both information and materials.



Margaret Anderson points to Don's photo of Clem Meadmore on washboard at the Adelaide Convention (Photo: Ralph Powell)



The Meadmore - designed, award-winning, 15th Australian Jazz Convention logo



'Night and Day' (1979) frames a selection of Swaggie records designed by Clement Meadmore. (Photo: Jeromie Maver)



Jeromie Maver, with Swaggie record sleeves designed by Clem Meadmore (Photo: Ralph Powell)



Clem Meadmore on washboard c 1952. Roger Bell under a Meadmore light shade at the Melbourne Jazz Club in 1963



The Thomas' Music store entry door handle created by Meadmore c 1959 (Photo: Ralph Powell)



L. Clem Meadmore and Graham Spedding.

Allan Watson

By Antoinette Birkenbeil

Excerpt from my draft manuscript of “From Bourbon Street to Bennett’s Lane: A Jazz Journey.” in a chapter relating to Allan Osler Watson, host of ‘The Party’, as referred to by John Sangster, a two year sojourn in jazz, plus some information about his later life. Watson’s home in Rockley Road, South Yarra was the place where American trumpeter Rex Stewart stayed when he wasn’t touring with the Bell band and many of Melbourne’s leading jazz musicians met and played together.

“

A number of homes and professional venues in Melbourne, provided places for musicians to play together, but there was none like the mansion in Rockley Road. The host, Allan Osler Watson, was a passionate advocate for ‘Golden Age’ jazz and early blues, the music of Fats Waller, Louis Armstrong, Jelly Roll Morton, Luis Russell, Fletcher Henderson, New Orleans Footwarmers, Bessie Smith and Ma Rainey, Blind Lemon Jefferson, T Bone Walker, Big Bill Broonzy, Brownie McGee, Sonny Terry, Billie Holiday, Lu Watters, and Bix Beiderbecke and Benny Goodman, (but not when playing with a big band!) Watson’s adoptive parents were in the wine trade but had passed on, and his marriage in 1949, to Lorraine May, a student at Melbourne University began a new chapter in his life. Her grandfather, John May, was an art collector and chairman of the Australian Stock Exchange in 1895. Once described as a ‘lunatic’ jazz buff, and swordsman, Allan Watson was a founding, who inherited the mansion with a garage containing vintage cars, a fully stocked underground wine cellar, and a vast billiard table, which reputedly slept eight. Some guests, like John Sangster and trumpeter Keith Hounslow, stayed for years.

John Sangster recalled in his memoir, *Seeing the Rafter*s, that during this period pianist, Willie ‘the Lion’ McIntyre, “seemed to play all day, without pause”. Lou Silbereisen would play tuba over the top of baby-faced Johnny Sangster,

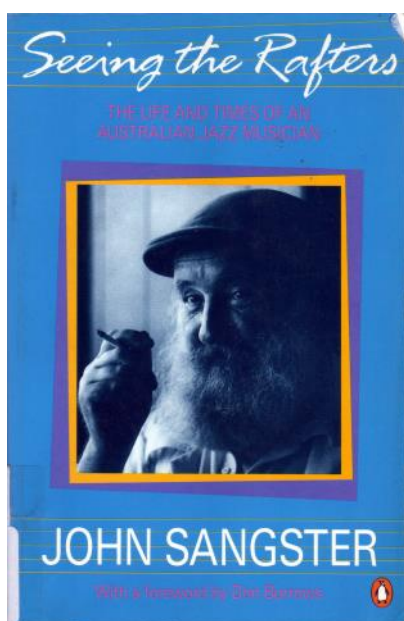
as he learned to play the house drums, as he was really a cornet player, while the laidback Norm ‘Bud’ Baker, playing guitar or banjo, would hold a steady rhythm section to the increasingly frenetic pace. This experience would lead Sangster to playing the drums in the Bell band on their second eventful tour of Europe and Bud would write his diary of the events.

During this time, the Rockley Road mansion became a school for jazz, open day and night, with house instruments for every kind of music and every musician, especially those who wanted to try on other instruments. In this spirit, the clarinetists would try to play the saxophones, brass players would beat the drums, and life in the mansion became an endless jam session, a hot house of experimentation, and a place to go to where insane levels of hospitality were extended to perfect strangers, as long as they loved jazz. The party at the Rockley Road mansion went on for two years, to the exclusion of all other forms of music. ”

Sangster’s book has lively descriptions of other activities in the house and garden, and the elaborate rules concerning the way guests should conduct themselves especially in relation to the music. Young cornetist, John Sangster, learned to play the house drums under the tuition and guidance of Lou Silbereisen and received drumming lessons from Jack Banston and Russ Murphy. In October 1950, Sangster joined the Bell band along with ‘Kanga’ Bentley on trombone and Bud Baker on banjo and guitar as the co-ops on the second European Tour.

After Allan Watson’s divorce from Lorraine, who later married Roger Bell, he moved to his farm in Tylden, where according to author Norm Linehan, Watson hosted the ‘Tylden Show’ where once again he played host to many of Melbourne’s best known jazz musicians who were invited for the weekend to play for a local dance which was held once a year to raise money for the school. The photos from *Norm Linehan’s Australian Jazz Picture Book*, from 1962, show many leading lights in the jazz world in those years, including Frank Traynor, Peter Cleaver, Russ Murphy, Maurie Garbutt, Keith Atkins, Dave Rankin and there is even a dark and indistinct photo of Allan Watson on drums.

