

AJAZZ 83
AUG 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 **Eras in Jazz**
- 04 **Letters to the Editor**
- 05 **From the Collection**
By Greg Poppleton
- 06 **Four Guys named Brown**
By Ken Simpson - Bull
- 08 **Barry Mitchell**
Victorian Jazz Workshop news
- 09 **Leon Heale**
By Hilton Vermaas
- 10 **Sid Bridle**
- 11 **Pee Wee's Song**
By Bill Brown
- 12 **Harry Harman OAM**
By Bill Haesler
- 15 **When in Prague**
By Pam Clements

Images:

AJM's collection
Joyce Bambery
Bill Brown
Dr Pam Clements
Leon Heale
Ralph Powell
Ken Simpson-Bull
Michael Spencer
Hilton Vermaas
Heidi Victoria

Cartoon: John Paravicini

Magazine Editorial Committee

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

Editor

**PLEASE NOTE THE DEADLINE
FOR THE NEXT MAGAZINE IS
MID SEPTEMBER 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	
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**

ERAS IN JAZZ



Proudly presents Australia's living Jazz Legend



James Morrison with his Academy Jazz Orchestra
21 September 2019, Alexander Theatre,
Monash University Clayton Campus

Book tickets early for **Eras in Jazz** [www.monash.edu/mlive/whats-on/
events/australian-jazz-museum/](http://www.monash.edu/mlive/whats-on/events/australian-jazz-museum/)

Or please contact MAPA Box Office T. 9905 1111

The Australian Jazz Museum website www.ajm.org.au also has a link to the
booking site.

Eras in Jazz

James Morrison in Concert

THE Australian Jazz Museum is proud to have the incomparable jazz legend and national treasure, James Morrison, as its patron. James, who has captivated audiences around the world, is to present a concert at the Alexander Theatre at the Monash University on the 21st September which will specifically aid the Jazz Museum. The event is to be called "Eras in Jazz" and will feature items from various periods in Jazz's 100-year history.

As the Australian Jazz Museum is a not-for-profit organisation staffed by volunteers, it depends on funding from donations, grants, guided tours, the sale of merchandise and special events. Attendance at this concert will financially help support the Museum.

Some may not know that James Morrison maintains in Mount Gambier an academy for young aspiring jazz musicians who are hoping to achieve excellence in their performances. This Academy also provides the skills and academic knowledge required to obtain a Bachelor Degree in Music. The orchestra which will be accompanying James at the Alexander Theatre concert will consist of some of these inspira-

tional young people. Together they will present a delightful musical evening of diverse jazz styles heard in an acoustically superb environment.

So, one may ask, what are the "Eras of Jazz"? The word "jazz" itself was originally defined as American music that was developed from mainly Ragtime and Blues (or Negro work songs) and characterized by syncopated rhythms and improvised polyphonic ensemble playing. Today the word is commonly applied to almost anything rhythmic and lively.

The first recording of jazz as we know it was by the Original Dixieland Jazz band in 1917. But jazz existed before this, having begun in New Orleans several years earlier. Along the timeline from this beginning to the present there have been various eras in which particular styles or developments have dominated. Only two or three of these periods have actually been referred to as eras—namely the jazz era, the swing era and, less commonly the Bop era. Nevertheless, along the way various styles of jazz have been developed or evolved, each of which, for a while, has become dominant or popular.

The early jazz of New Orleans became known as Dixieland or New Orleans style. The word Trad was later used for this original form but it also included more sophisticated styles developed in Chicago and New York. The so-called Chicago Style was largely developed by white musicians in that city and was tighter than the New Orleans form. The Jazz Era (or Jazz Age) refers to the 1920s where dances like the Charleston dominated the scene, and the peppy music was described as Hot. For a (mercifully) short time during the twenties, many jazz bands played in a show-off, noisy, and eccentric fashion.

In the 1930s, the traditional form of jazz evolved into Swing, a style that was usually smoother and very much written and orchestrated (which many argued defied the true definition of jazz as being improvised or extemporaneous). The usual five- or six-piece band was enlarged to a big band of a dozen or more players. This style was most popular during an era that spanned from the mid-thirties to the mid-forties.

In the early 1940s a group of black musicians developed, by means of experimentation, a frenetic form with extended chordal patterns that became known as Bebop or Bop. The Bop era was most popular from this time up until the late forties when there was a short resurgence of the Dixieland style in popularity.

In the meantime, Bop had morphed into what became known as Cool or Modern Jazz which was more sophisticated and less frenetic and achieved a higher degree of technical perfection. The sizes of these bands tended to become smaller trios, quartets and quintets. Although we can say we are still living in the era of Modern Jazz, all of the earlier offshoots and styles still exist side by side with the current music. There are also a few other categories that might be mentioned such as Blues, Boogie-Woogie and Skiffle. The previously cited current-day definition of jazz covers, to many people, almost anything rhythmic, however, the more perceptive will deny that Rock 'n' Roll is really jazz.

James Morrison's exciting forthcoming "Eras of Jazz" concert will undoubtedly provide the audience with a great evening of enjoyable jazz.

Details and bookings can be found at
www.monash.edu/mlive/whats-on/

or call Monash Alexander Theatre ticketing on 9905 1111.



Letters to the Editor

Following on from Bill Brown's article in the last issue of AJAZZ 82 (BEBOP by Bill Brown P.11) Jack Mitchell sent along this email:

HERE are a few notes on how bop came to Australia. It should be noted that while it first developed at Minton's in New York 1941/42 it didn't become widely known in the USA until 1945. This may have been somewhat due to the Petrillo recording bans, but bop and Dizzy were hardly mentioned in the Esquire Jazz books or favourite record polls until 1945. Anyway, over to Australia: The earliest mention I can find of be-bop in the Australian press was in the Sydney and Brisbane editions of *Truth* on 17 March 1946. They gave a report from Hollywood: "Radio station KMPC had banned the airing of be-bop records because of the undesirable effect it had upon young listeners." Garbled versions of the story appeared in various newspapers, under headings such as Silly Season of Hot Rhythm or A Madder form Of Jive. Despite quotes from Charlie Parker, the journalists didn't take it seriously.

More objectively, *Music Maker* presented in its April 1946 issue a full-page article on Dizzy Gillespie, taken from the *American Downbeat*. It of course mentioned bebop but didn't discuss the music itself. One reader who was more than interested in the article was Sydney band-leader Wally Norman. Somehow Wally had acquired a "pile of imported records made last year by a practically unknown trumpeter Dizzy Gillespie." Other records in the pile featured Dizzy's disciples such as Charlie Parker, Howard McGhee, Charlie Ventura and Don Byas. Wally was the guest editor for the August 1946 *Music Maker* issue. He wrote: "My first impressions were feelings of incredulity hearing the amazing effects achieved by the players, followed by a stimulating enthusiasm for this style of music, which is bound to replace the swing era." Wally then gave his verbal description of how bebop was played and mentioned that it was also to be heard in big bands such as Woody Herman and Stan Kenton. There was much more, but you get the idea – Wally was all for it.

