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# AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

NOEL  
*Something to* **CROW** *about-!*  
JAZZMEN



QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.  
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**AJAZZ is posted to members four times per year.**

February  
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**PLEASE NOTE THE DEADLINE  
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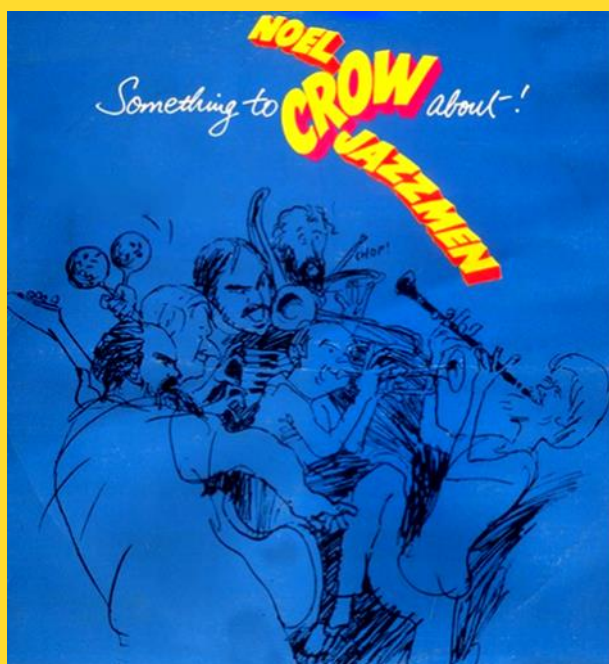
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**Cover Image**  
**Verdon Morcom's LP sleeve art work.**  
**Story page 8**





**Did you Go?**  
**74th Australian Jazz Convention**  
**Dec 26-31 2019 Hosted by Albury**

**Right: Robbie Mann (p)**  
**Below: The very popular Marla Dixon (t) playing with Ashley Gollin (bcl) and Gian Cannizzaro (d).**



**Marla Dixon (t) and Shaye Cohn (c) played after the convention at the Clyde Hotel on the 4th of January.**  
**Seen here with Les Fithall (tb) John Kelly (cl) Tony Orr (bj) and in the back row Peter Grey (sb) and Kevin Bolton (d).**



## ACE IN THE HOLE

**ACE IN THE HOLE** is the title of a tune oft played by many jazz bands. It was first recorded in Australia by Frank Johnson's Fabulous Dixielanders in 1949, and in 1950 Graeme Bell's Jazz Band recorded their rendition of the tune. Since then, according to Jack Mitchell's discography "Australian Jazz on Record", no fewer than 26 other Australian bands have recorded the number. The first American jazz recording of the tune was by Chick Bullock & His Levee Loungers in 1936.

But did you know that the tune was written way back in 1909 by George Mitchell (music) and James Dempsey (words). Despite the fact that pianist, composer and arranger, Elmer Schoebel, gets a credit on some record labels, the sheet music and other reliable sources only list Mitchell and Dempsey as the songwriters. There are actually two other later tunes with the same name (one written by Cole Porter) but these are not known as jazz numbers. The phrase itself is an old American expression meaning "something important in reserve" or "something up one's sleeve" and is derived from playing-cards where the "Ace" is the most important card.

## WARTIME JAZZ on 2KY

By Jack Mitchell



**Merv Acheson and model Joan Harrison  
from "Tempo" cover, April 1944**

**I**N 1942, radio station 2KY in Sydney was broadcasting a weekly hot jazz record session on Sunday nights at 9.00 pm. It was presented by Ron Wilby, a jazz fan, member of the Sydney Swing Music Club and amateur trumpet player. It is known that on 29 November Ron started his programme at 8.30 pm and presented live jazz from the studio until 9.00 when the regular recorded-jazz program started. The band that night included George Hermann trumpet, Rolf Pommer alto sax and Dick Jackson tenor sax. Hermann and Jackson were both blind.

On 3 June 1943 Ron and Eric Dunn originated the 2KY "Swing and Jazz Club" which met on Sunday nights in the 2KY "Radiatorium" in the basement of Dymocks Building in George Street. I don't know if the radio station sponsored the Club but obviously had no problem with the use of their name and premises.

The evenings started with some jazz records, then a band took over. The band consisted of Marsh & Gerry Goodwin trumpets, Merv Acheson tenor & soprano saxes and clarinet, Jimmy White & Jim Somerville piano, Bert Cantrell bass and Frank Marcy drums. Over the months, many other jazzmen were invited to sit in. To gain an idea of how the music sounded listen to "Study on The Jump Notes", track 6 on Disc One of the AJM release "Jazz Masters of the 1940s". Recorded about September 1943 it features Acheson, with Johnny Best piano, Max Daley bass and

Frank Marcy drums in a fast riffy stomp. I believe it is the hottest Australian jazz preserved on record up to that date.

Of course the 2KY "Swing and Jazz Club" wasn't a club in the generally understood meaning of the word. There were no membership conditions and no elected committee. Just pay at the door, enter and hear nearly three hours of hot jazz. However, the common interests of the audience in the music gave people the feeling of belonging, of being connected to an exclusive group different from the rest of society. It was a great success, and many local, interstate and foreign musicians appeared on the stage as servicemen were moved around the world during the years of WW2. The club closed for the summer months—Sydney's climate, particularly before widespread air-conditioning, meant that the winter months were better suited for indoor entertainments.

