

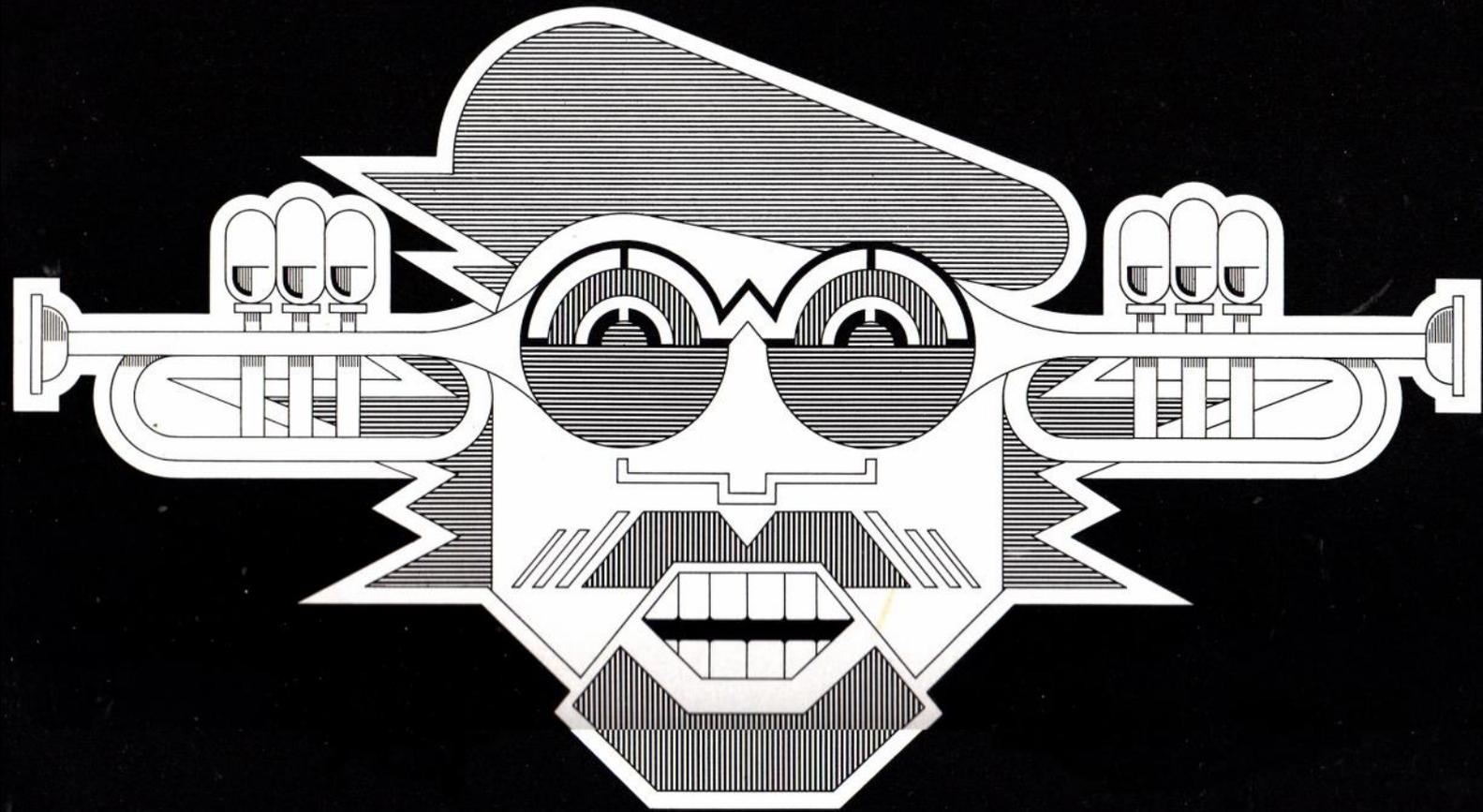
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JAZZNOTE



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Contents

- 03 A Celebration of Life**
By Ralph Powell
- 04 The Ampersand Story**
By Ken Simpson-Bull
- 06 Dr Raymond Marginson AM**
- 10 The Jazzart Catalogue**
- 11 BEBOP**
By Bill Brown
- 12 Carl Fenton and his Orchestra**
By Ken Simpson-Bull
- 13 From the Deep End**
By Hilton Vermaas
- 14 Jazz on the Wing**
By Bill Brown
- 15 International Jazz Day 2019**
By Ralph Powell

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A Celebration of Life

By Ralph Powell

A Celebration of a life was held at St Kilda RSL on Saturday 23rd March attended by friends and colleagues of the late, great Horst Liepolt and his widow Clarita. Ted Vining's group performed and several guests spoke with warmth and feeling of Horst's passion for experiencing jazz and life, and of his support of the jazz community. A backdrop of visuals added to Clarita and Kaye Blum's biographical presentation along with the gifting of a special metal container to the Australian Jazz Museum by Clarita. Finally, everyone raised their glasses to Horst's memory before heading out to spread his ashes at St Kilda Beach.



Clarita Liepolt with Horst Liepolt's painting "It All Started With Louis..." The number 44 featured several times in Horst's life.



Blow performed at Horst Liepolt's memorial. Peter Harper - tenor saxophone, Ted Vining - drums, Ian Dixon - trumpet, and Gareth Hill on bass.



Clarita Liepolt presents Australian Jazz Museum's Collections Manager Mel Blachford with an inscribed metal box presented to the late Horst Liepolt by the Melbourne New Orleans Jazz Band upon his departure to Sydney.



THE AMPERSAND STORY

By Ken Simpson-Bull

AMPERSAND may be described as the first Australian specialist Jazz record label, and it all started with Bill Miller.

William H. Miller, known to most as Bill, was born in Melbourne in 1914 and, after a good local education, went to England in 1933 to study Law at Oxford University. Being interested in Jazz, Bill amassed a large record collection which he brought back to Australia in 1938. These 78s represented a unique library of jazz recordings largely unobtainable in Australia at the time and Bill made his collection available to enthusiasts through a weekly radio program broadcast over 3UZ commencing in 1939. Originally called "Jazz Night" the program soon became known as "Swing Night" despite the fact that Bill was very much a fan of traditional (or original) jazz rather than swing. Bill provided the recordings and wrote the scripts which were read by Rowley Barley. The program continued until the end of 1941.