His last move to Castlemaine saw the setting up of his new



household with the house drums and other instruments available for his open house on Sundays to any musician who wanted somewhere to play. Soon a number of small scratch bands started to appear in his living room and many young musicians in the area began to flourish under his guidance and encouragement. His great friend, jazz musician and bandleader Steve Murphy, taught music at Castlemaine Secondary College and visited often along with his protégé, talented trumpeter, Bernard Stahr. Young Alana Degan, Gemma and Jacob Sherry and blues champion Geoff Achison were some of the many musicians Allan Watson mentored and gave advice to, in his later years when he also began seriously composing in jazz music. His small bands often played his original music, as well as standards, at local venues like the Railway Hotel and the Butterfly House. Some of these tunes are still used today by local music teachers to teach jazz.

His diminishing sight and failing health did not prevent him from composing something new every day. Allan Watson finally passed away in the hottest part of the year early in 2003, looked after by his friends and fellow musicians, who visited, brought news, food, music, and a joke, whenever they came to see him. Music academic and friend, Jirrah MacArthur, put together a book of Allan's original compositions.

Afterwards, there was a town concert to celebrate his life called 'Thank you Allan Watson' and people from all walks of

life gave their time and skills to support the event from technicians to designers. Many musicians came up from Melbourne or even further afield, like Blues legend Geoff Achison. The whole town seemed to be there to tell stories and share the evening organised by Charles Affleck and friends, at the Theatre Royal, in Castlemaine. It was a raucous, wild, chaotic display of love and affection, with musicians jostling for space on the stage, spectacular moments of pure joy and great music for the man who lived for jazz, a true jazz apostle, Allan Osler Watson.

References:

Sangster, John (1988), *Seeing the Rafters*, Penguin Books Australia Ltd., pp. 16-33 Available in the AJM Library

Linehan, Norm (1980), *Norm Linehan's Australian Jazz Picture Book*, Child & Henry Publishing, Hornsby. pp. 70-71

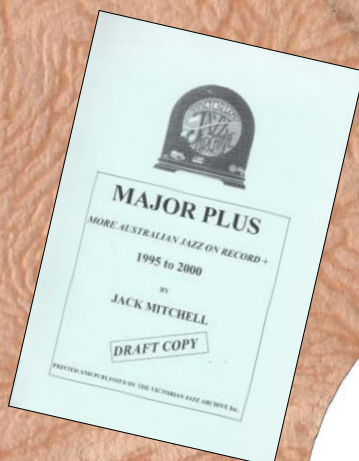
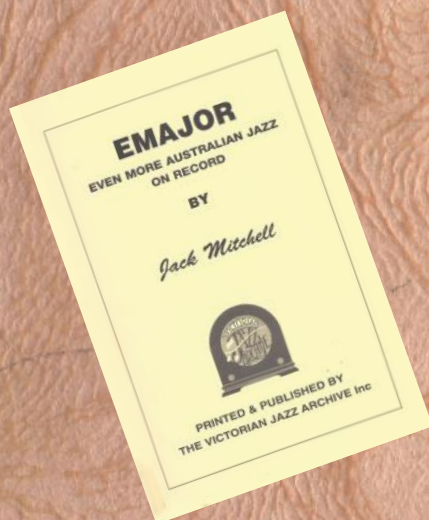


Keith Hounslow and John Sangster at 'Allan Watson's party'.
Image taken from "Seeing the Rafters"

AUSTRALIAN DISCOGRAPHY

by
JACK MITCHELL

OAM for Service to Jazz Music



Jack Mitchell's discographic journey began in 1950 with a 16-page booklet of 361 items entitled *Australian Discography*.

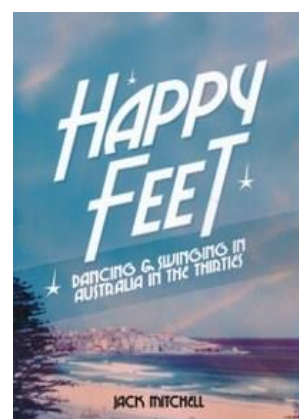
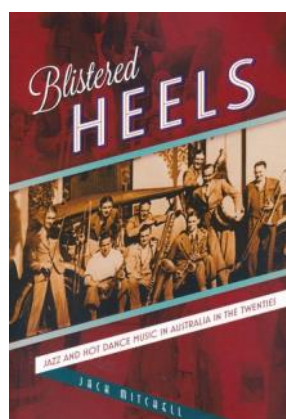
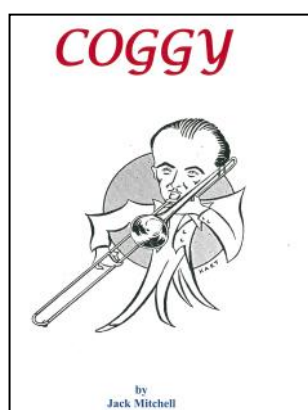
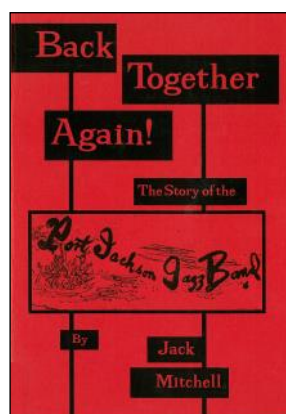
The second edition, published in 1960, was a 77 page Gestetnered typescript.

By 1988 when he produced *Australian Jazz on Record, 1925-80* the 327- page discography had expanded to over 12,000 titles, with indexes to tune titles, performers, record labels and catalog numbers. Of particular value was the listing of all known studio recordings and records made from radio broadcasts.