The 1944 season started on 16 April with pianist Jim Somerville leading Gerry Goodwin trumpet, Jim Jesse trombone, Dick Jackson tenor saxophone, Ray Price guitar, Cy Phillips bass and Clive Whitcombe drums. This was not Somerville's first gig as a band leader, he had led the band at the Equity Swing Club the previous year. As before, sit-ins were welcome, with saxophonist Merv Acheson and young clarinetist Don Burrows featured often. American coloured musicians also turned up. Two who made a strong impression were trumpeter Wilber Wilson and drummer Jesse Martin. As they were stationed in Sydney for some time they were regularly on the stage. Alan Nash took over as trumpet lead when the Americans left town. Another American, in Sydney with the mercantile marine, was the Dixieland cornetist Pete Daily, who particularly impressed Jack Parkes. American drummer Buddy Schutz, formerly with Benny Goodman and Jimmy Dorsey, also discovered the gig when his ship was in town.

At the time, Merv Acheson was absent-without-leave from the Australian Army. He had been posted to Canungra, a tough jungle training camp in Queensland. Ray was more a denizen of the concrete jungle, so after one day he decamped and gradually worked his way back to Sydney. Although he was noted as AWL it seems that his papers were lost and there was no real search for him. Had they looked he wouldn't have been hard to find, he even posed with a young lady (q.v.) for a photograph

that appeared on the cover of Tempo magazine of April 1944.

The 2KY shows swung along until the final night of the season, 29 September, when Merv Acheson, feeling no pain, discharged a Colt revolver, wounding the drummer Kelvin Smith in the thigh. Ray Price, discharged from an Army Ambulance unit only six weeks before, controlled the considerable bleeding, probably saving both Smith and Acheson from even more serious consequences.

The next morning Ray answered a knock on the door of his room in the boarding house in the "Rocks" to find a chastened Merv, who handed Ray a paper-wrapped parcel, saying, "Look after this for me, will you Ray?". Ray wisely advised Merv to hand himself in to the police. The upshot was that Merv faced a court martial and was convicted of being AWL and was sentenced to 160 days detention. He was released from Army detention on 20 January 1945. However, on 19 March he faced a criminal court and was sentenced to 9 months hard labour.

The 1945 season of the 2KY Club started on 15 April, but it was now called the Radio Rhythm Club. 2KY possibly didn't care to have its name associated with a shooting episode.

For this season the band-leader was Dick Jackson who was on trumpet, with Ron Gowans saxophone and clarinet, Jock Nesbit piano, Cy Phillips bass and Al Vincer drums. A second band was engaged, the Port Jackson Jazz Band with Ken Flannery trumpet, Bob Cruickshanks clarinet, Jack Parkes trombone, Kevin Ryder piano, Ron Hogan guitar, Duke Farrell bass and Lynn Healey drums.

I'm not sure just when the club finished, gigs that were closing never received the same publicity as when they started. The program certainly didn't appear in 1946. Anyway, the war was over and Australian jazz was about to boom as never before.

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## SEEIN' RED

By Bill Brown



**S**eein' Red. Not a registration of anger, far from it. Merely an introduction to the subject of the article. One Ernest Loring Nichols. A trumpet player born in Ogden, Utah, USA on 8/5/1905. His Red hair ensured that he was Red Nichols for the next sixty years when he led bands of varying sizes. His original **Five Pennies** contained that number. His drummer, Vic Berton, has credit for that title citing in US currency

five cents or pennies comprised a nickel. The original **Five Pennies** were Red on trumpet (or cornet), Jimmy Dorsey on clarinet and alto sax, Arthur Schutt on piano and Eddie Lang on guitar plus of course Berton on drums. They recorded regularly from 1927 on. I had in my collection three commercial cassettes on the Neovox label covering 1927 up to 1929. Gradually other musicians were added – Miff Mole on trombone, violinist Joe Venuti augmented the front line on occasion and Adrian Rollini brought his mighty bass sax into the rhythm section. This instrument along with Vic Berton often featuring tympani gave the rhythm a sort of booming effect. This, with Lang's guitar, produced a different sound from some of the other jazz groups of both races that were playing the hot Twenties music then becoming popular.

Of course the group was based in New York and although Red was influenced by the Louis and Bixie sound the band produced, it owed little to New Orleans or Chicago. Gradually more Chicago based musicians ventured to the Big Apple the great Texas trombone man Jack Teagarden as well as his trombone expertise delivered his delightful laid back vocals. As Jimmy Dorsey moved into more Swing based groups with his brother Tommy, Pee Wee Russell and Fud Livingston came in both doubling on clarinet and tenor sax.

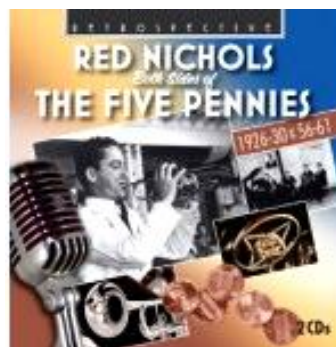
People destined for greater things like Benny Goodman and Glenn Miller passed through. On occasion there would be about twelve musicians on hand but the **Five Pennies** listing used to remain. Over the thirties period The band recorded under various headings-**The Red Heads, Miff Mole's Molers, Red and Miff's Stompers, The Charleston Chasers** and so on. So all-in-all Red acquired lots of work for many jazz musicians over the years. Strangely he didn't appear too popular among his circle and various musicians criticised him including Eddie Condon, Mezz Mezzrow even the esteemed Mr Goodman. Although he could sound like Bix Beiderbecke it was claimed by some that his tone was a bit 'Wooden'. Anyway I transferred the cassettes I had to CD then went hunting through my collection for another CD I knew I had. This was a BBC Radio broadcast from around 1990 by collector/writer Charles Melville. The title of the two-part program was Revaluating the Pennies.

Melville played various tracks of Red's bands and gave background info about the various players who came and went. He was sympathetic to most of the guys except poor old Arthur Schutt the pianist. Melville likened him to a poor Ragtime player. But then he admitted that he wasn't a fan of Ragtime. Oh well. Interesting,

that as I read elsewhere that Schutt was one of white players who impressed many of the African American musicians. Red Nichols played up until his death in a hotel room in 1965.