Bill was also involved in jazz discussion groups, and in 1941 he created the long-running magazine "Jazz Notes" and soon after, "Australian Jazz Quarterly". He was very much aware that Australian jazz was not being made available to jazz-hungry local enthusiasts through recordings.

Record sales in Australia at the time were dominated by the international companies like HMV, Columbia, Decca and Parlophone. Sadly, none could see any significant profit to be made in re-

cording and issuing Australian jazz bands. Bill decided to act.

Jazz discographer/historian Jack Mitchell OAM picks up the story: *"In 1943 a wave of excitement swept the Australian hot jazz fraternity when it was revealed that amongst the shortly-to-arrive Artie Shaw Navy Band were two famous jazzmen Max Kaminsky and Dave Tough. Those names were familiar to the locals from recordings issued here and the thought of meeting and hearing them in the flesh seemed a dream come true. In the event, most of those dreams didn't come true.*

"The schedule of the band, with its performances restricted to servicemen, meant that only a few even got to speak to Maxie. Tough was even harder to mix with. In Melbourne a couple of young fans, Ray Marginson and Ray Bradley, tracked Kaminsky to his hotel and introduced him to Roger Bell, Bill Miller and others. This group asked Kaminsky (who apparently didn't take much per-

suading) to take part in a recording session with members of Roger Bell's Jazz Gang which had begun a weekly gig at Heidelberg Town Hall. Unfortunately, Graeme Bell, who was in Queensland playing for the American Red Cross, missed the recording session.

"Many musicians in Melbourne and Sydney had been recording on acetate instant playback discs for their own use, but the Kaminsky session was recorded onto wax masters [or possibly high-quality acetate blanks], so that regular pressings could be produced

in the fullness of time. However, wartime shortages and regulations prevented any immediate release. Bill Miller paid for the session, but it seems that at this stage he had little idea of going into the record business in a meaningful way.

"By early 1946, wartime restrictions [on the availability of record-manufacturing materials] were easing so Bill was able to finally have two sides, Ja Da and Oh! That Sign from the Kaminsky session, pressed and released as Ampersand 1. This disc was well

received by English as well as Australian jazz fans ..."

Returning to the Kaminsky recording session, there were two other numbers waxed—*At the Jazz Band Ball* and *Royal Garden Blues*, but these were never released. However, they were finally issued on CD by the Victorian Jazz Archive in 2003 on Vjazz 007.

Within months of Bill Miller making his first recordings in September of 1943, he began further sessions starting with the Bell Band (with Graeme back from Queensland). As mentioned, wartime shortages and restrictions prevented any of these being issued until after the release of Ampersand 1 in early 1946. In fact, many of the recordings that he made during this period and over the next nine years were never released.

For instance, on September 23, 1944, Bill arranged for the recording of four numbers by Graeme Bell's Dixieland Band, only one of which was released (on Ampersand 4). Bill's release of Ampersand 2 featured two numbers from a November 22, 1944 session.

It is interesting that the first pressing of Ampersand 2 was incorrectly released as an inside-start disc. Later pressings were outside-start, with a suffix - O added to the master number in the run-out area of the disc. *Strut Miss Lizzie* and *Harold's Special*, previously listed as masters M-25 and M-26 from this session, are in fact dubs of masters M-21 and M-22. (Bill's master acetates were prefixed with M for Melbourne or H for Hobart, etc.)

From then on, Bill's recording activities became a steady stream. Bill was careful that the records that he released were of a good standard. This is one of the reasons that many recordings intended for release on Ampersand were not issued. Fortunately, these acetate recordings were not destroyed but eventually donated to the Victorian Jazz Archive.

There was another reason why not all of Bill's recording sessions were issued: The local market could not cope with an unlimited supply of Australian jazz, especially since Ampersands were 10-shillings each compared with 4-shillings for Columbia and HMV discs. Bill had to make a profit, albeit small, and while the international companies had the advantages of huge production runs and worldwide distribution, Ampersand discs had strictly limited sales. This is also the reason that the international companies could see no profit in the recording and release of Australian jazz and so, with few exceptions, they didn't do it.

Some of the "would-be" Ampersands



were also not issued because of technical faults or performance errors. In 2012, when the Victorian Jazz Archive issued "The Unissued Bill Miller – Almost Ampersand" on CD, modern restoration techniques were able to eliminate many of the technical problems like hum, clicks, and odd noises, etc. In fact, even some of the performance errors were able to be corrected by judicious editing.

It would appear that many, if not most, of the Ampersand recording sessions were performed at Broadcast Exchange (BEA) in Market Street in the city. Broadcast Exchange, which largely recorded radio productions, took over the former Legionnaire Studios in the early 1940s and continued well into the '60s.

Pianist Graeme Bull, who recorded for Ampersand remembers, "Bill was certainly at all the recording sessions that I did at Broadcast Exchange. The Keith Hounslow sessions that I was on was really a pick-up group. Bill chose the musicians, suggested the tunes and managed the session. We would often record one or two versions of a particular tune and Bill would be in the control booth, choosing the one to release. In our case, I remember that the band would have a few sherbets before the session at the New York Hotel in Bourke Street."

Ampersand No. 1 was reviewed in "Jazz Notes No. 63" of April 1946, so its release, it appears, was earlier that year. According to jazz identity Norm Linehan, during the next six months or so, Sydney stocks were held by Eric Dunn and available from him by arrangement. In October, 1946, Norm Linehan went to Melbourne and met Bill Miller with whom he had been corresponding for some years. Bill was looking for somewhere in the Sydney city area where the records could be bought conveniently by people wanting them. At that time, Norm was associated with "Personality Photo Service" at Wynyard Ramp in the Plaza hotel building on the ramp leading to Wynyard station. He offered this to Bill who accepted.

On Norm's return to Sydney he col-

lected the stock from Eric Dunn and installed them in the shop. Ampersand records were distributed from there until Bill Miller wound up his recording activities early in 1955 when the remaining stock was handed over to Edel's Pty Ltd where Eric Dunn was then employed. It seems that J. Stanley Johnston's had received some stock towards the end of 1949 but this arrangement was concluded in September 1951. Similarly, in July 1953, some surplus stock was passed to Ashwood's record shop. In Melbourne, the discs were available from Clemens Music Store or direct from Bill Miller.