Of course, his verbal description still didn't educate anyone as to how this new style really sounded so Wally arranged a number of nights for other musicians to gather and hear the records for themselves. There were many converts, particularly among the younger musicians, who formed little groups to try the new style. On 12 September Jim Bradley, editor of *Music Maker*, was

guest speaker on the ABC's Swing Session and he discussed bebop and played one recording: *Salt Peanuts* by Dizzy Gillespie. This programme was heard in all states. George Hart, a future editor of *Music Maker*, mentioned it in *The Sun* next day: his verdict: "the music was fantastic technically – but that's all."

In its issue of 4 January 1947, the Australian Women's Weekly ran an article of two full large pages by Ainslie Baker under the heading WHEN THE BAND PLAYS BE-BOP CAN YOU TELL? The Weekly was Australia's best-selling magazine at that time so the word bebop became known to many thousands more. The article was not derogatory at all but seemed to agree with band leader Bob Gibson who was not particularly impressed with what he had heard and couldn't see it becoming universally popular. The article was illustrated with a photo of Bob and his sax section and a number of photographs of Frank Coughlan's Trocadero Orchestra at rehearsal. Frank never liked bop.

Five days later Ellis Blain moderated on the Swing Session a debate between Alma Hubner for jazz and Wally Norman for bebop and swing. Records were played by each in order to support or clarify their points of view. It's unlikely that the debate influenced anyone already holding a view to reverse it, but it certainly gave bop more notice of its existence.

On 15 May 1947 Ellis Blain presented on the Swing Session the Harbour City Six who "played the 'revolutionary' bebop as well as swing." This appears to be the first radio broadcast of bop played by an Australian group. The personnel was Ron Falson (trumpet), Don

Burrows (clarinet), Kevin Ryder (piano), John Weine (guitar), John Edgecombe (bass) and Joe Singer (drums). I've been unable to identify any tunes played and no recordings of that programme have ever turned up.

Melbourne musicians were equally concerned with the new style. On 31 August 1947 a "jam session" was held at the New Theatre, featuring two bands. The first comprised Ken Brentnall (trumpet), Bob Limb (tenor sax), Don Banks (piano), John Foster (bass), Charlie Blott (drums) and Jack Brokensha (vibes). The second band consisted of Splinter Reeves (tenor sax), Ivan Halsall (clarinet), Les Cooper (piano), Doug Beck (guitar), Ken Lester (bass) and Pixie Amies (drums). It seems that recordings were made on that occasion or shortly after, and some of the acetates rescued by John Whiteoak from Charlie Blott's collection might include some of them. These acetates, or copies of them, are now held by the AJM. There is no doubt that all these musicians were experimenting with bop.

These activities probably helped influence Bob Clemens launching his Jazzart record label early in 1948. Prominent on his record labels were the words *Modern Expression*.

Wally Norman was on the Swing Session again on 11 September 1947, playing more recently received discs by Gillespie and Parker. He returned to the subject in the December 1947 issue of *Music Maker*. He wrote: "Here in Australia the 'be-bop' influence is gaining considerable momentum and as more and more imported records are becoming available, progressive musicians and arrangers are beginning to adapt themselves to the new style. In Melbourne a



Lyn Challen (sb), Don Banks (p), Charlie Blott (d), Splinter Reeves (cl), Doug Beck (gtr) 1943

new society has been formed to foster the new vogue and Adelaide has a band of enthusiasts. In Sydney circles, the style has taken a firm hold on the imagination of the younger players". Bop had spread indeed. The first Jazz Jamboree held in Perth on 11 October 1947 included a bebop group, probably led by pianist Harry Bluck. Falson's group featured again on the Swing Session on 24 March 1948.

Despite the avid interest by these young musicians, bop was not a pathway to a musical career. Ballrooms and dance halls wouldn't tolerate it and it wasn't acceptable to the coffee-lounges in Melbourne. Even the plethora of night-clubs in Sydney didn't hire bands because they were bop outfits, although many of the bands had the chance to show their bop chops towards the closing hours in the small hours of the night. Bop might have withered without its appearances on the concert stage and radio.

Jazz concerts had certainly been

held in Australian cities before, but in March 1948 Ray Price featured the Port Jackson Jazz Band in concerts at the Sydney Conservatorium of Music which led to a huge press coverage. Kevin Ellerston Jones organised a Battle of the Bands at Sydney Town Hall on 24 March that drew a packed house and suddenly jazz concerts became a rage, often only a few weeks between them in Sydney and later in other cities. That first battle featured about seven bands – one was a small bebop group led by Ron Falson. The concert was recorded and two titles by Ron's group were among those issued on 78s. The titles, *Sloppy Joe* and *Be Bop* are now available on AJM 038. The craze for jazz concerts didn't lessen until about 1953 and in the intervening years dozens of concerts featured bop groups. Many of these hardly existed outside the concert stages but they presented bop to a huge audience.

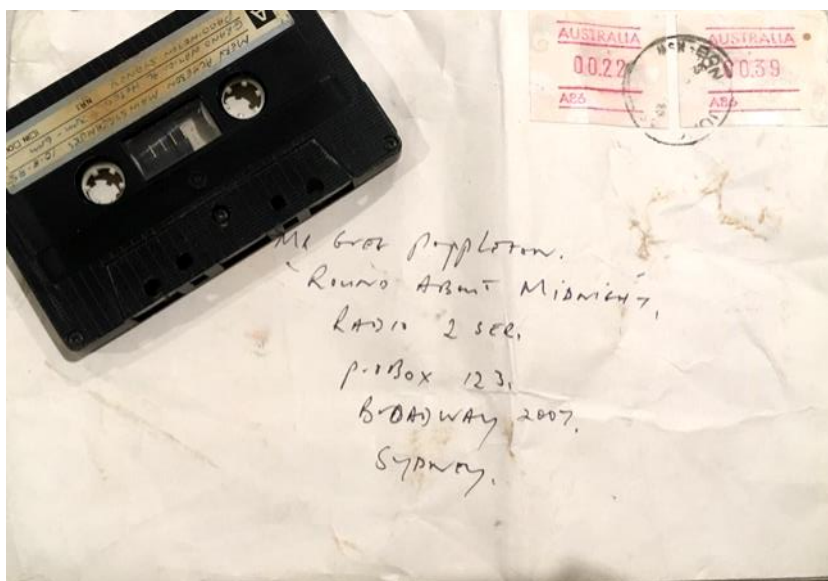
In Music Maker for April 1949, Ron Falson began a series of four articles on

the technical aspects of bop, which probably also helped to spread the message. In December 1949 the ABC Swing Session was replaced by the Thursday Night Swing Club where Australian groups were featured every second broadcast. The first group to appear in this series was the Splinter Reeves Splintet. They featured again on the 2nd of March 1950, playing, amongst others, *Bop Eyes* and *How High the Moon*. Don Banks' Octet featured on the 2nd of February 1950 and Charlie Blott's Bop Six on the 6th of July 1950. This series (under a few changes of name) finally ceased in 1966. In its time some 60 different groups from all six states were featured so all Australians heard many bop groups and bop-influenced musicians.