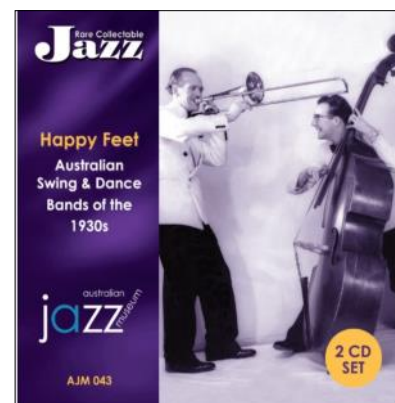
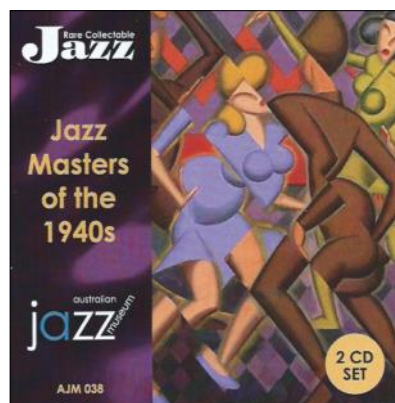
More Australian Jazz on Record (MAJOR) added another 345 pages of cassettes, LPs and CDs in 1998. This was followed by two smaller editions, MAJOR Plus (2000) and EMAJOR (2002), printed and published by the Victorian Jazz Archive.

Most recently he has combined all these editions, with updates, into a 939 page searchable digital document titled *Australian Jazz on Record - from 1923 to 2010*.

Not content to sit back, Jack has gone on to produce several books on the history of jazz in Australia, including *Back Together Again; The Story Of The Port Jackson Jazz Band*, *Coggy*, *Blistered Heels*, and *Happy Feet*.



More recently, Jack has collated and provided the liner notes for the AJazz CDs *Jazz Masters of the 1940s*, *More Jazz Masters of the 1950s* and the companion piece to his latest book, *Happy Feet - Australian Swing & Dance Bands of the 1930s*.



These sterling efforts have now been recognized with Jack receiving an OAM for "Services to Jazz Music" in the 2019 Australia Day honors.



Adrian Jackson was also awarded an AOM "for service to the performing arts, particularly music". It is pleasing to see all the years of work on behalf of Wangaratta and other jazz festivals is recognised by this award. Adrian's contribution to Australian Jazz has been significant and this award is well deserved.

On behalf of the Board, volunteers and members of the Australian Jazz Museum, congratulations.

Ralph Powell

The Birth of Modern Jazz in Australia

By Ken Simpson-Bull

TRADITIONAL JAZZ, or to list its other descriptors: Original-, Trad-, Dixieland-, Hot-, Righteous-, and New Orleans-jazz—words coined at various times but substantially all meaning the same thing—is generally accepted to have developed in the second decade of the 20th century in or around New Orleans. This same jazz is still performed endlessly by a multitude of jazz bands around Australia to this day. However, along the way from its beginnings there were several offshoots or divergences such as “Skiffle”, “Rhythm and Blues”, and “Rock ‘n’ Roll”, but these were not called jazz. “Swing” was and so was “Modern Jazz”. Of all the offshoots, Modern Jazz is probably the most contentious, and it is this form of jazz and its evolution in Australia that we will discuss here.

Modern Jazz, as it is generally defined, began in the 1940s, and because the term was first used then (and still is), I will continue to use it in this article even though other descriptors such as contemporary-, progressive-, and cool-jazz may seem more appropriate. Modern Jazz grew out of the Bebop (aka Bebop or Bop) movement in the USA around 1941. A group of young, talented and forward-thinking African American musicians Charlie Parker (saxophone), Dizzy Gillespie (trumpet), Thelonious Monk (piano) and Kenny Clarke (drums) started experimenting with a new jazz style at Teddy Hill’s Minton’s Playhouse in New York. Their thinking was to create a music that was all their own which white musicians, who held the most lucrative jobs, might not be able to match. Independently, white big-band leader Stan Kenton was performing in his own modernistic style which later added to the developing Modern Jazz movement.

Bop was identified by its complex harmonies, extended harmonic elaboration, obscure chordal patterns and its sometimes-frenetic variations of melody. It was to jazz what *avant-garde* was to the classical music intellectuals. Although the new style attracted an interest, its spread, especially in Australia, was inhibited by the war and by the two-year recording ban by the American Federation of Musicians on all recorded music. In fact, even in the USA, Charlie Parker’s first Bop recording was not issued until November 1945.

It has been suggested by Andrew Bisset (in “Black Roots, White Flowers”) that Modern Jazz may have begun in Australia in the late 1930s at the Fawkner Park Pavilion in Melbourne where professional, talented musicians gathered to perform their latest ideas about jazz. However, there appears to be no recorded musical proof of this and one would imagine that their “modern” expressions were no more than complex chordal breaks and solo choruses that had been played for many years by traditional jazz performers.

If Australian musicians were able to become aware of developing Bop in the early 1940s it could only have been through visiting American servicemen, short-wave broadcasts from the Voice of America or from records created for American troops by the U.S. War Department’s Special Service Division (These records were exempt from the AFM recording ban.) Alan Saunders, a broadcaster and musician with the ABC Dance Band, once told me that he often listened to the Voice of America broadcasts to become *au fait* with the latest wartime hits and musical developments, and there is a report of Wally Norman in Sydney listening to the Bop records of American servicemen before the end of the war. Of course, American trumpeter Max Kaminsky *did* visit Australia in 1943 and recorded here for Bill Miller, but



Reeves, Beck, Blott, Banks, Challen

these recordings do not much indicate any Bop influence.