Ampersand records were mostly pressed in vinylite, at the time a fairly new type of plastic material. Shellac, always a preferred material for 78 rpm record production, was in short supply and mainly limited to the big international companies. Because gramophone pickups of the time were quite heavy and generally used steel needles, many of the more-fragile vinylite discs were quickly and permanently damaged.

After Ampersand 2 had been deleted from the catalogue there was still apparently some demand for it so the earlier recalled inside-start pressings were re-issued and sold. Thus there must be several of the "incorrect" inside-start discs in circulation, undoubtedly collectable items.

Bill eventually released thirty-six 10 inch and six 12 inch 78rpm discs presenting a good cross section of (mainly) Melbourne and Adelaide musicians.

Record producer, Nevill Sherburn, later bought the rights to the Ampersand label from Bill Miller and issued a number of titles on his Swaggie label in both LP and CD format. In 2012, the Victorian Jazz Archive released a double CD set of "The Unissued Bill Miller – Almost Ampersand" which featured 41 tracks of previously unissued material, and in 2014 issued "The Best of Ampersand – 1943-1951".

Bill, in addition to Ampersand, issued a series of international recordings on an XX and R series for Australian jazz enthusiasts who could still not obtain a wide range of overseas performances. Whilst most of the XX series were apparently out of copyright, Bill, just to be safe, used generally humorous pseudonyms to disguise the true performers.

For more modern listeners, the complete Ampersand catalogue, refurbished by radio broadcaster Robert Parker,

was first issued by Roger Beilby on Ant-eater audio cassettes in the early 2000s. A later restoration of the complete catalogue onto four CDs was produced by the Victorian Jazz Archive in 2013 for internal archiving. From this later restoration a double-CD, "The Best of Ampersand 1943-1951", Vjazz 028, was issued in 2014, largely featuring items that had not appeared on LP or CD.

Although in time, Bob Clemens and Ron Wills created additional local record labels—Jazzart and Wilco respectively, Bill Miller, through Ampersand, has left us with a legacy of recordings by legendary Australian performers from the 1940s, mostly in their youth, that we might never have had—like the early Bell bands, Frank Johnson, Keith Hounslow, Will McIntyre, Don Roberts, Tom Pickering, Bruce Gray, Rex Green, Tony Newstead, Ken Owen, and many others.

Thank God for Bill Miller and Ampersand!



Dr Raymond Marginson AM

13th December 1923—9 February 2019

In 2010 Ken Simpson-Bull interviewed Ray Marginson for an article which was published in VJAZZ magazine Issue 50, We here reprint the article as originally presented.

Ray first became aware of anything resembling jazz while he was still attending the East Kew Central School. He recalled seeing Hollywood films at the Rialto Picture theatre which featured watered-down swing like *Tuxedo Junction*. The first jazz record he bought was Will Bradley's *Down the Road A-Piece*, but it was in 1942 at the University of Melbourne that, with his good friends Ray Bradley and John Campton, he discovered improvised jazz. The University had a large collection of imported jazz records that had been donated by the American Carnegie Foundation, and thus Ray was able to study the world of jazz, which was largely not then possible through locally available records or dedicated radio programs.

The occasional jazz records which were released locally were highly sought after and Ray remembers gathering at Sutton's Music House with his friends to hear the weekly release in the rhythm-style series and then adjourning to the nearby London Tavern hotel to discuss its merits. Ray became a "jazz purist" as he described himself and got involved with the University Rhythm Club, putting on lunchtime record and live band sessions in the Union Theatre and convincing the University Union to use the Bell band for some of its dance functions. (Ray had first met Graeme Bell and Don Roberts at a coffee shop where they played.)

Record collecting

Ray soon became a record collector (remember they were 78s in those days) and recalls fossicking, with his mates Ray and John, through second-hand shops and the like in his search for recorded jazz. Some of his finds were remarkable. For instance he once picked up a rare Fletcher Henderson (*When You Do What You Do* with its remarkable solo by Louis Armstrong) for just sixpence.

In 1943 Ray got to meet Australia's best known jazz record collector, disseminator of jazz, and later washboard player, Bill Miller. Bill had left Melbourne Grammar in 1932 to attend Oxford University where he became interested in jazz and amassed a huge collection of international jazz records which he brought with him when he returned to

Melbourne in the late thirties. (This collection is now in the vaults of the VJA.) Ray remembers an occasion at Bill's place with friends. Looking up at a Melbourne Grammar oar, mounted above the fireplace, which Bill had won in a "Head of the River" event, Ray said, "You've got the old oar up there, Bill." "No," he replied, "she's in the kitchen making the coffee."

A mud-brick house

It was during 1943 that Graeme and Roger Bell and Peter Glass decided to build a mud-brick house in Eltham. The two Rays occasionally went to the site to help out. On one occasion Ade Monsborough, who had a dry sense of humour, was there when Gordon Ford hit his foot with a mattock and let out a yell. Ade looked at Gordon and without hesitation said, "Ford Mattocks Ford" (punning the author Ford Maddox Ford).

When the Artie Shaw band arrived in Melbourne in 1943 it was Ray Marginson and Ray Bradley who made first contact with the famous Chicago trumpeter Max Kaminsky. Max was staying at the Victoria Coffee Palace, a very prim-and-proper temperance establishment. Ray said they bluffed their way into determining Max's room number (which he was sharing with drummer Dave Tough) and they knocked on his door. They were admitted and with their passion for jazz and the effrontery of youth they bombarded Max with questions which he was kind enough to answer. (Apparently Dave Tough, exhausted from his tour of the islands, just lay on the bed and said nothing.) "What I really would like," Max said, "is to get a quart of gin since this hotel is dry." Ray offered to go out to buy one. Fortunately he happened to have some money (for once) and, because he was wearing a trench coat with huge pockets, he was able to obtain the gin and return with it to the hotel undetected. Max instantly became a friend for life. It was Ray who phoned to inform Roger Bell who, with Bill Miller, arranged the now historically famous *Ja Da* session with Max. Graeme Bell was in Brisbane entertaining troops at the time and thus missed out on this session, but he later roomed with Max Kaminsky and got to know him well before he returned to the United States.