I recall around 1960 there was a film supposedly about Red's life starring Danny Kaye as Red. It was called **The Five Pennies** and had Louis Armstrong in a cameo role. I usually liked Kaye in comedies but to be honest I can't recall much about it apart from the usual Hollywood schmaltz which usually was present in those productions. The film got poor reviews in the UK musical press. I seem to remember a review in the Melody Maker by Humphrey Lyttelton having the heading "Poor Red".

Apart from all that, I enjoyed the music his variously sized **Five Pennies** produced. Just unearthed another tribute of sorts from the chaos that is my collection. From 1952 until 1958 the BBC Radio had a program called **Let's Settle for Music** featuring trumpet man **Kenny Baker's Dozen**. He did various tributes to Duke, Basie, Woody Herman and one to Red Nichols. Interesting, although starting the series as **Baker's Dozen** (thirteen players), by the late fifties the band might have about seventeen musicians in the studio. At any rate, I will later tonight, lend an ear to some material I received from friends overseas. I may even indulge in a bit of Seein' Red. Bye.



Photo's courtesy of Wikipedia.org

## C. Ian Turner and the Jelly Roll Label

By Ken Simpson-Bull

In Vjazz Magazine of April 2001, John Kennedy (one of the Jazz Museum's founders) published a short article about the Jelly Roll record label. Here is an expansion of that item which relates more about C. Ian Turner and the record label that never was.



**“Jelly Roll”** was to be the record label for a series of 78s of important Australian jazz recordings produced during the early 1940s by one C. Ian Turner. As it turned out, the recordings were made but the 78s were never produced.

C. Ian Turner was a well-known Melbourne architect from that era whose real passion was jazz. He was born in Kew on 22 February 1922. After matriculating from Melbourne Grammar School in 1938, he commenced the Bachelor of Architecture course at the University of Melbourne the following year. In October 1941, having completed three-quarters of his degree course, Turner enlisted with the Australian Army. However, due to health problems, he was discharged only five months later. He then found work as a draftsman with Sydney R Bell & Associates, consulting engineers, where he remained for more than two years. In 1945, he transferred to the office of

Yuncken, Freeman Brothers, Griffiths & Simpson.

Versatile jazz musician, Ade Monsborough, was a long-time friend of Turner. In October 1944, while serving in the RAAF, Ade wrote to Turner with an idea about running a “Jazz Convention” once the war had ended. Ade penned:

*“I have plans after the war for a terrific jazz convention (the first in history) in Melbourne. Invite interstate visitors (let them know 6 months before so that leave can be arranged). Hire the Union Theatre every night for a week – live artist session, record sessions put on by you, Roger, Bill, Ted etc. and last but not least actual recording dates. With all available talent – what a rare combination ... I'd like to be in charge of this jointly with the help of Roger and Gay [Graeme Bell]. Then we will have a special magazine printed – a souvenir copy so to speak, editors C. Ian Turner and W. H. Miller. Tell me what you think ...”*

The convention that Ade had envi-

sioned came to fruition of course and, commencing in December 1946, became the longest continuously running jazz convention in the world. At the Fourth Australian Jazz Convention, held in Melbourne in December 1949, Turner served as the MC, and in a newspaper report of the event he was described as “a staid-looking young architect and ‘hot’ record collector”.

As well as being a regular contributor to the renowned long-running monthly magazine *Jazz Notes* (that had originally been created by Bill Miller), Turner also served as its editor, taking over from Ced Pearce in January 1945 until he handed the magazine over to its next editor, John Rippon in June 1946.

After further professional study, and marriage in 1945, Turner finally became a registered architect in April 1946 while still employed in the Yuncken office. He remained there until 1948, when he left to establish his own private architectural practice.

From the late 1930s Turner had been a member of Melbourne's growing circle of jazz enthusiasts that included Graeme Bell and many well-known others. In the early 1940s, like his contemporaries Bill Miller who created the Ampersand record label, and Bob Clemens who created Jazzart, Turner too realised that Australian jazz enthusiasts demanded records of their favourite local jazz bands, so he organised a number of recording sessions with a view to establishing his own label, Jelly Roll Records. Most of these sessions included his friend Ade Monsborough. A letter (slightly edited) sent to the Victorian Jazz Archive by Bill Miller on 27 January 2011 briefly explains what happened:

*“A check of Jack Mitchell's discography of Australian jazz recordings will find no mention of Jelly Roll. In fact, there have never been any records issued labelled Jelly Roll. For a couple of years at the end of the war and just after C. Ian Turner organized several recording sessions by groups led by Ade Monsborough from which he intended to release some under his own label, to be called Jelly Roll. However, in 1946 he decided to give up this project, perhaps because his work in architecture was becoming increasingly busy, so he handed over to me the right to deal with the project.*



*He gave me a number of the [acetate] recordings, and his full list of them containing all details of personnel etc. This is set out in Mitchell's book under Ade Monsborough's name. The Jelly Roll recordings are identifiable because all their matrix numbers start with JR. I subsequently issued a few of the sides under my Ampersand label ... Ian had some labels printed in anticipation of issuing some discs before he had decided to give up the idea. You will note that there is no centre hole in the label depicted, so it could never have been taken from an actual record or pressing."*

Towards the end of the decade, Turner curtailed his involvement in jazz-related activities in order to focus on his newly-established architectural practice. However, he still retained an interest and attended occasional events.

In the 1950s Turner had established his own architectural business in an office in Collins Street named C Ian Turner & Associates, but by the late 1970s he was effectively working alone from suburban premises in Highbury Road, Burwood East. Subsequently, he closed his successful practice and became an associate of the architect and town planner Kenneth Bethell. Turner was still working as Bethell's associate at the time of his death in September 1983, at the early age of only 61 years.