It was not until 1946 that a few Bop records began to trickle into Australia and Bop was occasionally heard on local radio, so it was in this year that a few young Australian musicians started seriously experimenting with the new form. In Sydney there was Wally Norman (trumpet, trombone), Ron



Ted Preston, Splinter Reeves, June Carey, Jack Williams, Charlie Blott, Bruce Clark, Ken Lester

Falson (trumpet), Charlie Munro (reeds), Les Welch (piano), Frank Smith (sax) and Billy Weston (trombone), while in Melbourne Charlie Blott (drums), Splinter Reeves (sax) and Stewart Speers (drums) were among those who inspired the Modern Jazz movement in that city. Charlie Blott started organising sessions at the old Katherina Café in St Kilda and the talented Don Banks (piano) joined him to form the Don Banks Bopset with Ken Brentnall (trumpet), Eddie Oxley (sax), Joe Washington (guitar), and John Foster (bass). Guitarist Bruce Clarke, who had taught himself modern chords, was another who sat-in at the jam sessions at the Katherina and later joined Splinter Reeves’ Splintet.

Modern Jazz was not always suitable for dancing so the main outlets for this new music were jazz concerts (which were becoming popular), jam sessions, and nightclubs. Because Sydney had a predominance of nightclubs, Modern Jazz there caught on quite quickly, while in Melbourne the New Theatre became the haven for Bop performers such as Freddy Thomas (trumpet) and Orme Stewart (trombone).



Eddy Oxley

Another Melbourne venue for Modern Jazz was the Plaza Coffee lounge, and later the Galleon, both in St Kilda. From Adelaide came a plethora of Progressives: Bobby Limb (sax), Errol Buddle (sax and bassoon), Sid Beckwith (sax), Jack Brokensha (drums and vibes), Ron Lucas (piano), John Foster (bass), Ron Loughhead (piano), Clare Bail (sax) and Ian Drinkwater (reeds), while Georgia Lee, Edwin Duff and June Carey became the first Bop vocalists.

Names that could be added to the growing list of Progressive performers by 1947 included Ron Lucas and Ted Preston (piano), Alan Nash and Keith McDonald (trumpet), Ron Gowans (clarinet), Lin Challen, Ken Lester and Don McFarlane (Bass), Russell Jones (vibes), Don Harper (violin), and Doug Beck (guitar).



Frank Smith, Ron Falson

Because the internationally-controlled record industry could see no profits in recording local Bop groups, it took music-store owner Bob Clemens to form his own record company, "Jazzart", so named because Modern Jazz was seen by some to be an art form. The first three Jazzart releases were by Progressives Errol Buddle (who later went to the USA and formed the popular Australian Jazz Quartet/Quintet), Jack Brokensha (from the original AJQ who in 1994 re-formed the Quartet), and Ken Brentnall respectively. In 1949 American cornettist Rex Stewart visited Australia and recorded for Jazzart with the Oxley/Reeves/Banks/Clarke/Blott group.

Of course, Bob Clemens needed to make a profit so he also recorded and released an equal number of traditional jazz records. As an indication of the relative popularity between the Traditionists and the Progressives, when the Victorian Jazz Archive was preparing the release of the entire Jazzart catalogue on CD, it was quite difficult to track down the Progressives' records whereas the Traditionists' discs were plentiful. Because Modern Jazz was not everyone's cup-of-tea, listening to the Progressives' Jazzart recordings today makes one suspect that some tracks were toned-down in the interests of commercialism.



Brokensha, Duff, Buddle, Loughhead, Lester

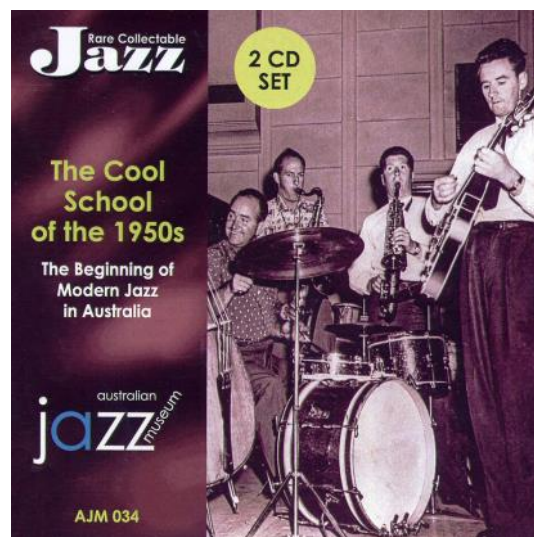
Right throughout the late 1940s and into the '50s, Modern Jazz was controversial. In the Melbourne periodical, "Australian Jazz Quarterly", created in May 1946 by Bill Miller, Modern Jazz was rarely discussed, but when it was it was treated with derision as an article by Trad Jazz musician Frank Johnson illustrates: "Let us look at the post-war period and consider the musical product that reflects this uncertain era, that most questionable and controversial music Rebop. Regarding this music there are two main schools of thought, one being that Rebop, because it is new, it follows that it is 'progressive', concluding from this that Rebop being both new and progressive must be better than anything else. In support of this unscientific train of thought the Boppers invoke the names of Prokofiev, Shostakovich, Stravinsky, etc, linking these mighty men of music to the Boppers' attempt to surround Rebop with an aura of respectability. The Boppers also have a jargon of argument which includes: 'intellectual music', 'diatonics', 'whole tone scales' and so on, these terms being bandied around with little comprehension. The seed of Rebop has put out a musical weed which is ... trying to choke off the growth of Real Jazz."