The Artie Shaw band

Max arranged for the two Rays to be invited to the Melbourne Town Hall for an invited-servicemen-only concert by the Artie Shaw band. Although the lads were behind the stage, Ray said that the performance was a memorable experience. The other occasion that Ray heard the Shaw band in Melbourne was the day before, when it played at the Royal Melbourne Hospital. The hospital had been converted to a military hospital during the war and all of the patients had been gathered on the balconies overlooking the north courtyard where the band had been assembled. Ray said that the precision playing combined with Max Kaminsky's occasional hot solos and Dave Tough's exuberant drum work was electrifying.

It was in 1943 that Ray became musically involved playing drums with a small group called the Centre-Way Cellar Boys (they recorded an acetate in Centre-Way Arcade). Bill Tope, later guitarist with Frank Johnson, played with them. However, Ray's drum career didn't last long. One night at Lorne where the Bell Band had an engagement at the Pacific Hotel, Graeme's drummer Ghost Howells fell from the podium and was incapacitated (Ray suspects he'd been drinking Vodka all day). Roger Bell looked back at Ray and said, "Well, come on, get up." Ray got behind the drum kit (his own "kit" had been extremely limited) and played his first fully professional engagement. At the end of the first bracket Roger looked at Ray and said, "Can't you even bloody -well keep up!" That was it. Ray realised that he did not have the stamina and experience to perform at such a pace and decided that he wasn't going to play drums any more.

Jazz for dancing

1943 was also the year that the Bell band introduced jazz to the Heidelberg Town Hall. Ray said that the hall had wonderful acoustics and that the band was experimenting with two trumpets (Roger and Ade) in the model of the Oliver/Armstrong concept. "People who heard Roger Bell in later life don't realise what a force he was, driving the band on to additional choruses. He real-

ly was remarkable," Ray said. The Bells' next engagement was at the Palais Royal, behind the Exhibition Building but now long gone. Ray was a fixture on the floor in front of that band also and firmly believes that it was at these two venues that the Bells honed their stagecraft.

Ray related the way he "corrupted" his brother Max into jazz, who then founded the Melbourne High School Jazz Society. Max proceeded to wear-out Ray's 78 collection, along with his mates from school which included Geoff Kitchen and (Ray thinks) Nick Polites. Max took up clarinet for which, being a second-hand A flat instrument, Don Roberts made a special brass fitting to re-tune it to B flat. But the mouthpiece was so heavy it nearly wore his jaw off. Around the time of the formation of the Eureka Jazz Club, Max took a good look at the life-styles of the jazz musicians and decided to give up thoughts of becoming one of them and instead became a scientist.

Ray remembered 1945 as being the year of the Eureka Youth League, and the Uptown Club where one wasn't allowed to drink on the premises so everyone drank out in the lane! Ironically, whilst you weren't allowed to drink you were allowed to smoke. By the time of the fiftieth anniversary in the Eureka Hall you were allowed to drink but not to smoke! On another occasion Don Roberts borrowed a Harley Davidson motor bike which he drove through the front door of the Uptown Club and broke his leg. "That's why Geoff Kitchen and not Don Roberts is on the first Regal-Zonophone recordings of the Bell band," Ray pointed out.

The Jazz Convention

The first Jazz Convention in 1946 is very big in Ray's memory. Although it was not widely publicised it was very, very popular and Ray made many great friends there which included Tom Pickering, Ian Pearce, and C. Ian Turner who took over the long running *Jazz Notes* from Bill Miller. And George Tack, whose family owned the Tai Ping Café at St Kilda junction that many will remember. "They had the best dim sims in Melbourne!" Ray said.

In 1947 Betty and Ray were married, and because flats were almost impossible to obtain unless one had influence or lots of money, the newly married couple were lucky enough to take over the flat in South Yarra that Graeme and Roger Bell vacated when they embarked on their first overseas trip. For the next few years Ray concentrated on his employment and the purchase of their first house (at Lower Plenty) and so dropped out of the Jazz scene for a while. Oddly, this is the very period that so many of the present volunteers and supporters of the Jazz Archive were most active. Visits to Syd-



Ray Marginson and friends, left to right: Charlie Blott, Don Roberts, Max Kaminsky, Roger Bell, Ray Bradley, Ray Marginson.



Ray Marginson and John Kennedy. Jazz Archive meeting 1997

ney however did keep him up with Dick Hughes and others at Soup Plus, Don Burrows, and Graeme Bell now playing with his All-Stars, while in Hobart Ray caught up with Ian Pearce and Tom Pickering. In addition, he maintained contact with the Eltham scene, giving jazz talks to the Eltham Art Group.

Touring the USA

Jumping forward to 1968, Ray was appointed an Eisenhower Fellow which gave him the opportunity of studying in the United States subjects related to his field of interests. Ray drove 12,500 miles over some nine months while attending 250 separate appointments. Along the way he soaked up a fair bit of jazz. Functions he remembers were the

Condon group at Jimmy Ryan's in New York where Max Kaminsky was playing. At the time, Max was flogging his book at every opportunity and Eddie Condon nicknamed him Max Buy-de-book.

Another wonderful experience in New York that Ray well remembers was to hear Duke Ellington play in the Rainbow Room at the Rockefeller Centre. Ray (along with his old friend Ray Bradley who was visiting the U.S. at the time) was sitting only six feet from Johnny Hodges and the rest of the band. "It was a magical night," Ray said. "We bought an obligatory bottle of crook French Red and paid a fortune for a pretty-awful meal. We were just beginning to enjoy ourselves and [the waiters] came up to us and said the first session was over,

and they kicked us out.”

Visiting Tulane University, Ray was able to spend nine days in New Orleans where he got to know Armand Hugg (the pianist) very well. He also met George Lewis and others at Preservation Hall. Armand Hugg gave Ray a recommendation to Joe Darensbourg whom, a few days later, he was able to meet and hear

playing on the paddle steamer at Disneyland in Los Angeles.

The Victorian Archive

Back in Australia (not to mention a visit to London) Ray kept up his interest in jazz right up to the present time. As mentioned, his passionate involvement with

the formation of the Victorian Jazz Archive is well documented. What is not so well known are the many items of memorabilia and rare acetate recordings that Ray has deposited with the Archive. For instance, his complete life-time collection of 78s is now in the vaults and there are his LPs and many files and photographs to come.