By the early fifties bop had lost its novelty appeal and was accepted as part of our jazz experience. By the middle fifties the early bop adopters were influenced by the so-called cool school but bop influences are still with us today.

From the Collection

By Greg Poppleton.



PLEASE find the Merv Acheson cassette I mentioned to you at Hamer Hall.

I'm so happy that this tape is going to the AJM. I've preserved it for 30 years in a dark, cool, dry place, wound tail-out, hoping the owner would one day claim it.

I don't know who recorded this. It was sent to me unsolicited—1988 by an anonymous listener to my 107.3 2SER Sydney radio show, then called 'Round About Midnight' (it was on-air Sundays-Mondays 11pm–1pm), now called The Phantom Dancer, heard across Austral-

ia online and on the Community Radio Network.

The Phantom Dancer is a non-stop mix of swing and jazz from live 1920s–60s radio & TV. You can hear the show online at 2ser.com/Jepisodes/phantom-dancer.

The cassette came with a short note headed by the listener's address. They didn't ask for its return though that was my intention. I played a short excerpt to be polite and acknowledge receipt. The contents had nothing to do with my 1920s - 60s radio swing show.

Shortly thereafter, domestic troubles

with a flatmate who, long story short, broke her lease and burgled my room, meant the letter was lost with other personal mail. As you can see from the envelope the cassette came in, there're no other clues to the donor's identity. I asked a few times on air for the person to contact me. They didn't.

In the mid-90s, an anonymous nutcase I knew from his correspondence to the show (former cocktail pianist, English, never took tablets, sticky-taped pre-used stamps to his clumsily made envelopes), found out about the cassette. He sent me a letter demanding I play it all on air 'and he would record it for his friend who was missing the cassette.' He ranted in ALLCAPS that I was a music-hating thief and he'd make sure I'd never work again. Ignoring the threats, I asked on-air, two weeks in a row, for the original donor or the serial letter-writer to send me a return address for the cassette. They didn't.

That's the provenance. Cascading episodes of greed and stupidity have at last led to a happy ending. Was the recording made with Merv's permission? That's an ethical problem. The letter suggested to me that the recording was by a fan blithely hijacking Merv's legacy. Now, ironically, by the cassette being 'lost' to a musician who cares rather than to a thief, the recording has been saved - an aural insight into Merv Acheson & 1980s Sydney pub jazz.

Please feel free to publish this letter.

Four Guys Named Brown

By Ken Simpson-Bull

IT'S probably not because my mother's maiden name was Brown that I appear to have an affinity with that name. Yet, since I joined the staff of the Jazz Museum (or Archive as it was then) some nine years ago, I have met up with no fewer than four jazz identities with the name of Brown (one with an "e") who have each made an indelible impression upon me. Let me elucidate.

Soon after I began at the Archive I was asked to record an interview with veteran jazz drummer Wes Brown. I rang Wes to arrange the interview and was invited to his home in Glen Waverley where I was warmly greeted. Wes was friendly and informative and the recording seemed to go well. Unfortunately, when I returned home I found that the recorder had not worked properly and I had to return the next day to repeat the exercise. Wes was unfazed; by now we knew what we wanted and the second interview ran smoothly. From the interview I was able to write an article for the Archive's Vjazz Magazine of August, 2010.

But this was not my first encounter with Wes Brown; Wes had been an idol of my youth! In the mid-1950s, being somewhat of a jazz enthusiast (particularly of Dixieland), I used to frequent the Collingwood town hall where Wes was the drummer with the very popular Frank Johnson and his Fabulous Dixielanders. The band had recently made some "78" recordings for Jazzart and Parlophone and I bought almost every one of them. Some years earlier, a friend of mine had owned a set of drums on which I was able to practice, imagining that I was Gene Krupa or Buddy Rich whom I had seen in a few Hollywood films. Hence, I was a drum enthusiast and I just loved Wes's drumming, little then expecting that I would eventually get to know him.

But the Collingwood Town Hall tenure was not the begin-

ning of Wes's jazz career. He had had a long series of gigs with Willie McIntyre's band back in the late 1930s and had performed many times with Roger Bell. He had played in bands with many other top line musicians such as Geoff Kitchen, Harry Baker, George Tack and Tony Newstead. Wes joined the Frank Johnson band in mid-1946 where they played at the Melbourne Town Hall, St Kilda Town Hall, and finally a permanent Saturday night at the Collingwood Town Hall.

When Frank Johnson's band broke up soon after the tragic death of trombonist Wocka Dyer, Wes moved to the 431 Club for a while with a smaller Frank Johnson outfit. From then on, he did mainly free-lance work that included a fairly long engagement with Nick Polites at the Auburn Hotel, and for seven years he was drummer for the very popular Maple Leaf band.

I have met and chatted to Wes on several occasions since that interview and he is always friendly and affable. Oh yes, I still have those impressionable 78s at home and the equipment on which to play them. At a function at the RSL hall in Clayton a few years ago (which I attended), Wes was officially proclaimed a "Doyen of Jazz", a title well earned. He is also a recipient of the prestigious Order of Australia. Wes, now in his late 90s, still performs an occasional gig.

On the subject of drummers, another who made a big impression upon me was Allan Browne. Although I had not attended any of his gigs, I had heard him performing on recordings of the Red Onion Jazz Band made back in the 1960s. In fact, Allan had been the inaugural leader of the Red Onions in 1961 along with trumpeter Brett Iggulden and Trombonist Bill Howard.



Wes Brown at home



Allan Browne

However, it was at the opening of a Victorian Jazz Archive exhibition on Saturday, August 7th, 2010 featuring the Red Onion Jazz Band that I first met Allan socially. My first impression was that he was somewhat of an unusual character. Later, I chatted with Allan on a couple of occasions at Victorian Jazz Club functions at the Clayton RSL Hall and found him to be very pleasant and almost shy. My wife, who enjoys jazz but is not quite an *aficionado*, was so impressed by his brilliant drumming that she insisted on complimenting Allan on his skills.

Allan was born in 1944 and attended Hailebury college where he met Brett Iggulden. His tenure with the Red Onions lasted until he left in 1974 to work first with Ray Martin and then with Bob Sedergreen. His varied career has included work with Dave Rankin, Peter Gaudion, Geoff Kitchen, Frank

Traynor, Paul Grabowsky and Brian Brown. Allan, whose health had been poor for some time, died on 13th June, 2015. The Jazz Museum paid tribute to him in Ajazz No 67 of August 2015.