Other magazines, in particular "Music Maker", were kinder to the developing Modern Jazz movement with several supportive articles published in 1946 and later. Many of the (usually small) bands that formed had rather Boppish names like the Bop Cats, the Beboppers, the Happy Cats, Blott's Boppers and Three Bops No Beep.

By the 1950s, Bop had morphed into the so called Cool, assisted by Charlie Parker's move to calm the more frenetic aspects of the former and create a more expressive mood. Gradually the Trad fans and the Bop fans resolved their differences and Modern Jazz was on its slowly developing path to the present time. Along the way some talented and popular groups were formed—The Lindsay Copeland Quintet, the Clare Bail Sextet, the Australian Jazz Quintet, the Eddy Oxley Quintet, the Brian Brown Quintet, *et al*.

Over the years, the Australian Jazz Museum has released a number of CDs, all currently available, which illustrate the development of Modern Jazz in Australia: **Don Banks – Early Bop Pianist and Composer** (AJM 033) which covers the period 1940 to 1949; **Jazzart Collection – Volumes 3, 4 and 5** (VJAZZ 013, 014 and 015) which include the entire Jazzart Progressives' recordings; **The Cool School of the 1950s** (AJM 034 – 2 discs) which chronologically covers Modern Jazz from 1949 to 1960; and **Jazz Masters of the 1940s** (AJM 038) which includes a number of Modern Jazz tracks.

Sources: Geoffrey Ward & Ken Burns – *Jazz*; Andrew Bisset – *Black Roots White Flowers*; Bruce Johnson – *Oxford Companion to Australian Jazz*; John Whiteoak – *Early Modern Jazz in Australia*; Jack Mitchell – *Australian Jazz on Record*; William Miller – *Australian Jazz Quarterly*; ABC interview with Errol Buddle.



“Jazz Forever”

Vale Horst Liepolt – artist and jazz producer, Australia and USA
(27 July 1927 – 9 January 2019)

By Kaye Blum



From L to R: Barry Buckley, Bob Sedergreen, [unknown], Horst Liepolt, [unknown], Brian Brown, Ted Vining at The Basement, Sydney, 1974.
Image courtesy of the Australian Jazz Museum.

HORST Liepolt passed peacefully in New York on 9th January 2019 with his beloved wife Clarita by his side. Liepolt immigrated to Australia from his birthplace, Berlin, in 1951. By 1957, he had started a small jazz club at the Katherina Café in Melbourne's bayside entertainment precinct, St Kilda – the infamous Jazz Centre 44. It was the beginning of 30 years of dedication to Australian jazz and he became its most significant promoter and producer. When he left for New York in the early 1980s, the Australian jazz community's loss was America's gain.

The first modern jazz club in Australia

Liepolt created the first modern jazz club in Australia at Jazz Centre 44, which he'd named after the year he first heard a recording of 'Savoy Blues' by Louis Armstrong's Hot Five. He was open to experimentation and gave new talent a break. There were several weekly gigs – Friday nights and Sundays, then later, Thursday nights; and poetry and jazz on Tuesdays. Regulars included the Brian Brown Quartet and the Allan Lee Quartet.

Jazz Centre 44 quickly became *the* place to go to hear progressive jazz and drew a diverse audience of

jazz enthusiasts, artists, writers, and passers-by. It became a regular hang-out for modern jazz musicians and an emerging bebop scene. Word travelled to Adelaide and Sydney and jazz musos would come to the centre to hear what was happening. It was the hipster hangout of the late 50s.

Resident Jazz Centre 44 band-leaders included Brian Brown, trumpeter Keith Hounslow and vibist Alan Lee (who Liepolt described as “a natural born swinger”), with a range of jazz luminaries in their line-ups like Ted Vining, Stewart Speer, Keith Stirling and Graeme Lyall to name just a few.

Regular Trad jazz bands included line-ups with Bob and Len Barnard; and the Melbourne New Orleans Jazz Band held a Thursday night residency for three years. “Why early New Orleans Jazz inspired music at the most modern Jazz club in Australia? Let me tell you – I loved the band,” he wrote in a short autobiographical publication. “I dig and love Jelly Roll Morton, just as much as Cecil Taylor.”

Once a month Liepolt put on Sunday afternoon concerts with a line-up of modern, bebop, trad and mainstream bands. “Australia loved New Orleans jazz – Jelly Roll Morton, Sidney Bechet – so when I did those concerts at 44 once a month, the line-up always mixed up with some traditional jazz,” He explained in one of our conversations over the past few years. “I mean without trad jazz there's nothing, there'd be nothing today, somewhere it has it start.”

The Yarra Yarra New Orleans Jazz Band began playing at Jazz Centre 44 regularly from around 1960, featuring a very young and very popular Judy Jacques on vocals.

To help promote the club and local jazz in general, Liepolt started a small free monthly magazine called *More Jazz* and distributed copies to record stores, galleries and shops around Melbourne. He was editor; his then wife Louise (who worked with Helmut Newton) was photographer; and it was printed using a hand-press belonging to his friend, sculptor Clem Meadmore. Guest writers also contributed articles and reviews.

In *More Jazz* issue 2 (September 1957), Len Barnard wrote about the second Sunday concert at Jazz Centre 44: “This type of club was needed in Melbourne ten years ago and it is so refreshing to see so many people going along just to dig the stuff.”

“At the time it was like a family affair,” Liepolt explained. “The scene was so small, there weren't that many people, there weren't that many players. Everybody liked each other, people talked to each other like a family. if you got a new record you came over to somebody's house and listened.”