Ray and his wife Betty

At The Clothesline

What I'd thought a fallen shirt
Under the line, flat on the grass
Was nothing but my shadow there,
Hinting that all things pass:

That many we loved or used to know
Are dragged already out of sight,
Vanished fast, though stepping slow,
Folded into remorseless night.

My dark trace now has quit the lawn.
Everything slips away too soon,
Yet something leaves its mark here like
A rainbow ring around the moon.

Chris Wallace-Crabbe



Dr Ray Marginson AM and Jan Kuplis at her book presentation at the Australian Jazz Museum



Ray celebrating his 90th birthday at the Australian Jazz Museum

THE JAZZART CATALOGUE

Complete Listing of 78s and LPs

When the Jazz Museum's CDs of the complete Jazzart record catalogue were issued in 2011, a separate condensed listing of each item in the catalogue was included with each of the five CDs. However, more recent sales of these CDs have excluded this condensed listing. For the benefit of those who missed out on the listing and for those who may be interested in the complete catalogue anyway, we present the list of all the Jazzart 78s and LPs ever issued.

The listing places the Jazzart catalogue numbers in numerical order. The location of a particular track within the "Jazzart Collection" CDs is given by: e.g. **JA 21 – V3 – 3, 4** which means that the two sides of the "78", **JA 21**, are on the CD "Jazzart Collection **Volume 3**", **tracks 3 and 4**. Gaps in the catalogue numbers were never issued.

Artist abbreviations: **AN** Alan Nash, **BC** Bruce Clark, **CW** Cy Watts, **DB** Don Banks, **DH** Don Harper, **EB** Errol Buddle, **FJ** Frank Johnson, **JB** Jack Brokensha, **LA** Lazy Ade Monsborough, **LB** Len Barnard, **RG** Ron Gowans, **RL** Ron Loughhead, **RS** Rex Stewart, **SJG** Southern Jazz Group, **SR** Splinter Reeves, **TBNB** 3 Beeps No Bop.

Cat. No.	Artist	Title 1	Title 2	Date	Location
JA 1/2	JB	<i>Symphony Sid</i>	<i>Talk of the Town</i>	19.02.48	V3 – 9, 10
JA 3/4	JB	<i>Sweet Lorraine</i>	<i>Buddle's Be Bop Boogie</i>	10.09.48	V3 – 1, 2
JA 5/6	TBNB	<i>Tea for Two</i>	<i>September Song</i>	10.09.48	V3 – 11, 12
JA 7/8	CW	<i>Jazz Me Blues</i>	<i>Miss Annabelle Lee</i>	- .10.48	V2 (1) 1, 2
JA 9/10	FJ	<i>I'm Looking Over a 4 Leaf Clover</i>	<i>Sensation Rag</i>	20.01.49	V2 (2) 2, 1
JA 11/12	CW	<i>Muskrat Ramble</i>	<i>Gaslight Jazz</i>	19.01.49	V2 (1) 3, 4
JA 15/16	CW	<i>St Louis Blues</i>	<i>Fidgety Feet</i>	29.01.49	V2 (1) 5, 6
JA 16	SR	<i>The Good Earth</i>	<i>1,2,3,4 Jump</i>	02.03.49	V5 – 1, 2
JA 17	BC	<i>Apple Honey</i>	<i>Blue Moon</i>	- .03.49	V4 – 13, 14
JA 18	CW	<i>Royal Garden Blues</i>	<i>Mississippi Mud</i>	15.06.49	V2 (1) 7, 8
JA 19	CW	<i>Twelfth Street Rag</i>	<i>Ballin' The Jack</i>	08.06.49	V2 (1) 9, 10
JA 20	RG	<i>Slow Boogie</i>	<i>Boogie Blues</i>	- .06.49	V3 – 13, 14
JA 21	JB	<i>Serenade to a Bad Tempered Clavier</i>	<i>Waltzing Matilda</i>	- .07.49	V3 – 4, 5
JA 22	JB	<i>Esquire Bounce</i>	<i>Maternity</i>	- .07.49	V3 – 5, 6
JA 23	JB	<i>I Can't Get Started</i>	<i>Sleepy Lagoon</i>	- .07.49	V3 – 7, 8
JA 24	JG	<i>Nurseree Bop</i>	<i>Ool Ya Koo</i>	- .07.49	V3 – 15, 16
JA 25	JG	<i>Hey Chick</i>	<i>Choo Choo Boogie</i>	- .07.49	V3 – 17, 18
JA 26	FJ	<i>Come Back Sweet Papa</i> 09.08.49	<i>Big Chief Battle Axe</i>	07.07.49	V2 (2) 4, 3
JA 27	FJ	<i>You Can't Stop Me from Dreaming</i>	<i>Alexander's Ragtime Band</i>	09.08.49	V2 (2) 6, 5
JA 28	CW	<i>Riverboat Shuffle</i>	<i>Jackass Blues</i>	- .09.49	V2 (1) 11, 12
JA 29	FJ	<i>Tiger Rag</i>	<i>Worn Out Blues</i>	09.08.49	V2 (2) 7, 8
JA 30	DH	<i>Fiesta</i>	<i>Japanese Sandman</i>	- .09.49	V4 – 2, 1
JA 31	SR	<i>All the Things You Are</i>	<i>Lemon Drop</i>	- .10.49	V5 – 3, 4
JA 32	SR	<i>I'm In the Mood for Love</i>	<i>Bebop Spoken Here</i>	- .10.49	V5 – 6, 7
JA 33	RL	<i>What Is This Thing Called Love</i>	<i>I've Found a New Baby</i>	08.07.49	V4 – 7, 8
JA 34	LB	<i>Ory's Creole Trombone</i>	<i>Clarinet Marmalade</i>	24.11.49	V1 – 17, 18
JA 35	SR	<i>I've Got My Love to Keep Me Warm</i>	<i>Eulogising</i>	03.04.50	V5 – 8, 7
JA 37	RS	<i>Stompy Jones</i>	<i>Five O'clock Mood</i>	- .12.49	V4 – 3, 4
JA 38	RS	<i>Three Little Words</i>	<i>Body and Soul</i>	- .01.50	V4 – 5, 6
JA 39/40	LA	<i>Stomp it Around</i>	<i>SJG: Passion Rag</i>	- .01.50	V1 – 23, 21
JA 39/40	SJG	<i>Race Day Rag</i>	<i>LA: Tell the Boys You Saw Me</i>	- .01.50	V1 – 22, 24
JA 41	FJ	<i>Get Out of Here, Go on Home</i>	<i>Memphis Blues</i>	19.01.50	V2 (2) 9, 10
JA 42	FJ	<i>Is it True What They Say About Dixie</i>	<i>Indiana</i>	19.01.50	V2 (2) 12, 11
JA 48	DB	<i>I've Got My Love to Keep Me Warm</i>	<i>Cherokee</i>	16.01.50	V4 – 9, 10
JA 49	DB	<i>Wrap Your Trouble in Dreams</i>	<i>Can't Help Lovin' That Man</i>	16.01.50	V4 – 12, 11
JA 50	CW	<i>Thanks for the Buggy Ride</i>	<i>In the Sudan</i>	- .02.50	V2 (1) 13, 14
JA 51	CW	<i>Oh By Jingo</i>	<i>Sorry</i>	- .02.50	V2 (1) 15, 16
JA 52	CW	<i>Irish Black Bottom</i>	<i>Dippermouth Blues</i>	- .02.50	V2 (1) 17, 18
JA 53	AN	<i>I Can't Get Started</i>	<i>Crazy Rhythm</i>	- .02.50	V5 – 19, 20
JA 54	LB	<i>Dixie Jazzband One Step</i>	<i>That Mesmerising Rag</i>	16.02.50	V1 – 19, 20
JA 55	SR	<i>Stars Fell on Alabama</i>	<i>How High the Moon</i>	03.04.50	V5 – 9, 10
JA 61	BC	<i>Dance of the Kordies</i>	<i>Blue Moon</i>	late 51	V4 – 16, 15
JA 62	BC	<i>How I Love Offbeats</i>	<i>St Louis Blues</i>	late 51	V4 – 17, 18
JAM 1(LP) LB		<i>1919 March, Snag It, King of The Zulus, Brown Skin Mama, It's Tight Jim, Original Georgia Grind, Working Man's Blues, Cushion Foot Stomp. (Recorded 15.06.52)</i>			
CMS 2 (LP) SR		<i>Stompin' at the Savoy, More Than You Know, The Man I Love, Of Paramount Importance, Rosetta, Body and Soul, If I Had You, Sweet Georgia Brown. (Recorded mid 53)</i>			
CMS 5 (LP) LB		<i>Moose March, Big Fat Ma and Skinny Pa, Texas Moaner, Wait till You See My Baby do the Charleston, Lord Let me in the Lifeboat, Mr Jelly Lord, New Orleans Hop Scop Blues, Stomp off Let's Go. (Recorded - .10.53)</i>			