On March the 25th, 2014, Allan had played drums with a pick-up jazz group at the funeral of Jazz Museum staffer Eric Brown (which I also attended), and this leads me to the next Brown. Eric Brown was a long-established volunteer at the Jazz Archive when I joined and was both revered and feared by the staff. It appears that Eric had a reputation for being a

collection to go to the Australian Jazz Museum. This had been assembled over his adult life and was one of the biggest collections in Australia. Many of his multitude of vinyl records were still sealed. Eric had obviously been so busy enjoying jazz from other sources that he had not had time to play them—his life had been, sadly, not long enough.

My final Brown is my Sound Room colleague, Bill, jokingly known by me as “Bill Brown of Australia” because of his being so named in an English jazz magazine for which he had written an article. But Bill is actually a Scot. Born in 1935, Bill migrated here in 1966 but has not lost his delightful Scottish brogue. He often claims that he misspent his youth listening to jazz. But this has given him the unique ability to instantly identify almost every jazz tune ever written. This is important at the museum because so many of the recordings presented to us for digitisation are not identified. (Amateur recordists please note: Always identify your recording with the name of the tune, the name of the band, and the date.)

The larger part of Bill’s career was with the Merchant Navy where he was able to take his replay equipment on board the various vessels and listen to his dedicated music form. After settling in Australia he quickly became familiar with those local jazz musicians whom he had not previously encountered.

Bill’s hobby involves communicating with like-minded jazz enthusiasts around the world and trading musical recordings with them. He is an avid writer and, as well as regular features in the AJM magazine, he also contributes to other local

and international journals. Because my own job at the jazz museum often includes trying to identify jazz performances and tune titles, Bill is a good friend to have about.



Eric Brown, Roger and Graeme Bell

grumpy old man, for what reason I know not why, but I soon found that Eric was a virtual font of knowledge when it came to jazz. Because he was so interesting to talk to, I spent many hours of informative conversation with him and became (what I hope was) his friend.

However, Eric would soon tell you in no uncertain terms if he did not agree with you. On one occasion I wrote an article for the Museum’s magazine in which I stated that the saxophone had not been part of New Orleans jazz in the early years. Eric was livid! He maintained that it indeed had, and produced various articles and photos to prove his point which was published in a follow-up magazine. I acquiesced and we remained friends!

Eric was born on the 24th April, 1931, and lived most of his life in the family home in Caulfield North. He was a wonderful researcher and writer, producing scrapbooks of priceless value on Graeme Bell, Allan Browne, and the Yarra Yarra Jazz Band. He was a founding member of the Victorian Jazz Archive and was its Registrar for many years—there are literally thousands of entries of donations in his distinctive copperplate hand-writing in the registers.

His knowledge was encyclopaedic and his love of New Orleans music took him all over the world including Japan. He had many visits to hear the New Orleans Rascals from Osaka and hosted tours to Australia by them. He was also instrumental in organising New Orleans trumpeter Alvin Alcorn’s tour of Australia in 1973.

Towards the end of his life Eric moved into a high-care nursing home and indicated to long-time friend, Geoff Tobin, that he wished his huge jazz



Bill Brown in the sound room at the AJM

Barry Mitchell Our much missed Committee Member, Merchandising Manager and Jazz Enthusiast



THE Jazz Museum recently lost one of its most valued volunteers, a quiet achiever—Barry Mitchell. Barry gave an enormous amount of his time to the Museum. He was a member of the committee for some years and for all of his volunteer time (14 years) he successfully ran the Museum's retail shop, selling its products. In the days before replication of the museum's CDs were outsourced to a professional duplicating organisation, Barry would painstakingly, digitally copy each CD and package them into their containers.

He travelled the country with his wife Beverley and his friend Neil Mitchell and his wife Lorraine to many jazz festivals over the years fundraising for the Museum. This entailed loading up their car and transporting the goods sometimes to remote locations—Barry never complained.

He had a long-time interest in jazz and enjoyed listening to items from his extensive record collection. Working at the Jazz Museum was thus an enjoyable extension of his interest.

One of Barry's accomplishments was composing poetry. He would always make up a (usually humorous) item to be read at special birthday events at the Museum. He will be sadly missed.

BARRY MITCHELL (1935 – 2019)



The Victorian Jazz Workshops Under 25s Presentation Day

It was a most enjoyable day on Saturday June 15th for the young musicians and the fifty or so parents and friends who attended. The young musicians were presented with a certificate and later a buffet lunch was enjoyed by all.

L-R Back row:

Brian Abrahams (tutor) Daman Mendez-Lozano (as) Mollyrose Wilson (db) Isaac Morris (ts)

Second row:

Chanel Langdon (bar) Charlie Victoria (t) Ashton Vaz (v, cl) Gian Cannizzaro (d) Ashley Gollin (cl) Darby Lee (p)

Front row:

Marina Pollard (workshop convenor) Luca Fraillon (d) Dean Coelho (v) Graeme Pender (tutor)

Photo credit Heide Victoria

Leon Heale

By Hilton Vermass



THERE are some folk who can play bass, there are some who can sing – very, very few can do both, and even fewer do them as well as Leon Heale. Leon has been playing double bass around Melbourne and Australia and many places around the world including several stints on cruise ships.

Leon grew up in South Gippsland (on a dairy farm) and played guitar in a country dance band, and he moved to Melbourne in the late 1950s to take

up a job at GTV9 (painting scenery). And while there he was exposed to nightly performances and rehearsals, including a 'life changing' exposure to the Oscar Peterson Trio (Ray Brown was on bass), soon after, while playing guitar in a night club band with a bass player, he instantaneously decided that upright bass was the true way. He took lessons with Lyn Challen – 'a stickler for correct technique', who also steered Leon to a residency on Hayman Island with some seasoned professionals.

Around this time Leon met Graeme Hall, who introduced him to the work of Bill Evans—a revelation in time-keeping, and also introducing Leon to contemporary harmony and theory – all very evident in his playing.

He spent a lot of time at sea playing in the orchestras on cruise liners (to Athens, Southampton – New York, Las Palmas, Bahamas) along with residencies in London, Ipswich and Scarborough in the U.K, Dacca, and Kuala Lumpur. These contracts required Leon to learn electric bass and singing arranged group vocals. In between these cruises and residencies overseas there was work on ABC series Boomeride, as well as playing with New World Trio – both of these featured folk style music (this was 1966 and the folk revival was gathering momentum). Leon is a group vocals enthusiast and says, "Probably most exacting work (and a career highlight) was in supplementary vocal groups attached to Brian May ABC Showband weekly recording output. The ABC Singers, The Kevin Hocking Singers etc."

From the mid-70s Leon played with many well known Australian jazz figures, including James Morrison, Frank Traynor, Bob Barnard, Joe Chindamo, Graeme Hall. There is a long

list of other folk that he plays/has played with. It's a tribute to his quiet, unassuming competence that he has made his living, and brought up his family, primarily from playing music (supplemented by stints in yacht chandlery – that very fortunately included 'very understanding management when tours came up'). He was also involved with backing visiting jazz figures (Jay McShann, Ralph Sutton and Red Richards (piano), Kenny Daverne (clarinet))

Leon has always been one to grab opportunities – especially those involving learning new instruments and/or styles of music – he plays/has played double bass, electric bass, guitar and sousaphone, as well as being a vocalist. For three decades Leon played in various bands, nightclubs, shows and recordings. After the Y2K non-event, Leon's interest in community orchestras redeveloped and found him playing symphonies and concertos with the Frankston Orchestra, Zelman Orchestra and Maroondah Symphony Orchestra.