Saxophonist and bandleader Bob Bertles first met Liepolt when visiting Melbourne on a national tour with Lee Gordon, performing with Johnny O'Keefe and the DJs. “As fortune would have it I found my way out to Jazz Centre 44,” Bertles says. “Walking up the stairs I saw, standing at the top, this guy with albums under his arm.” That guy was Liepolt, and they have

been close friends ever since. "Horst had already revived the Melbourne scene by then," he adds. Liepolt moved to Sydney in late 1960, but Jazz Centre 44 continued at the Katherina until the mid 60s, with regular bands including the Yarra Yarras and The Red Onions.

Revival of the Sydney jazz scene

"Sydney was pretty quiet at that time and when Horst arrived, he soon livened up the scene here," says Bertles. "He had the knack for creating jazz scenes." Bertles played many gigs which Liepolt organised and recorded two albums on the 44 Records label. Liepolt expanded his promotion of Australian jazz extensively in Sydney. His first Sydney venue was the Bird and Bottle in Paddington. He went on to produce jazz concerts for the Festival of Sydney and his series Music Is An Open Sky, and started the Manly Jazz Festival. He helped The Basement establish its reputation as one of the best jazz clubs in Australia, booking regular jazz acts during the 70s. Artists he managed included Sun – Renee Geyer's first band.

Founder of 44 Records

Liepolt produced around thirty recordings for Australian artists on his 44 Records label, including Bertles, Peter Boothman, Brian Brown, Don Burrows, Galapagos Duck and Mike Nock. In 2009 Andrew Hurley* wrote that "these records collectively established a brand for Australian jazz." Liepolt was also passionate about art. In Sydney, he produced soundtracks for documentaries on sculptor Clem Meadmore (who became a close personal friend) and painter John Olsen. In later life Liepolt's own abstract paintings have featured on posters and album covers. When Liepolt moved to New York in 1981, Australian jazz lost its greatest champion on the ground. But his love for Australia, its music, and his mates never faded in the slightest.

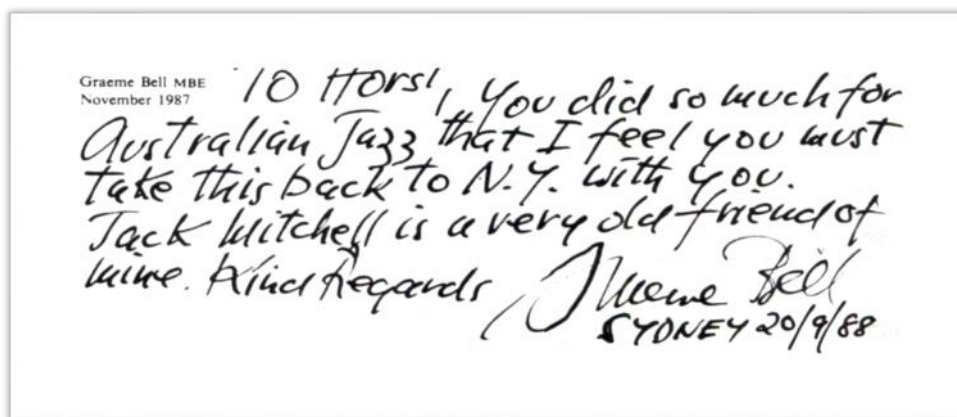


Image: A note from Graeme Bell inscribed on a copy of Jack Mitchell's book *Australian Jazz On Record 1925-80* (AGPS Press, Canberra, 1988), courtesy Horst Liepolt

New York's gain

In New York, Liepolt founded and ran the Greenwich Village Jazz Festival for eight years, booked acts at Sweet Basil and Lush Life jazz clubs, and produced close to 50 jazz albums - one of which won a Grammy for Best Jazz Instrumental Performance (*Bud and Bird* by Gil Evans and the Monday Night Orchestra). The Mayor of New Orleans awarded Horst Honorary Citizenship to the city in 1989 for his outstanding contribution to jazz.

When I finally met him face-to-face in New York in August 2017, he had just celebrated his 90th birthday with a solo exhibition of his paintings. His nostalgia for the thirty years he spent in Australia was clearly evident as he talked about his early days in Melbourne. His motivation to support Australian jazz was never fiscal. "I did it because I had a good time doing it," he says. "I loved doing it, I loved Australia, and I loved my buddies." Those buddies were many, including Bertles and Ted Vining – their friendships span 60 years.

Vining, Nick Polites and Bob Barnard also speak of Liepolt's genuine passion and relentless dedication to Australian jazz in recent interviews included in the documentary *St Kilda Jazz Stories* (due for release in mid 2019).

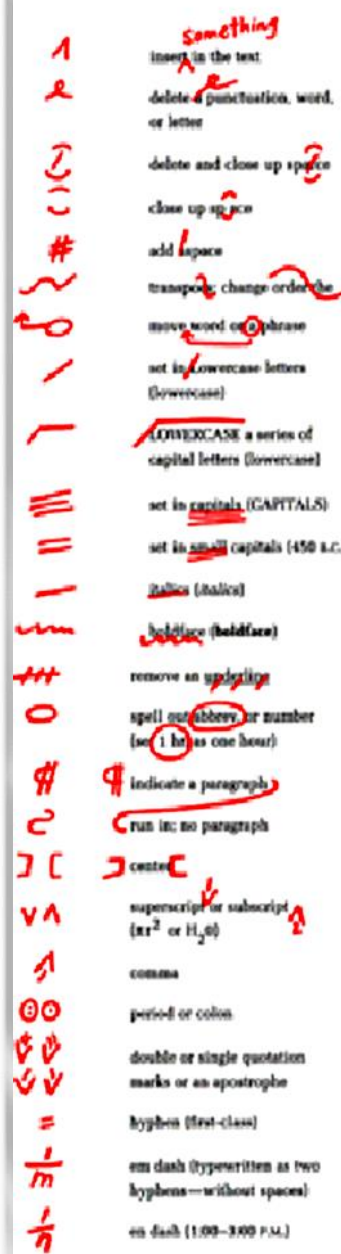
Liepolt's substantial contribution to Australian and American jazz has been remarkable. In Australia, it is yet to be formally recognised. His trademark sign-off is "jazz forever". He will be forever remembered for his enduring passion and dedication to jazz.