A note on matrix numbers.

Matrix numbers were engraved by hand between the run-out grooves. In some cases there were none or just the tune title. Most of the 78s bore the prefix AWM which indicated they were recorded at AWA Melbourne. "Take" numbers were not designated.

BEBOP INC

By Bill Brown

In a previous article I chronicled the introduction of Bebop in Britain via the UK musicians hearing the originals in New York whilst working on the transatlantic liners. Besides providing fox trots and waltzes for the passengers on the high seas they listened and learned at the shrine with Dizzy Gillespie and Charlie Parker on 52nd Street.

I would like to glean more about how the then new music had its genesis in Australia. Whilst thinking about this I went through my local vinyl collection. I found I have an LP from 1975 on the Jazznote label by a Melbourne group called Bebop Inc. A quintet led by saxophonist Ken Schroder play a collection of bop oriented tunes.

Despite the 'new-fangled BeBop' being deemed non persona grata by the Traditional type jazz fan/collector, I tended to see a connection with the earlier small group jump music of the late thirties, the likes of the groups of John Kirby, Pete Brown spring to mind, or indeed the Benny Goodman trio/quartet, and the various smaller Ellington groups usually led by his sidemen, Johnny Hodges, Cootie Williams, Barney Bigard etc. Another influence I reckon came from the Count Basie Orchestra emerging from Kansas City with Tenor sax man Lester Young.

A lot of the bop anthems were based on the chords of standard compositions. Some examples: *Hot House* from *What Is This Thing Called Love*, *Bird Of Paradise* from *All The Things You Are*, *Ornithology* from *How High The Moon*, *Groovin'High* from *Whispering*, *Half Nelson Lady bird*, and *Nostalgia* from *Out Of Nowhere*. Incidentally all of those tunes are included in the afore mentioned Bebop Inc. LP plus a storming version of *Topsy* from the Basie Band Book.

Further investigation on my shelves produced a six CD set put out by maverick trumpet man Keith Hounslow some years back. The first two CDs have Keith talking about his career in jazz from the time of the early Australian Jazz Conventions including his recordings with members of the Graeme Bell band during the 1949 tour of former Duke Ellington sideman cornetist Rex Stewart. There is a riotous version of *Old Grey Bonnet* the three trumpets of Rex Stewart, Roger Bell and Keith to the fore, all contributing to the vocal. Rex's style of playing was to have an influence on Keith as his career progressed. The other four CDs cover Keith's musical renditions in varying settings with musicians of different jazz genres. Hence the maverick title which I mentioned. In 1951 he appeared in recordings with the Dave Dallwitz Band in South Australia but by the end of the decade he had teamed up with Melbourne contemporary Saxophonist Brian Brown, and in a quintet

setting they recorded a series of tunes recognised as Bop standards, *Oleo*, *Wee Dot*, *Digger's Rest* (A Brown original composition) and two tunes associated with Modern trumpet man Miles Davis *Walkin'*, and *Milestones*. All of this variety of music shows that a few genres of jazz were alive and well in Australia in the post War period. My favourite Hounslow recordings are on two CDs he recorded with a quartet/quintet in the eighties in Kiama in New South Wales. Keith displays a wide spectrum of his music on his pocket trumpet or flugel horn. Although claiming a dislike of 'Banjo Traditional' he made recordings in later years in Melbourne with the Datsun Dixielanders and the latter day Frank Traynor Jazz Preachers. Good jazz and Keith sounded in fine fettle.