While Leon doesn't have a rigid practice schedule of scales, etc, he does put a lot of work into whatever repertoire he is involved with as he believes in being properly prepared. He has strong feelings about the role of a bass player, the pre-requisites being secure timing, secure intonation, secure repertoire and harmonic familiarity. He also believes that bass players should exercise restraint, and refrain from including 'frilly bits' and 'I can do this moments'. Decades of playing have led him to conclude that the front line players love to hear a tonic when the harmony changes, it provides reassurance and security. He questions the seemingly mandatory applause for bass solos – 'no matter how ordinary' Final words of advice from Leon to fellow bass players: avoid ferocious and un-house-trained, heavy left hand piano players!



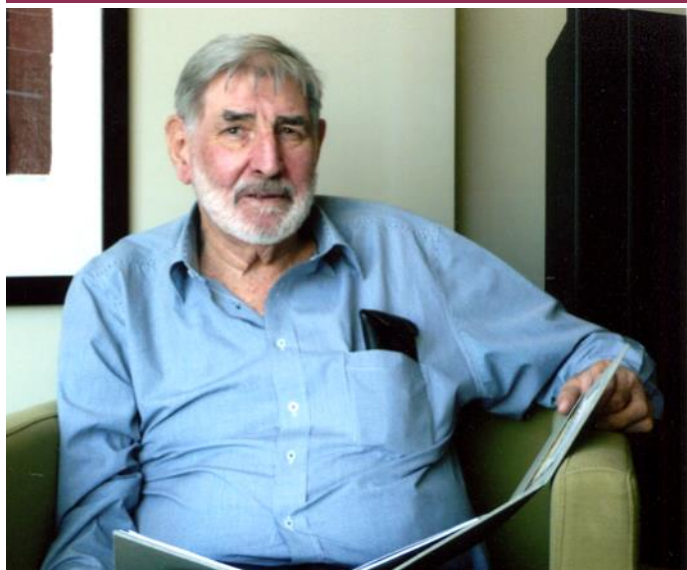
The Garry Hyde Four led by the drummer Garry Hyde. The band was active in the 1970s. Leon Heale (sb), Garry Hyde (d), Don Lambert (p), Bob Venier (t,fb).



Leon Heale (sb) and Peter McCutcheon (p).

Vale Sid Bridle (1931–2019)

Jazz Museum Volunteer and former Jazz Musician



Back row: Sid third from the left.

SID BRIDLE, for many years a volunteer at the Australian Jazz Museum, passed away in May. Sid, besides being an informative and friendly visitors' guide, had previously been much involved in the field of jazz. Interviewed only months before his death, he related some of his experiences.

Sid first became interested in jazz during the early days of World War II. He remembered listening to a Juke Box in Flinders Street played by American Servicemen and there was plenty of swing music on the radio. This started him collecting the few jazz records that were available at that time.

One of Sid's buddies was John Sangster—they were boy scouts together. Very soon they formed a band which included John Sangster on trumpet, Sid on trombone, and Gordon Walker on clarinet. The group played at various venues around the suburbs and at the New Theatre in the city. Although they attended the first Australian Jazz Convention in 1946 without playing, they *did* play at the second and third Conventions. (Sid gets a mention in John Sangster's book "Seeing the Rafters".) Around this time the group recorded two tracks on an acetate disc which Sid said he destroyed because he wasn't happy with it. Apparently four duplicate copies exist somewhere which it is hoped will eventually turn up.

After the third Convention Sid, who was contemplating marriage, decided that being a Jazz Musician was not the best occupation for a married man, so he dropped out of playing altogether. John Sangster went on, of course, to fame and fortune(?). However, Sid *did* attend the infamous Alan Watson jazz parties in South Yarra, parties that went on for three-and-a-half years!

Sid maintained the friendship of many of Melbourne's jazz musicians and continued his life-long interest in jazz by attending concerts and functions and collecting records. In later life he extended his love of traditional jazz to recordings by Charlie Bird, Stan Getz, Dizzy Gillespie, and others of their ilk. In addition, he also had an interest in classical music.

Sid joined the Victorian Jazz Archive (as it was then known) some fifteen years ago and has provided much important service until he became ill only a few months ago. The staff of the Museum will miss his friendly presence.

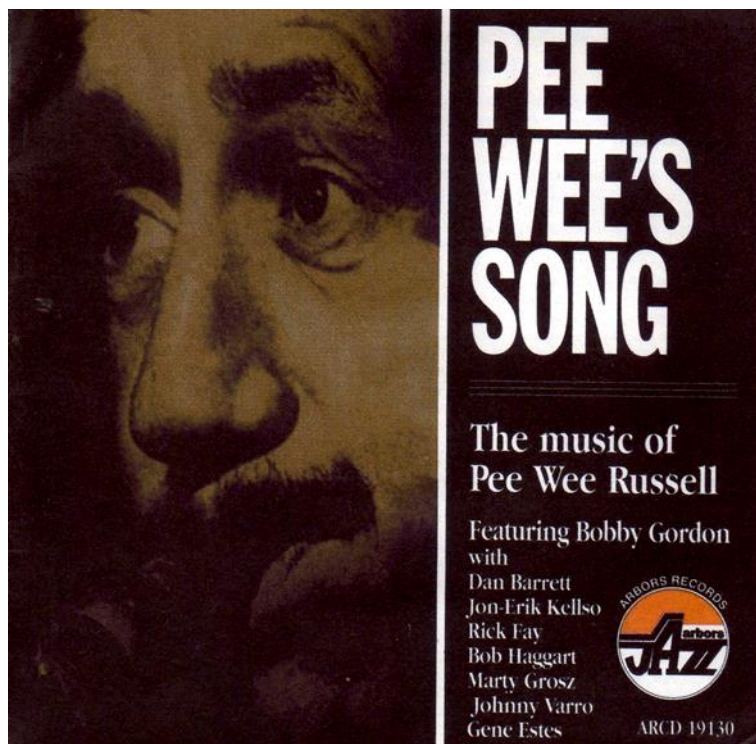


Sid in 1947



PEE WEE'S SONG

By Bill Brown



THE above title alludes to a CD that came into my possession recently. The album on the Arbors label comprises a fine collection of Mainstream/Swing musicians under the leadership of clarinetist Bobby Gordon. Of course the title refers to the late Charles Elsworth Russell known as Pee Wee to the jazz fraternity.