Note: A service to commemorate Horst's extraordinary life of art and jazz will be held at the St Kilda Army & Navy Club (function room upstairs) from 2-4.30pm on Saturday 23rd March 2019. RSVP is essential by 18th March 2019 – RSVP@horstliepolt.com

*Hurley, Andrew W. "Tell you vot baby: ze band was svingink und groovink!" *Horst Liepolt and the Australian jazz boom of the 1970s*. Extempore 2: 2009.

Kaye Blum is a writer and filmmaker. She created the digital project www.stkildajazztour.com.au in 2017 and the short documentary *St Kilda Jazz Stories* in 2018 utilising the wonderful archives at the AJM.

What's In a Name? A Proofreading Nightmare



One of the questionable delights of publishing AJazz is ensuring the correct spelling of people's names.

No easy task as jazz artists' names are regularly notoriously misspelt. Ade **Monsborough**, for instance, is variously spelt Monsborough or Monsbrough. On occasion **Graeme** Bell has transmogrified into Graham or even Grahame.

In an earlier article I noted the hurdles that needed to be overcome in an article on clarinet and sax player **Haydn John Britton**. The public record listed him as Haydn, Hayden, Hadyn or Haydon. When put together with Britton and/or Britten, we had a researcher's nightmare!

A recent challenge was to find the spelling of Red Onions' clarinetist and vocalist (and Later Loved One) Gerry's surname. Four possibilities existed. Humphries or Humphrys as listed on the band's record sleeves? Humphreys as found in various media reports? Then again, could it be Humphris?

Once such things are resolved we have to combat the dreaded self-correction, imbedded in word processor software, which can sneakily 'amend' text. **Sidney** Bechet becomes Sydney, **Pearce** becomes Pierce for instance, and, if our aging eyes miss these determined electronic efforts to sabotage all our good work, some errors slip through.

The oft misspelt **Margret RoadKnight** (with a capital K) is another. Is it *Back to Croajing* or *Back to Croajing*?

Then there is the spelling of the names of overseas performers often listed in the wide-ranging articles produced by resident writers Bill Brown and Ken Simpson-Bull to check.

Furthermore, there is the issue of captioning photographs. If the image has individuals incorrectly identified by our sources this risks perpetuating misinformation.

Finally we check punctuation, grammar and layout. So now, dear readers, I trust you have some appreciation of the efforts we volunteers go to ensure each edition of AJazz is published seamlessly and with few errors.

We remain ever vigilant.

But, as they say, "The **proof** of the pudding..."

AUSTRALIAN JAZZ CONVENTION - ARCHIVE REPORT – 2018

It is pleasing to advise that all paperwork relating to the Australian Jazz Convention from 1946 to 2017 has been archived. Having said that, Reg Packer now tells us he has quite a load of committee items he intends to send (or was that 'deliver'?). So off we go again! Adding to that, we do intermittently receive items that come from Estates, we never really are quite as finished as we thought.

Donations : During the year we received many donations with the following standouts -

Graham & Lenny Eames (SA) – personal letters between **Graham Eames** and **Graeme Bell** in relation to the winning original tune (2002) '*Bev's Washboard Stomp in B#*' composed by **Graeme Bell** (very precious material!)

Bruce Hyland (NSW) – acetates of the 7th AJC 1952, Prahran. The retrievable tunes were copied to CD for posterity and a copy sent to Bruce.

John Cox (VIC) – various memorabilia from the 31st AJC 1976, Brisbane.

Digitisation Program: The digitisation of the old reel to reel tapes, plus VHS recordings has taken place and the \$20,000 granted by the Potter Foundation has been expended. There are still other items to be digitised e.g. many cassettes. Cassettes are invariably a copy of that already held, although there are exceptions to this rule. Further financial assistance is required here, but the actual amount has not been ascertained.

As we mentioned in our previous report, Georgia Brown has been a marvellous acquisition with her assistance and expertise at the AJC Archive. We are more than pleased to advise that we can now add another jazz stalwart to our list of assistants, Marilyn Cowdell. Marilyn is a long-time Conventioneer, and is well known in the jazz community. Her jazz knowledge is more than valuable, it is essential!

Our next project will involve all photographs! There are heaps. Photographs are being archived into four-to-a-page acid-free sheets, and are being preserved in convention year order which is in keeping with all AJC material in the Archive. It is important that, if possible, all donated photos are identified. With the team varying in age we are able to recognise people in photos from across the convention years. The early years are a bit of a poser but we do have people we can call upon. With digital photos, they need identification that will assist our archiving. So go to it, dig them out!

On a final note of interest, copies of letters between Roger Hudson (pianist) and the American pianist Art Hodes dated 1966 have emerged via a large gold envelope. There are numerous letters throughout that year ending up with Art not being able to match the required time frame. He finally came to the Convention in 1985 for the 40th AJC in Ballarat.

Keep donating your convention items, they are important.