Getting back to the Bebop Inc. LP the personnel was – Ken Schroder, Saxophone; Simon Wettenall, Trumpet; Dave Allardice, Piano; Mike Murphy, Drums; and Ray Martin, Bass. I'll keep looking for more influences of those so called 'modern' sounds on the local scene. Like I said, a work in progress.



Garbage Destructor for Jazz

"Garbage Destructor for Jazz" was the title of an article in the Australian *Variety* magazine of the 18th December, 1919. Jazz was described as, "... merely a combination of noise, discord and horseplay". The item went on to quote a female vaudeville pianist, "[Jazz is] but the illegitimate outpourings of a brain either diseased by the use of drugs or accelerated by a desire to create pandemonium." Strong words indeed!

Everybody's magazine of the 8th March 1922 was equally as scathing. "Jazz is to pass out ... Australia should rejoice that the craze for absurd syncopation, like the futurist and cubist periods, is to be but short lived". The magazine item went on to point out that seven-tenths of the jazz bands of Sydney were comprised of men who had little or no knowledge of music or tempo.

We guess all new trends have their detractors!

Source: "Australian Musical Anecdotes" by Michael Shmith, 1997.

Carl Fenton and his Orchestra



AMONG the Australian Jazz Museum's extensive international collection is a rare 78rpm record from 1927 with the title "Delirium". It's on the Brunswick label and the performance is stated as "Carl Fenton's Orchestra". Collectors of old 78rpm records from the 1920s and '30s will no doubt have come across many discs by Carl Fenton and His Orchestra. Most of these recordings are of "sweet" music, but it appears that several hot jazz items exist.

Carl Fenton was music director of Brunswick Records during the 1920s and the bands were usually pick-up groups. Although not credited on the label, the unnamed personnel on the above-mentioned disc are Red Nichols -t, Miff Mole -tb, Jimmy Dorsey -cl, as, Fud Livingston (or pee Wee Russel) -cl, as, Arthur Schutt -p, Dick McDonough -bj, Joe Tarto -bb, and Vic Berton -d, a formidable line-up of jazz musicians of the time, most of whom were later to become famous in their own right.

However, "Carl Fenton" (Fenton being a town in Missouri) was a name invented for the record label—his real name being Walter Gustave Haensch. The company obviously felt that this name would not have been appropriate on a record label in the 1920s. (Remember that this was only a few years after the end of the First World

War and German names would not have been popular.)

Haensch was born in St Louis in 1889 and had a long career in the music and radio industry. For instance, after his "Carl Fenton" period at Brunswick, he was, for many years Music Supervisor for World Radio Program Transcription Services. During this time artists who recorded under Haensch's supervision included Mildred Bailey, Les Brown, Bob Crosby, Jimmy Dorsey, Tommy Dorsey, Duke Ellington, Red Foley, Benny Goodman, Glen Gray, Lionel Hampton, Woody Herman, Harry James, Peggy Lee, Hal McIntyre, Russ Morgan, and Charlie Spivak. So it seems that Gus Haensch, as he was regularly known, was very much into jazz. He died in 1980 at the age of 91.

Brian Rust's "Jazz Records" discography lists several other of Carl Fenton's rare hot jazz pick-up group recordings from the 1920s on the Brunswick label. Unfortunately, the Jazz Museum does not have these listed discs. Perhaps one day!

... Ken Simpson-Bull

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For the Record

In our article on the Birth of Modern Jazz in our last issue, we had problems with two of the photos. The one of Falson and Smith was inadvertently back-to-front. It is Ron Falson with the trumpet. The personnel order in the other one got mixed up. The correct order is Challen, Banks, Blott, Reeves, Beck.

From the Deep End

By Hilton Vermaas

There is no shortage of articles, stories, interviews and books on the front line players in jazz bands – but not a lot on the back line, a few drummers, pianists and guitarists names have become known, but the deep end remains relatively anonymous with a few exceptions.

I got to playing double bass pretty late in life, and since then I have been amazed and delighted and awed by what happens in that department. Invariably at festivals and concerts it is the double bass (or electric bass) that grabs my attention, and the players have always been accessible and happy to chat about what they do. They all seem to be unassuming and humble, steeped in the history of what they do, and endlessly inventive while remaining steadfast.

Earle Hunter

Earle is a double bass teacher of long standing in Melbourne. He has taught double bass at many of Melbourne's private schools and his students are to be found in many community orchestras. He has also had students go on to universities and professional orchestras.

Earle has described his life in music as being a 'blower, banger, bower'. He started off musically as a youngster in Wodonga learning the trumpet, cycling from Wodonga to North Albury on Saturday mornings for his lessons, and joined the Wodonga Brass Band on cornet, (the 'blowing').

This stood him in good stead to join the Army School of Music after 10 years of brass band competitions. It was there that he bought a double bass from a retiring bandsman for \$50 and started his life-long association with the deep end.

He joined a trad jazz band and learnt 'on the job', (the 'banging'), during those early years when the jazz scene in Melbourne was buzzing, Earle was out playing most days, but also worked his way through the AMEB exams, eventually attaining his AMusA. This provided an entry for teaching at schools and he moved on to play mainly classical music (the 'bowing'). Several of Earle's primary school students went on the gain scholarships to private schools.

Earle was a foundation member, and permanent member of the Melbourne Opera Orchestra for many years, and was in the Vic Concert Orchestra doing many concerts out in the country over a 20 year period. He has played with Australian Pops Orchestra many times, including at the Sydney Opera House. For a time he was a periodic dinner guest and musician at Government House.

There are many stories of 'incidents' at jazz festivals that have probably become urban myths; He was included in the Rick Wakeman tour and took part in a Silverchair video. The highlight for him was playing opera at The Athenaeum Theatre, while the low point was playing at the Opera House in Sydney (no smoking environment and he was still a smoker in those days), he ended up having a 'smoko in the loo' and almost getting lost in the labyrinth under the theatre.

To date Earle has prepared 163 student entries for AMEB exams, spent time with visiting leading teachers from the U.S.A., England and France. Earle feels very strongly that students of double bass need to learn a classical method to avoid injuries later in life, and to also have correct fingering system on the instrument. There are no frets on a double bass so it is only diligent practice and developing aural awareness that enables a student able to play accurately.