In 2001, the Victorian Jazz Archive received a collection of rare and inter-

esting material from Mrs Yvonne Turner, the widow of the late C. Ian Turner (Turner had died in 1983). The collection included a number of acetate discs featuring the "records that were never released" on the "record label that never was" – the Jelly Roll label.

Sorting out the personnel on the acetates took quite some time, helped by Tony Newstead and Keith "Honk" Atkins with the final identification coming from Ade Monsborough who spent some time at the Archive listening to the discs. Fortunately Ade had been present at most of the recording sessions.

One acetate had the band listed as "The Banjo, the Jazz Band, and Me" which was also identified as "Ade and his Peppermints". Another item was a long-forgotten Ade composition "Just a Pretty Thing", a trio by Ade's Late Hour Boys. Then there was "Father Ade and his Kids" also identified as "Ade Monsborough and his Orchestra", and another group as "Jack Varney & His Varmints".

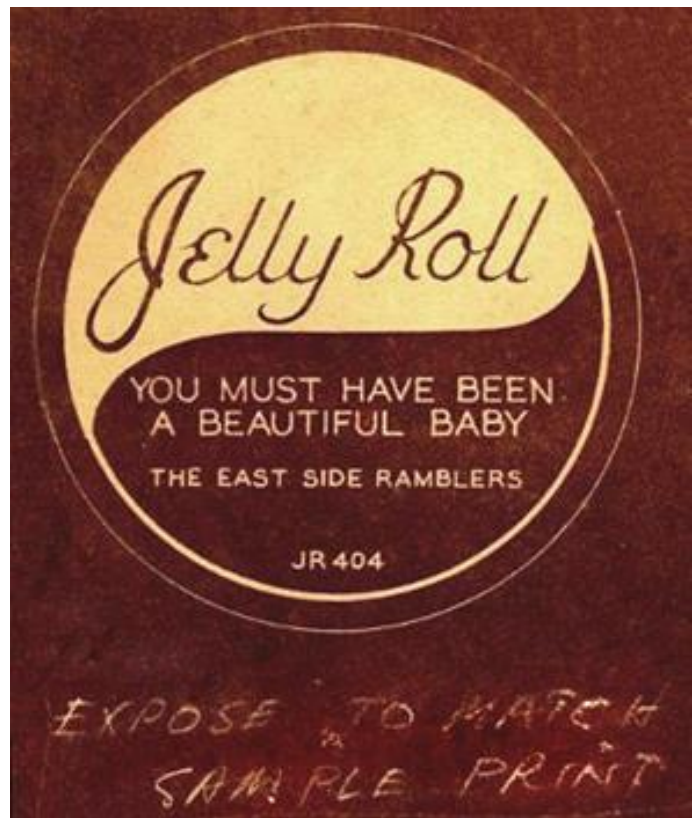
Additional imaginative group names included "Ding [Roger] Bell and his Belfry Bats", "Rod Bell and his Ragtime Band", and "The Original Tin Alley Five/Seven". The tune "Oh, That Sign" with Max Kaminsky, which was released on the Ampersand label, was originally going to be called "Room 412 Blues". Room 412 was in the Victoria Hotel, (which had been visited by jazz buffs Ray Marginson and his pals), where

Max Kaminsky and drummer Dave Tough were staying during the visit of the Artie Shaw band.

Some of the individual personnel featured on these recordings include George Tack –cl, Willie McIntyre –p, Cyril Watts –p, Norm Baker –g, Bill Lobb –d, Don Roberts –cl, Haydn Britton –as, Graeme Bell –p, Jack Varney –bj, Jim Buchan –sb, Harold Broadbent –tb, Kelly Smith –cl, Brooks Jackson –d, Peter Law –tb, and Jim Piesse –p.

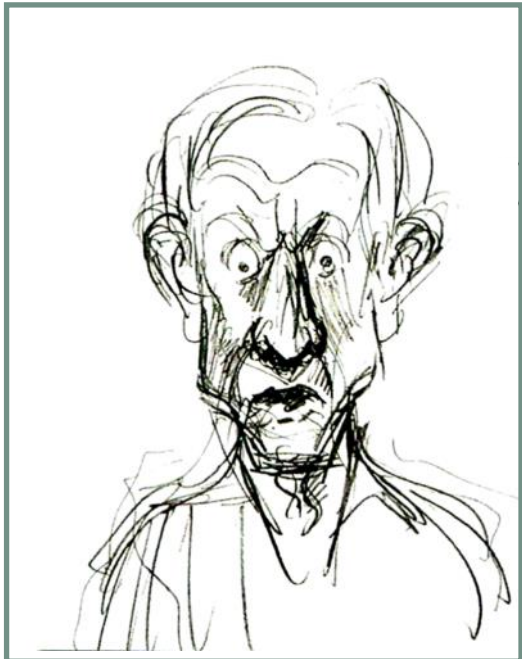
The collection donated to the Archive also included a set of paper Jelly Roll record labels that were, of course, never used. Other items were a number of wonderful letters from musicians both local and overseas, and around 400 overseas 78rpm records, many on rare obscure labels.

Apart from his architectural enterprises, C. Ian Turner's enduring legacy is the preservation of Melbourne's jazz music from the early post-war era. In 2003, twenty years after his death, the acetate recordings that Turner had preserved were issued on CD by the Victorian Jazz Archive under the title of "The Jelly Roll Label Sessions, 1943–1945" (Vjazz 003). The complete personnel and recording dates for each performance (the earliest being 4 July 1943) are included with the liner notes of this CD which is still currently available.



# Multi Talented Verdon Morcom

By Bill Haesler OAM



boogie woogie, or the Jelly Roll Morton piano style favoured by some of his peers.