DON ANDERSON OAM - ARCHIVIST
MARGARET ANDERSON - ARCHIVIST

Convention material can be forwarded to Don and Margaret Anderson, 12 Homewood Court, Rosanna 3084, Victoria.

Email donmarganderson@bigpond.com, or telephone 03 9459 1008 Mobile 0418 529 659

Convention material can also be forwarded to the Australian Jazz Museum marked to the attention of the Andersons.

BOB BARNARD

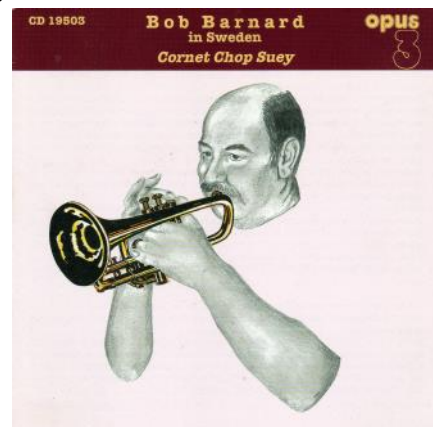
By Bill Brown

I recently heard that Australian trumpet virtuoso Bob Barnard had retired at the age of 85 years young. This will create a void as Bob's hot sound on his horn was part of the jazz fabric over such a long period of time not only here in Australia but on the international jazz circuit as well.

When I arrived in Australia in the mid-sixties I didn't know much about the local scene. I knew about the Bell band's two UK/European tours and on my seagoing voyages in the Merchant Navy I used to pick up the Voice of America Jazz program hosted by Willis Conover on my cabin radio. And lo, on one program I heard tracks from the Australian Jazz Quartet/Quintet (Bryce Rohde, Errol Buddle, Jack Brokensha et al). At the time they were based in America and had recorded for the Bethlehem label. However once settled in Melbourne I gradually caught up with the jazz scene locally, despite the advent of the Beatles there was still lots of the Good Noise around. I discovered the Red Onions, the Storyville Jazzmen, New Harlem etc. in live performances and then I came upon two LPs of Len Barnard's Band 'Hot Tuesday', and 'The Mountebank' and there, leading the band was Bob's hot trumpet. I think at the time Bob was based in Sydney playing in Graeme Bell's All Stars but often visited Melbourne recording with Len and other contemporaries, like Ade Monsborough, Neville Stribling etc.

By the seventies Bob was leading a band which contained the two Johns – Costelloe on trombone, and McCarthy clarinet and saxes and that fine pianist Chris Taperell. They toured America, appearing at the Bix Festivals and other like events, making a few recordings which enhanced their reputation no end. In later years after the band disbanded Bob became a World traveller appearing at Festivals in UK, Europe and making recordings with the cream of International musicians. Louis Armstrong I guess was his original muse but eventually I detected other influences in his style, Bobby Hackett, Buck Clayton etc. I heard Bob often, at festivals at Kyneton, Montsalvat, Wangaratta, Mittagong/Bowral plus other concerts around Melbourne, not forgetting the marvellous annual Jazz Parties, using Bob's name, organised by John Trudinger. I could fill a page with the names of all the international jazzmen Bob has shared recordings with. Happily I have most of those meetings on my shelves. Let's wish Robert Graeme Barnard a happy healthy retirement, perhaps taking the horn out of the case occasionally for a blow. I will now go and sample a Barnard CD or three, Perhaps the Dave Dallwitz' 'Riverboat Days' with Burrows and Sangster, or the marvellous 1976 set with tenor man Bud Freeman, and of course brother Len's 1961 epic album 'The Naked Dance' with Fred Parkes .

- Cheers. Happy Listening.



Australian Jazz Museum is now on Social Media

Follow Us



australianjazzmuseum



australianjazzmuseum



australian-jazz-museum



australian jazz museum



@austjazzmuseum



Try

This QR code can be captured with a scanner app on a smartphone camera and allows you to access the basic information about our museum such as where to find us, our contact details and the museum opening hours.

DON'T KEEP IT TO YOURSELF

If you're enjoying the benefits of membership of the Australian Jazz Museum, you might want to spread the word around. A gift of membership, for a friend or loved one, would be a terrific way to do it. There are a few options:

- Go into our website www.ajm.org.au then click on Support Us/Become a Member. Click on Join Online. Fill out the online registration form with full details of the recipient. Pay online using PayPal or credit card. They will be sent an email immediately, followed by a membership card and a special AJM CD. You will be sent an email acknowledging your payment
- 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:

David Coldbeck, Noel Dollman, Jan Gill, Mary Jackson, Matthew Linden, Marion Lustig, Angela Piao, Ken Randall, Sandra Rodrigues, Peter Smith.

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

Robert Ayres, Barbara Blair, Ray & Coral Chapman, Mel Forbes, Phillip Greenham, Healesville Men's Probus Club, James MacMillan, Peter Oakley, Nick Ribush, John Richardson, Morris Schwartz, Showbiz Club, Ralph Stride, Ray Turner.

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.

Opinions and views expressed in editorial and contributed articles are those of the authors and are not necessarily those of the Museum. The editor reserves the right to edit or abridge articles/special features due to special circumstances. The Museum, editor and the authors expressly disclaim all and any liability to any person, whether a Museum member or not, who acts or fails to act as a consequence of reliance upon the whole or part of this publication. The editor reserves the right to not publish any articles, correspondence or illustrations that may be offensive or contrary to AJM practices and policies. Publication of an advertisement does not necessarily constitute endorsement by the Museum of any product nor warrant its suitability. Advertisements are published as submitted by the advertiser. E&OE.

AJM BOARD OF MANAGEMENT

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