Pee Wee (1906-1969) was one of the prominent white jazz players that emerged from the US scene of the Twenties. His clarinet style was similar to that of the short-lived Frank Teschmaker (1906-1932) and had the ability to cut through a Dixieland ensemble. Pee Wee met up with Jack Teagarden (trombone), Jimmy McPartland (Trumpet), Bud Freeman (Tenor Sax) and other members of what was known as the Austin High Gang, young white musicians who heard at first hand in Chicago the music of the African-American jazzmen in the trumpeter King Oliver's Creole Jazz Band containing of course the young Louis Armstrong fresh up from New Orle-

ans on second trumpet alongside Joe Oliver's lead. Pee Wee eventually arrived in New York and began recording with Red Nichols band. In the thirties Pee Wee recorded with the tenor sax emerging giant Coleman Hawkins and with guitar playing bandleader Eddie Condon. Indeed throughout the forties and fifties he played with and recorded prolifically with Condon. Condon had residencies at Nick's and at Eddie's own club in New York. Eventually Pee Wee tired of that scene and tried to lose the image of being only a Dixieland player. He appeared on record with Coleman Hawkins again and swing players like trumpeters Buck Clayton, Ruby Braff and more contemporary jazzmen like trombonists Bob Brookmeyer and Marshall Brown, in 1957 he appeared at the Newport Jazz Festival with pianist Thelonious Monk, a far remove from Nick's Club.

To return to the CD in question, leader Bobby Gordon's group play thirteen tracks, all of which are Pee Wee compositions some co-composed by multi-instrumentalist Dick Cary. The fourteenth track a non-Russell original *I'd Climb the Highest Mountain* was a favourite of Pee Wee's I had forgotten how many tunes were attributed to Pee Wee. One of his originals *What's The Pitch* was recorded by Roger Bell in the sixties.

Pee Wee toured the UK in the sixties. As most of the American visitors enjoying an Indian summer in their careers on tour Pee Wee was accompanied by

one of the UK's top groups, the Alex Welsh Band. One gig in Manchester Pee Wee played with two prominent Scottish clarinetists Sandy Brown and Archie Semple both of whom shared some stylistic characteristics with the American, Semple especially. For the record the players on the Arbors CD apart from Bobby Gordon are Jon-Erik Kelso (Trumpet), Dan Barrett (Trombone), Rick Fay (Tenor Sax, Clarinet), Johnny Varro (Piano), Marty Grosz (Guitar), Bob Haggart (Bass), and Gene Estes (Drums). At least four of those gents have graced our shores. Any rhythm section with Marty Grosz in it is sure to swing. His dictum that good jazz should have one foot in the cotton field and one foot in the saloon would certainly apply to the sadly late Charles Elsworth Russell. Still we can listen to his music. Enjoy.

Mid July lunch and chat

Our dedicated volunteers come to Wantirna at different times and work on many different projects. So it's great to get together once in a while to catch up with what has been happening, and share how we are getting on, over a hearty lunch of soup and cake.



HARRY HARMAN OAM (1927 - 2019)

By Bill Haesler OAM



Bridgeview Jazz Band

Keith Lester (drums) and recorded with it. The band held rehearsals at the Eastwood Town Hall on Friday nights and, renamed the Bridgeview Jazz Band, attracted a jazz audience of local musicians and followers. Bob Learmonth took it over when the PMG sent Bill to Newcastle NSW and the band had numerous gigs including Friday nights at the popular Queenscliff Surf Club, and attended the 7th annual Jazz Convention in Melbourne.

From the late 1940s in Melbourne Harry had mixed with the Frank Johnson's Fabulous Dixielanders and Len Barnard's South City Stompers clique. Both young groups had their own venues for dancing; the Johnsons with long residencies at Collingwood Town Hall and the Maison Deluxe Ballroom in St Kilda and the Barnards at the Mentone Life Saving Club. By the 1952 Convention

THE unexpected death of Sydney jazzman Harry Harman, on Thursday, 3 January 2019 was a sad loss to Australian jazz. He was a dear friend to many of us and a mentor to dozens of musicians over the years. Kind, gentle, cheerful, self-effacing, fun-loving and nature's gentleman are apt descriptions for this lovable musician who played tuba and sousaphone, string bass, banjo and guitar. He was also a bandleader, a loyal and dedicated sideman and a popular regional NSW community radio jazz presenter who devoted his life to our music. Without Harry Harman, the 65-year-old Sydney Jazz Club may never have existed; it was his brainchild.

Henry (Harry) Ernest Harman was born in Middle Park, a suburb of Melbourne, Victoria on 19 December 1927 and grew up during the harsh years of the 1930s Depression. His father died when he was twelve, he went to Mentone Grammar School, joined the RAAF as a radio technician in November 1946, was honourably discharged in January 1948; and that is all we know. As with many enthusiasts at that time, he came to jazz via radio, records, jazz concerts and, in Harry's case, listening to Graeme Bell's Australian Jazz Band at Leggetts Ballroom in Prahran in 1948 resulting in him attending the 3rd annual Australian Jazz Convention in December that year.

He moved to Sydney in 1949 to work as an acting-technician for the Post-master General's Department (PMG) and learnt to play guitar. The Port Jackson, Riverside and Illawarra Jazz Bands held sway at that time and Harry joined the Sydney Swing Music Club and the local jazz scene. Harry was employed at

the City South Telephone Exchange in Castlereagh Street that was unique for the number of jazz musicians who worked there from 1948 to 1952 including Bill Boldiston, Ron Brown, Bob Cowle, Ron Gowans, Keith Jeffcoat, Frank Johnson (the Sydney one), Reg Newman and Trevor Pepper. There were enough to form a jazz band, which some of them did.

Harry also met and married Nancy Smith in September 1949. They lived in Marrickville for six months, went to the 5th annual Jazz Convention at Prahran Town Hall in Melbourne then moved back there in April 1950. The family returned to Sydney in April 1951 and settled in Campsie.

In early 1952 Harry bought Max Collie's old tuba for ten pounds from clarinetist Bill Boldiston (later autographed with a nail in Sydney by Louis Armstrong), studied at the NSW Conservatorium of Music and took lessons on it from the legendary Harry Larson. Jazz gigs in Sydney were few and casual in 1952 and Harry played tuba with Bill Boldiston's Westside Stompers with Trevor Pepper (trumpet), Bob Learmonth (trombone), Bob Cowle (piano), Reg Newman (guitar) then Willie Gilder (banjo) and

Harry was determined to establish a similar thing in Sydney and in early 1953 quietly rehearsed a band using Trevor Pepper (trumpet), Dan Hardie (clarinet), Bob Learmonth (trombone), Bob Cowle (piano), Don Hardie (banjo) and Bob Leggett (drums). When the PMG moved Bob Cowle to Cootamundra NSW Peter



Harry Harman, Bob Barnard and Graham Spedding

Towson took his place.