He also had an aptitude for drawing and his mother enrolled him into art school in 1943, which led to employment as an illustrator in the magazine and advertising industry, employment with *Woman's Day* and a lifelong career as a graphic designer, illustrator, printmaker, cartoonist and painter. Jazz to Verdon was always a hobby. He loved playing it but, notwithstanding his talent, never aspired to become a working professional musician.

As a busy young art student he listened to jazz at the legendary Fawkner Park Kiosk in the early 1940s and although aware of the Uptown Club in North Melbourne with the Graeme Bell Dixieland Band and the First Australian

daughter Alicia.

On his return to Australia in the late 50s Verdon settled successfully into his chosen professional graphic arts career supplemented by after-hours jazz. He was briefly a member of Allan Leake's early Storyville Jazzmen in the early 1970s, worked occasionally with Frank Traynor's Jazz Preachers and played one-nighters regularly around Melbourne when needed.

Unknown to most of us at that time was Verdon's significant contribution to Australian commercial art including his book illustrations for Molly Masters' *The Last Wooden Doll in the Shop* (1946); Nettie Palmer's *Fourteen years: extracts from a private journal, 1925-1939* (1948); the *Official Guide: XVI 1956 Olympiad, Melbourne*; Hugh V Clarke's *When The Balloon Went Up. Short Stories from a War* (1990), and James Murray's 1998 *The Paradise Tree*.

Australian jazz lost another fine pianist with the death of Verdon Morcom on 24th October 2019. A gentle, retiring person whose familiar face would be known to many on the jazz scene, but not his name, despite his long commitment and contribution to our music, and his acknowledged talent as a working graphic artist and exhibited painter.

Verdon Langford Morcom was born in Kew, a suburb of Melbourne, Victoria on 8 December 1926 and came to jazz through his late brother George who befriended jazz luminary Ade Monsborough on a Kew tram in the early 1940s by commenting that he had heard him in the band at a Melbourne Grammar School dance the previous Saturday night. Following this chance encounter, Ade became their musical mentor, introduced them to jazz and, eventually, to the 1950s Melbourne inner jazz music circle where I met him.

Their mother had encouraged both sons to learn classical piano, but Verdon was a reluctant student and Miss King a stern teacher. He also sang in the school choir two nights a week and, with homework added, he did too little piano practice. Later, with Ade's encouragement Verdon returned to the piano, George took up drums and they both collected jazz records. Verdon's early jazz influences were pianists Jess Stacy and Teddy Wilson (and his work with the 1930s Benny Goodman Trio and Quartet recordings) and the late 1930s-1950s Eddie Condon bands. However, for some reason, he never bothered with

Jazz Convention in 1946, did not attend either. He went to the regular New Theatre Friday lunchtime concerts to hear Tony Newstead's band but missed the 2nd Convention at that venue as he was working over the Christmas period at *Woman's Day*. However he heard visiting ex-Duke Ellington cornet player Rex Stewart with the Graeme Bell Australian Jazz Band in mid 1949 and attended that year's Jazz Convention at Prahran Town Hall. From then on he began playing jobs with Ade Monsborough, Roger Bell, Tony Newstead and Dick Tattam, sat in at late-night weekend jam sessions, worked with Harry Price's Melbourne Jazz Band in the early 1950s with Alan 'Sny' Chambers, Laurie Gooding and Don Standing and in 1951 joined Max Collie's first jazz band.

Verdon left *Woman's Day* in May 1952 to make the then pilgrimage to Britain and Europe where he caught up with pianist Dick Hughes in London who lent him the piano chair in the celebrated Cy Laurie Band while Dick was in Paris. He worked for the London Chronicle newspaper for a while, and travelled extensively throughout Europe where he fell in love with Spain, its food and culture, that he later passed on to his

Following his move to work commercially in Sydney in the mid 1970s (including the ABC -TV graphics department and as a criminal court sketch artist) Verdon became part of the jazz scene and joined Noel Crow's Jazzmen's long-running gig at the popular Red Ned's wine bar in Chatswood during the late 1970s-early 80s. He played with it at the 35th Australian Jazz Convention at Forbes NSW in 1980 and at the famous Sacramento Dixieland Jubilee in the US in 1982 and the countless Sydney engagements and other residencies this popular group held during this four-year period. Then worked regularly in 1986 with the Abbey Jazz Band at the Old Push in The Rocks area of Sydney with Eric Holroyd and Graham Spedding.

Popular singer Kate Dunbar established her self-funded Singers' Workshop in 1987 and for its 25-year life coached, encouraged and mentored countless



Noel Crow's Jazzmen 1980



now-well-known Sydney professional girl singers up until her death in July 2017. Verdon, along with his pianist friend the late David Stevens and drummer Ted Sly, were the backbone of its accompanying band for over twenty years.

Another unique event on the Sydney jazz calendar initiated in 1992 was the two-week Doubly Gifted Art Exhibition at the Waverley Library at Bondi Junction. Organised in conjunction with chief librarian and jazz lover Ron Lander, the first 'happening' was held in September 1992 with the aim to highlight the dual talents of jazz musicians who were also artists. It was an art and jazz success and the following year it was expanded to include the Annual Bell Jazz Lecture in recognition of Graeme Bell's significant contribution to jazz. As would be expected, Verdon was on the inaugural committee that over the years included Harry Stein, Graeme Bell, Jeannie McInnes, Kate Dunbar, Margaret Stevenson, Ron Lander, Jiri Kripac and Bob Baird. The final Art Exhibition was held in 2011 and the last Bell Lecture was given in 2014. Verdon provided sketches for the annual booklet cover artwork for the years 1998-2001, 2003, 2005, 2009 and 2011.