Part of Earle's daily routine is to play Isaia Bille Etude No 1 (781 notes!), scales and a variety of bowing patterns), as well as regularly doing sight-reading. Earle's first bass was a cheap instrument that had everything wrong with it. This provided the opportunity to learn about bass construction and repair – and many basses since have benefitted from that self-education.

Playing classical music has remained Earle's favourite due to the challenges that much of the music provides. The downside is that the double bass section generally have to provide and carry their own stools (as opposed to much of the orchestra having their chairs set out/packed away for them). What does irritate him is that sport receives much funding and music (and the arts, generally) seem to get very little.

Earle is fan of Rubner double basses and has a bass built by each of the generations: Josef (grandfather), Otto (father) and Johannes (son). He has also acquired other basses of various sizes over the years which are used by his students.



Pat Miller sax, Sandro Donati trumpet, John Bergin banjo, Earle Hunter double bass.



The Alexandria Quartet, Pizza Palace, 16 Fitzroy Street St Kilda.

Jazz on the Wing

By Bill Brown

THE WINGY MANONE COLLECTION, Vol. 3, 1934-35



popularity in the Thirties. Around this time Wingy led a rather strange line up in the studio. Bud Freeman was present as was the trombonist, Dicky Wells from the Count Basie Band. It also included swing clarinetist and bandleader Artie Shaw. Jelly Roll Morton of the Red Hot Peppers was sharing the piano duties with the urbane Teddy Wilson. On the New Orleans Rhythm Kings sides the band used quite a few tunes from the Original Dixieland Band repertoire namely *Original Dixieland One Step*, *Ostrich Walk*, *Sensation* and *Bluin' the Blues*.

As well as his trumpet Wingy featured some jolly vocals and often conducted off beat chat with his sidemen especially Nappy Lamare. This sort of thing often occurred on records of that time with the likes of Fats Waller and of course Louis Armstrong.

I often compared Wingy's attitude to jazz to our own Roger Bell. Like Wingy Roger seemed to me to have traces of Satchmo in his playing and preferred the six or seven piece line up like Wingy with two reed players in the front line usually Ade

On a recent perusal of my record shelves I came upon a Collector's Classics four CD set of the works of legendary American trumpet man Joseph 'Wingy' Manone (1900-1982). This collection covers his early years 1927 to 1936. Wingy got the nickname as the result of an accident with a streetcar in New Orleans when he was a child. He lost his right arm but with the help of a prosthesis he was able to play trumpet as efficiently as a man with both limbs. Indeed some folk didn't realise he had the impairment. In his early days he played around in Chicago, New York, Texas and the other Southern States in various bands. He led his Harmony Kings, Club Royale Orchestra, The Cellar Boys and Barbecue Joe & His Hot dogs. They all made it on record containing various embryonic musicians: Maynard Spencer, (Piano), Dash Burkis (Drums), Orville Hayes (Brass Bass), names that didn't seem to make much headway in the future jazz scene. However on one of those sessions Wingy recorded one number *Tar Paper Stomp*, which re emerged years later as Glenn Miller's *In the Mood*. Also, at this time, he recorded two sides with Benny's Boys, yes the young future King of Swing. Also on the session was the tenor sax player of future renown Bud Freeman.

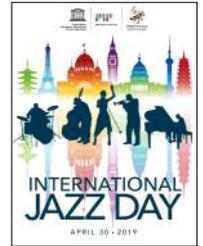
By 1934 Wingy was leading the New Orleans Rhythm Kings, one of the early White bands that would leave an influence of the developing jazz scene. It contained Eddie Miller (Tenor Sax), and Nappy Lamare (guitar) both of whom would be stalwarts of the Bob Crosby Orchestra, Bobcats that had great

Monsborough and Neville Stribling.

Wingy recorded a lot over the years and toured Europe in the fifties. I don't possess any of the sessions he made on those tours but have read about some of them. In 1966 he appeared on UK television program Jazz 625. He was accompanied by the Alan Eisdon Band and the program was compered by Humphrey Lyttelton. A year later he was in Denmark and recorded with Papa Bue's Viking Jazz Band. Included on this LP was a version of his *Tar Paper Stomp*. Worth a listen I reckon is a cassette I have where Wingy and Jack Teagarden have a lengthy duet on trumpet and trombone and vocals. This bluesy number took place during one of Eddie Condon's Town Hall broadcasts in the forties. Wingy had a few records that gained popularity over the years '*The Isle of Capri*', a novelty record, '*The Broken Record*' and '*Tailgate Ramble*' where he shared the vocal with singer, song writer Johnny Mercer. In 1940 Wingy appeared with Bing Crosby in the film "Rhythm on the River". In 1957 he even tried to break into the teenage music scene with a tune called *Party Doll*. It reached Number 56 on Billboard's Pop chart. Enough said. His autobiography "Trumpet on the Wing" was published in 1948. All in all Joseph Manone deserves his place in the 'Jazzer stakes' in the tapestry of the history of the Good Noise. A great postscript I think. Wingy's good friend violinist Joe Venuti famous for his practical jokes for a number of years used to send Wingy a solitary cuff link for his birthday.

Melbourne's Hamer Hall – The Epicentre of International Jazz Day - 2019

UNESCO International Jazz Day is celebrated on April 30th each year and this year the eyes of the jazz world turned toward Melbourne. As host city, Melbourne had the honour of staging the International Jazz Day Global Concert which was live streamed from Hamer Hall to more than one billion people world-wide. Artistic co-directors, jazz pianist Herbie Hancock and Australian Jazz Museum Patron, James Morrison, brought together a stellar line-up of international artists.



Above: The International Jazz Day Concert Finale performance of John Lennon's *Imagine* at Hamer Hall. (Photo Ralph Powell)

Left: Marina Pollard, Heidi Victoria, Ralph Powell and Charlie Victoria at the International Jazz Day performance. (Photo Heidi Victoria)

Below: Flynn Poppleton, winner of the International Jazz Day School's competition, attending the concert at Hamer Hall with his parents Greg and Jacqueline. (Photo Ralph Powell)



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