With a jazz club in Sydney as its goal a small committee was formed comprising Fred Starkey, Keith Davidson, Ian Cuthbertson, Bob Learmonth, Ian McLachlan and Harry and the search for a suitable venue started in earnest. They discovered the Real Estate Institute basement auditorium at 30a Martin Place, in Sydney's CBD, called the group the Paramount Jazz Band and on Saturday, 8 August 1953 the Sydney



The Graeme Bell All Stars in the surf at Tamarama, Sydney, in the early 60s
L-R: Graham Spedding (cl) Bob Barnard (t) Ken Herron (tb) Lawrie Thompson (d) Graeme Bell (holding a Violin) Harry Harman (bb). Photo credit Val Sowada.

Jazz Club became a reality with Trevor Pepper (trumpet), Dan Hardie (clarinet), Tony Howarth (trombone) [replacing Bob Learmonth who was unavailable on the night], Peter Towson (piano), Don Hardie (banjo/guitar), Harry Harman (tuba) and Bob Leggett (drums). Harry, who had left the PMG, was working at Eric Anderson's radio store in Barrack Street, Sydney, became its secretary and held the position until 1958. Ian Cuthbertson replaced Trevor Pepper when the PMG sent him to Young NSW and the Club functioned at Martin Place fortnightly until August 1955. When its popularity grew the Club moved to the larger 2nd floor hall at the Federated Ironworker's Association building in George Street, Sydney. Following reno-

ventions to the premises, including the addition of another upstairs hall, it decided in January 1961 to use both with a band in each. Several months later the smaller hall was also used by the SJC on Friday night up to mid 1963. Public attendances soared and by 1965 frequently reached an astounding 1000 on some Saturday nights. However, the public had literally taken over the Jazz Club evenings and turned it into a nightmare for its genuine members and the musicians. On 18th March 1967 the committee reluctantly had no choice but to close the venue without notice.

Norman Linehan (photographer, historian, archivist, writer and SJC president from 1979 to 1981) interestingly pointed out in his notes to the Paramount Jazz Band's 1993 compilation CD (MBS JAZZ 9) that the group only had one real gig in ten years - as the house band for the Sydney Jazz Club. In September 1955, to supplement its newsletters, the SJC published the *Quarterly Rag* to which for three years Harry contributed a regular informative column *Uncle Harry Says* incorporating the gossipy *Staccato Notes*. Following the introduction of 10 o'clock closing in the late 1950s jazz was infiltrating Sydney pubs, particularly in the north George Street area, the Rocks and the inner west, fed by an increase in enthusiastic young jazz musicians and bands. Due in no small way to the Jazz Club's successful Jazz Workshop set up in April 1957.

The Paramount Jazz Band recorded three 10" 78 rpm records in February 1954 for sale to members featuring Ian Cuthbertson (trumpet), Dan Hardie (clarinet), Bob Learmonth (trombone), Jim

Roach (piano), Peter Towson (banjo), Harry Harman, (tuba) and Bob Leggett (drums) and Harry recorded on tuba with the Ray Price Dixielanders on 12 September 1954 along with Ken Flannery (trumpet), Norm Wyatt (trombone), John McCarthy (clarinet), Jimmy Somerville (piano), Ray Price (banjo/guitar) and Ralph Stock (drums). Other LP recordings were made for the Club's own label and Parlophone in 1955, 1957, 1959 and 1960 tunes from which were reissued on the MBS-9 CD.

Harry added string bass to his instrument tally in October 1955 and joined the newly reformed Port Jackson Jazz Band with Ken Flannery (trumpet), John McCarthy (clarinet), Frank 'Doc' Willis (trombone), Jim Roach then Dick Hughes (piano), Ray Price (banjo/guitar) and Bill Cody and later Allan Geddes (drums). The group had steady work throughout 1956 and Bob Barnard came up from Melbourne for concerts and jobs in January 1957. In June 1957 Ray Price also formed a trio with Bob Barnard and Dick Hughes at the Macquarie Hotel in Woolloomooloo four nights a week plus Saturday afternoon while also finding work for the seven-piece Port Jackson Jazz Band. When Bob returned to Melbourne in mid 1958, John McCarthy replaced him and with Harry Harman on string bass it became a quartet.

By July 1958 Harry's commitment to the Ray Price groups had increased and he handed leadership of the Paramount to its trumpet player Ian Cuthbertson and left the band. Then, in September 1959, Ray abruptly moved the Port Jackson Quartet to Adams Hotel. A busy Ray Price had also become the musical director for Mark Foy's Empress Ballroom and in April 1960 installed a dance band there for two years for its famous Ball Seasons under Harry Harman's leadership. Following a serious, but brief, falling out over financial matters in October 1960 Harry left the Port Jackson band and rejoined the Paramount Jazz Band at the Ironworkers Hall venue as its banjo player until joining the newly formed Graeme Bell All Stars in July 1962.

Graeme Bell always credited Harry for convincing him to return to Australia's booming jazz scene after his long absence in the commercial music field. However, for it to be successful Graeme required professional musicians prepared to work full time, rehearse and tour. He also wanted Bob Barnard and waited until he was available. Using his established business connections Graeme negotiated engagements, TV appearances and a recording contract with Festival Records. The All Stars officially joined the Trad Boom on 1 June 1962. Graeme was back playing jazz for a living and Harry had become a working professional musician. The All Stars with Bob Barnard, (trumpet), Norm Wyatt (trombone), Laurie Gooding (clarinet), Graeme Bell (piano), John



Alan Geddes (d) Bob Barnard (t)
Harry Harman (sb)

Allen (string bass) and Alan Geddes (drums) became a seven-piece group with the addition of Harry on banjo, guitar and tuba and took lessons to improve his banjo technique. He worked and travelled with the Graeme Bell All Stars with its numerous personnel changes until the end of 1963 when he felt a sea change, resigned and moved the family to Umina, then Gosford and Point Claire working various day jobs.

When Graeme Bell landed a six-month contract at the Chevron Surfers Paradise Hotel, Queensland for three shows daily except Sunday in August 1966 following a tour of New Guinea he invited Harry back into the All Stars. The married musicians could bring their families and the Harmans accepted. They returned to Randwick in Sydney in March 1967 for six months then moved to Earlwood. Following another jazz slump the All Stars became a quartet playing the licenced club, hotel and wine bar circuits and Harry continued to work with Graeme (supplemented by a day job until 1974) and the All Stars became busier playing the festival circuit, concerts, TV shows and recording.

In 1976 Harry retired from jazz again and the family moved back to the Central Coast and Wangi for two years, then Charlestown, where Harry worked as an electrical warehouse manager. They returned to live in Yagoona in Sydney in 1981 and he gradually rejoined the jazz circle fulltime and replaced Peter Gallen in Paul Furniss's Eclipse Alley at its popular gig at the Vanity Fair Hotel in January 1983. When the Vanity closed in May 1986 pending demolition Harry remained with the EA5 for its subsequent leadership changes and long residencies at the Crown, St Elmo's, Evening Star, Norfolk and Strawberry Hill hotels until 2014. During 1985 he also played string bass with drummer John Fearnley's Pacific Jazzmen at the Royal Oak Hotel, Chippendale with Bob Henderson (trumpet), Doc Willis (trombone), John McCarthy (reeds) and Ross Collins (piano) and continued to freelance. When Kate Dunbar started her Singers' Workshop in 1987, Harry was a frequent and helpful early member of the backing group.