For many years I attempted to compile a Verdon Morcom biography, with his help, but we never got past his modesty and a page of notes. He enjoyed being involved in jazz, but seemed unable to accept the fact that he had contributed anything. Which may explain why he never recorded. Apart from Noel Crow's LP *Something To Crow About* made in March and April 1981 for Larrikin Records for which Verdon designed the album cover with its wonderful cartoon of the band. He also designed the cover for the Storyville All-Stars and Beverley Sheehan Jazznote LP *Wabash Blues* and the W&G LP *Old-Time Ballroom* by William Flynn and his Orchestra. The World Record Club Australian franchise (1957 to 1976) had its own artistic studio in Melbourne and produced hundreds of highly regarded album award-winning covers. Its distinguished alumni included Verdon Morcom.

In his eventual retirement Verdon continued to freelance musically, but seemed happier visiting local Sydney jazz spots to listen to his jazz mates with the occasional invited sit-in. He attended David Steven's annual musical birthday soirees, the regular Old Boys' functions at the Masonic Club, Graeme Bell Reunion Band lunches following Graeme's musical retirement (to which Verdon and I were usually invited), weekend jazz at the Norfolk and Strawberry Hills Hotels, Bob Henderson's Sydney gigs, Sydney Jazz Club events and the weekly jazz sessions with the Bridge City Jazz Band at the Ashfield Club. Always, with his sketch book in hand. But Verdon's failing health eventually curtailed his jazz and playing activities and he died peacefully following a short illness.

#### Bill Haesler OAM.

*With grateful acknowledgement for information provided by Verdon's daughter Alicia, his son Harry and to author Phil Sandford for the interview transcript with Verdon for the book The Lion Roars. The Musical Life Of Willie The Lion McIntyre.*



Verdon 2012



Verdon and at Graeme Bell's unit



Above: Singers' workshop  
Left: Soup Plus with Bruce Johnson and Marty Mooney.  
Right: Verdon's drawing of Dieter Vogt and Bob Henderson.



## HOW TO ACT AT A JAZZ CONCERT

**Y**ou know it's becoming quite a problem to put on a good Jazz Concert today. It isn't the musicians, because they play the best way they know how. And, it isn't 99% of the audience because they come hoping to hear some good jazz and to have an enjoyable evening.

No, it's that handful of exhibitionists who see fit to spoil the Concert for everyone else, both the musicians as well as the rest of the audience.

It's too bad because if these people would keep quiet they'd not only please the artists and their neighbors sitting next to them, but actually would enjoy themselves a lot more. After all, why pay good money to see great artists perform if you don't even listen to these artists? And if you're not interested in hearing these artists themselves, at least be considerate of the persons sitting next to you.

Sure, it's O.K. to get excited and applaud and even cheer your favorite tenor man, or your favorite trumpeter, on "Perdido" or "Cottontail" or "Flying Home," but why not keep quiet when these same artists play "Body and Soul" or some other beautiful ballad? After all, a Jazz Concert could become pretty boring if all you'd hear would be the up-tempo, loud numbers. JATP has a lot of variety in music to offer, so why not give us and your neighbors around you a chance to hear all the music we have to offer.

Especially is this unfair to Ella Fitzgerald, Oscar Peterson, and the MJQ when they try to sing and play the pretty things for you. It isn't good manners to be shouting or talking when Ella is singing a ballad or when Oscar is playing something very pretty. After all, the human voice and the piano are not like the trumpets and saxophones and they simply cannot compete with the audience noise. And believe me you'll enjoy Ella, Oscar, and the MJQ more if you listen quietly.

You can show your appreciation to the artist and applaud at the end of a number just as well as during a number, and I can assure you the artist

will appreciate that gesture a lot more than your spoiling his solo.

And another thing, shouting for numbers you want to hear isn't necessary. RELAX! BE PATIENT! We have a long, two hour show for you and if you'll just give us a chance we'll play everything you want to hear and give you the best Jazz Concert you ever heard. But please don't spoil it by rudely shouting when an artist is performing because it isn't fair when he is doing the best job he can.

Incidentally, smoking during the performance is not only a fire hazard to yourself and others next to you, but apart from that is inconsiderate to people around you—perhaps they don't like smoke around them and there's no reason why the show should be spoiled for them by your selfishness or thoughtlessness, because they paid the same good money for their tickets as you have for yours.

Again, I hope you find this the best JATP Concert you ever attended and that you really get your musical kicks from it because I know it's the best show I have ever produced. If you find time, how about dropping me a card or note at my address (451 No. Canon Drive, Beverly Hills, California) and letting me know what you thought of the Concert and if you have any suggestions please don't hesitate to let me have them. If you'd like any changes in the Concert or if there are different artists that you'd like to see or hear next year, include that too.

Thanks a lot—  
NORMAN GRANZ

**In his Jazz at the Philharmonic program Norman Granz' *How to Act at a Jazz Concert* presses jazz audiences to act with respect and consideration for performers and fellow patrons. The cover was created by noted American record cover artist David Stone Martin [1913–1992] for the 17<sup>th</sup> National Tour [Fall 1956]. The design was again used for the 1958 "World" tour and the First British tour in May 1958, and for the February/March tour of 1962 with subtle variations to colours.**

**This program was a gem in the late Don Anderson's collection. From 1956, when he would have been 27, its provenance is uncertain but, like a lot of American material he acquired, it has likely come through the post or possibly been found at Clemens or a similar jazz outlet.**