From 1985 to 2015 Harry played string bass and tuba with the New Wolverine Jazz Orchestra including concerts for the Sydney Jazz Club, the North Side Jazz Club, Central Coast Jazz League, the Drummoyne RSL and Sydney Bowlers Clubs, SJC Berry Island picnics and, during the 1990s, the Sydney Jazz Festival in The Domain (to an audience of 80,000) and the Sydney Rocks Festival. It received Mo Award Certificates of Excellence in 1998 (the first for a traditional jazz group) and again in 1999, 2000 and 2003 plus the Manly Council Jazz Festival trophy in 2006 for "achieving international recognition".

Led by Trevor Rippingale the NWJO made regular tours including

concerts, festivals and concerts, festivals and jazz clubs in West Australia (1989), Victoria and southern NSW (1996) and South Australia (1996). It was featured at annual Southern Highlands Jazz Festivals in Mittagong and Bowral, the Canberra Jazz Festival (2001) and special stage shows *The Bix Beiderbecke Legacy* (1996) at North Sydney Leagues Club and *The Story Of Bix* (1999), at the Independent Theatre, North Sydney and in 2001 at the National Gallery of Australia, Canberra, ACT plus several annual Jazz Conventions including the 50th in Melbourne in 1995.

Harry also accompanied the NWJO on its numerous tours of the USA from 1993 to 2011 playing major jazz festivals and clubs in fourteen states across the East Coast, Midwest and West Coast including the Bix Beiderbecke Memorial Jazz Festival in Davenport, Iowa, where the band represented Australia nine times: 1993 (that also included a trip to the UK for the Edinburgh Festival in Scotland and the Brecon Jazz Festival in Wales), 1996 (including the annual Convention of the American Association of Jazz Festival Directors in Davenport and the annual Convention of the International Society Of Jazz Record Collectors in Libertyville, Illinois (where it also played a cocktail party reception for jazz giant Artie Shaw), 1998, 2000 (where the NWJO received a Goldkette Foundation Award), 2002, 2003, 2006, 2008 and 2011. The band recorded eleven albums, comprising two cassettes and nine CDs, three of which were released in the USA.

In November 1993 the Sydney Jazz Club appointed Harry Harman as a co-patron to Graeme Bell. From 1994, he became a jazz presenter at Radio 2CCC Toukley then moved over to Radio Five-O Plus in 2006 where his popular Rhythm Club program (12 to 3pm) every Wednesday ran until he became ill in late 2018.

On his next attempt at retirement in 1988 Harry and Nancy had moved to Kanwal, a suburb of the Central Coast region of NSW where he again worked occasionally as an electrical wholesaler and consultant and musically on the Central Coast, in Newcastle and Sydney. Sadly, Harry lost his beloved Nancy who died on 27 September 2014. Over the years Harry also played regularly at the Central Coast Leagues Jazz Club in Gosford with Trevor Rippingale's Jazz Rippers (a small contingent from the New Wolverine Jazz Orchestra), the new NWJO fronted by Geoff Power, his own groups Harry Harman's Gentle-

men of Jazz and the Dixie Stompers, private parties with small quartets and the occasional freelancing. He also played and sat in frequently at the Ashfield Club on Friday nights with Dennis Quinlan's Bridge City Jazz Band. Harry donated his valuable Besson tuba to the Central Coast Jazz League In December 2016 for use by the Gosford High School band and although it remains the property of the League is on permanent loan to the band's special instrument pool.

Harry was awarded a well-deserved Order of Australia medal (OAM) in the Queen's Birthday Honours on 14 June 2010 for service to the performing arts as a jazz musician and as a mentor of emerging artists.

Unexpectedly in September 2019 Harry went into Gosford Private Hospital to have a cancerous kidney and spleen removed. He seemed to be recovering well but relapsed as it had spread to other areas. His health deteriorated and he was admitted to Wyong Hospital several times where he died peacefully. He is survived by his children Greg, Carol and Diane, ten grandchildren and eleven great grandchildren. The funeral service was held at the Hillside Chapel, Palmdale on Friday, 11 January 2019 attended by about 150 family and friends followed by a packed wake at the Ourimbah RSL Club. This was later followed by a well-attended memorial musical tribute held at the Ashfield Club in Sydney on Saturday afternoon, 16 March 2019.

Acknowledgement is made to Bill Boldiston's keen memory and information from his 2007 book Sydney's Jazz: and Other Joys of Its Vintage Years, Bruce Johnson's 1993 essay The Sydney Jazz Club: 30 Years On in Jazz magazine, Trevor Rippingale for the NWJO details and to Harry's son and daughters.



Harry Harman Strawberry Hills Jazz 2008

When in Prague

By Pam Clements

THE **Old Timers Jazz Band** was in full swing at the Reduta Jazz Club when I visited in June. Trad Jazz and Dixieland in the heart of the Czech Republic. The show included plenty of old favourites, songs like *Caravan*, *Lady Be Good*, *Basin Street Blues*. There was singing, by one, two and even three members of the band.

One of the tunes was expertly whistled and the scatting was marvellous. It was, however, the showmanship, the obvious sense of fun enjoyed by the band members that was contagious that made the night so memorable. The bass player, playing to the crowd, plucking and beating out his solos totally captured the audience. The notes from the clarinet player soared and the mischievous trombone player captured hearts.

This was all set in a club established in the fifties. An intimate bunker-type venue with padded bench type seating that curved in and around in a unique fashion to suit the building. Photos of jazz musicians covered the walls and plaques on the seats mentioned some notable visitors such as Ray Charles and Bill Clinton.



Band Members:
Josef Krajnik (trumpet)
Michal Zpevak (clarinet)
 (soprano sax, vocals)
Jaroslav Zeleny (trombone,
 vocals)
Petr Krumhanzl (banjo,
 guitar)
Petr Zimak (drums)

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:

Chris Athan, Yann Bounya, Geoff Donnelly, Guy Fanning, Valerie Farfalle, Ken Farmer, Luca Fraillon, Ashley Gollin, David Harrap, Tony Hodges, Chanel Langdon, Sandra Leaman, Wayne Lutherborough, David MacArthur, Damon Mendez-Lozano, Isaac Morris, John Ochs, Les Ogden, Anders Ross, Hamish Ross, Robert Sims, Donna Sinclair-Wilson, Anthony Stratford, Joe Toms, Kendra Vermaas, John Wood.

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

Bluetone Jazz Band, Jo Adams, Geoff Asher, John Brewer, Phillip Dowd, Val Eldridge, Ian Rex Fry, Barry Gust, John Hoey, John Isaacs, U3A (Kominsky) Deslys Milliken, Ken Mitchell, Graham Morris, Kenneth Read, Donna Sinclair-Wilson.

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.