**NORMAN  
GRANZ'**

# **JAZZ AT THE PHILHARMONIC**

17th NATIONAL  
TOUR





## ALBUM REVIEW by ERIC MYERS Groove

### ANDREW DICKESON

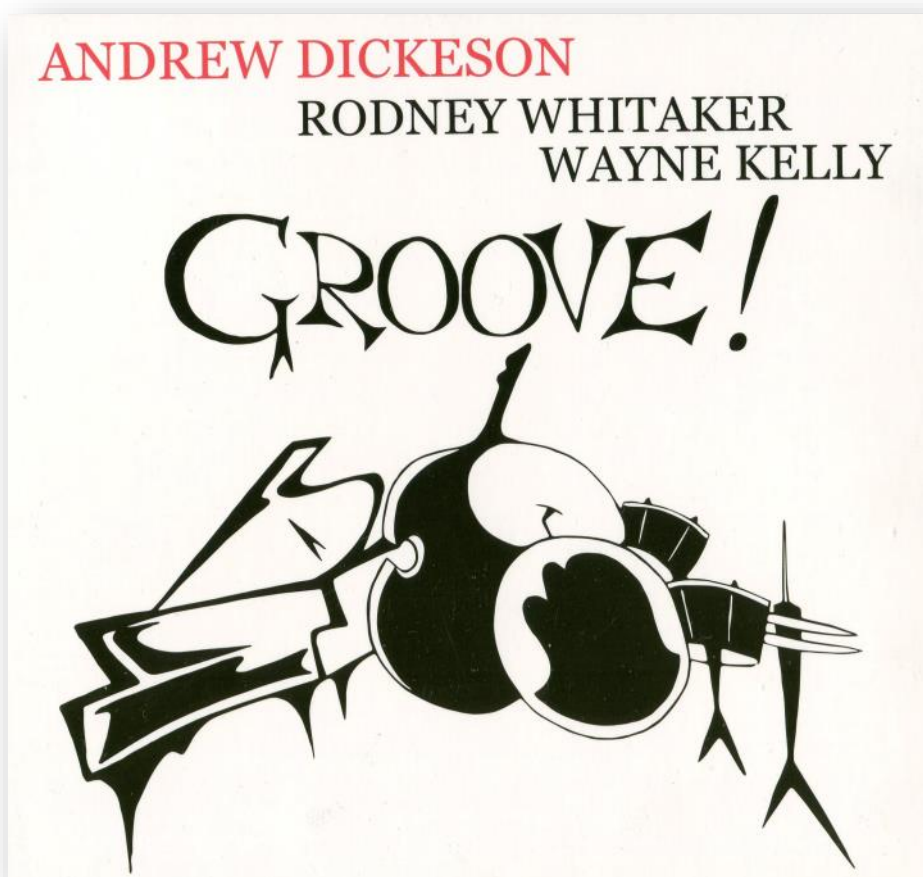
Groove!

Independent

Personnel: Andrew Dickeson (drums), Rodney Whitaker (double bass), Wayne Kelly (piano)

Album review by Eric Myers\*

In a recent radio interview Sydney drummer Andrew Dickeson described Wayne Kelly as an “undiscovered genius.” While that may be an overstatement, Kelly is certainly a very fine jazz pianist, tucked away in Canberra, out of the limelight. On the evidence of his recorded work he’s the sort of player who, if he were playing at a nearby jazz club, would be able to give the bop idiom a solid workout. Kelly played beautifully two years ago on another session led by Dickeson, the album *Is That So?* which featured American saxophonist Eric Alexander. The repertoires on *Is That So?* and *Groove!* are similar: standards from the Great American Songbook and from jazz composers such as Monk and Ellington. The difference is that *Groove!* is a major step-up for Kelly. In the setting of the piano trio, the spotlight is now squarely on him, and there is nowhere to hide. Dickeson and American bassist Rodney Whitaker, a great rhythm section, are fairly conservative at this session - sitting back, laying down the time, and providing a perfect springboard for Kelly’s substantial talents. Kelly floats on immaculate rhythmic feels, and is given plenty of space in the music to shine. In medium tempos Kelly locks in to the groove beautifully but, at speed, (Ellington’s *Take The Coltrane*) and also at dead-slow tempos (Ellington’s *Creole Love Call* and *Come Sunday*) he is less comfortable, and at times his playing can sound merely decorative. But, given the album’s overall excellence, this is a minor quibble.



\*Eric Myers has been listening to jazz for 60 years, and writing on it for 40 years. He was the inaugural jazz critic for the Sydney Morning Herald 1980-1982, then jazz critic with The Australian newspaper, 1983-1988. He was publisher & editor of the Australian Jazz Magazine 1981-1986, and a government-funded Jazz Co-ordinator from 1983-2002. He returned to writing on jazz for The Australian in 2015.



## ALBUM REVIEW by ERIC MYERS

### Burke Gould Quartet

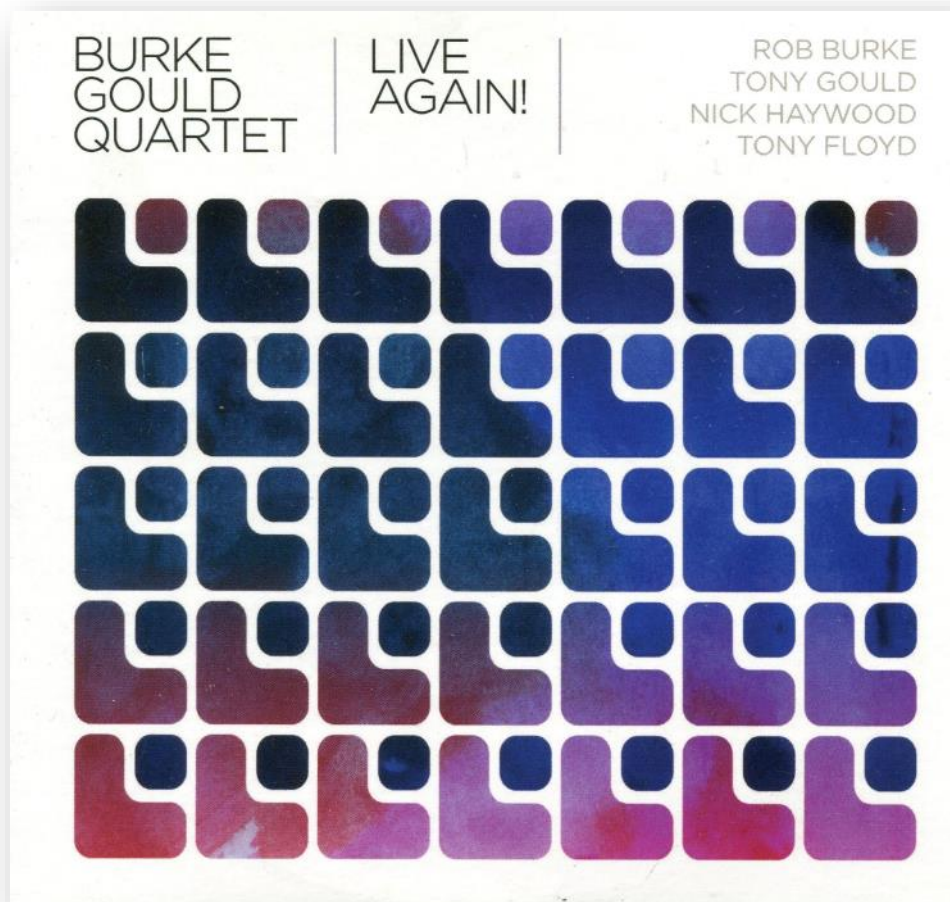
#### BURKE GOULD QUARTET

Live Again!

Independent

Personnel: Rob Burke (tenor & soprano saxophones), Tony Gould (piano), Nick Haywood (bass), Tony Floyd (drum-set)

This brilliant album is a mixture of highly developed free improvisation on the one hand, but balanced throughout by the exploration of harmonic structures which are unusually beautiful and melodic. The CD runs for an hour, with five tracks only, so the musicians are stretching out. Three compositions are credited to Gould or Burke, plus the traditional tune *Black Is The Colour Of My True Love's Hair*, and one jazz classic, Joe Zawinul's *In a Silent Way*. All are recorded live, either in Melbourne's Bennetts Lane jazz club or at the 2013 Wangaratta Jazz & Blues Festival. This quartet's music is palpably on the edge – one gets the feeling that anything can happen – but, as always with great musicians, no matter how far out the music becomes, the players take decisions which unerringly enable everything to fall into place. The opening track *But For You* is a memorable tour de force. Following a long passage of free improvisation, the band sets up an infectious groove over a simple Latin/funk motif which enables Burke to fly on soprano. In an inspired exploration of rhythmic comping Gould gets down and dirty, his explosions in the bass clef a reminder that, when it was called for, Thelonious Monk used his elbows on the keyboard. This track is exciting, and very hip. The armoury available to this quartet is unusually comprehensive. It might be the lyricism which has always characterized Gould's playing (his composition *Softness of Hair*); it might be a pithy bass solo from Robertson; it might be interaction between Burke and Floyd, reminiscent of the Coltrane/Elvin Jones ethos; it might be out-of-tempo, rhapsodic passages where everyone is free to contribute; it might be building the music to stirring, emotionally-laden climaxes; or, it could be at the end of a piece where one realises you've been on a trip, and your mind is now elsewhere. No matter how much freedom has been exercised – and that freedom palpably underwrites the music – the end product has the indelible imprint of certainty. Whatever vehicles they choose to utilize, in order to express themselves, these four highly experienced musicians are able to effortlessly convert those vehicles to their strong vision as to how jazz should sound.







**Celebrating  
Christmas  
in fine style**





# AUSTRALIAN JAZZ CONVENTION ARCHIVE REPORT 2019



The 74th Australian Jazz Convention December 2019.

The very popular Marla Dixon (t) and Shaye Cohn (c) played with many bands during the convention. They are seen here with Chris Ludowyk (tb) Paul Furniss (cl) Cal Duffy (d) Chris Gildersleeve (bj) Alan Stott (bb). Photo supplied by Joy Farnan.

*I start this report on a sad note. Many of you will have previously read that my husband, and convention Archivist Don Anderson, passed away on August 11 2019. Don was dedicated to the Australian Jazz Convention and the Australian Jazz Museum. He was at his happiest when working in the vault (container) at the Museum. Don had a marvellous mind for all things to do with jazz and his knowledge amazed me. Illness prevailed in the end and we lost the wise owl of my family and the jazz family. Vale dear Don.*

## Digitisation:

As mentioned last year, the grant for the digitisation program from the Potter Foundation has been expended and there was still important material that needed preservation. Due to the seriousness of the deterioration of some of the Convention sound, the Trustees kindly came to the fore and provided a substantial grant to allow the continuation of this work. This included the task of digitising audio and video tapes of the 37<sup>th</sup> Too-woomba, 38<sup>th</sup> Forbes, and 39<sup>th</sup> Wollongong. Also this year we have completed videos from Adelaide 1986 and 1993. The Adelaide 1993 convention was recorded on a rare Sony format. Currently 140 cassette tapes from the 47<sup>th</sup> AJC 1992, Geelong, have been registered in readiness for digitisation. The material saved is priceless as a history of Australian jazz conventions.

## Donations:

Thank you for the following donations:

**Carmel Finn (Qld)** – Various Convention items, stickers, programs, garments, ticketing, programs, badges, bags and newspaper articles.

**The Estate of the late Eric Brown** - Pre-convention

concert flyer (size A5), 7<sup>th</sup> AJC 1952, Prahran.

**The Estate of the late Ray Walls** – Convention programs, newspaper article re 14<sup>th</sup> AJC 1959, Cootamundra, and 10<sup>th</sup> AJC 1955, Cootamundra and other memorabilia.

**Reg Packer** – 5 Treasurer's expanding files for 69<sup>th</sup>, 70<sup>th</sup> to 73<sup>rd</sup> AJCs. (A lot of work there Reg.)

**Bev Kirby** – Various convention programs. Box of non-Convention CDs handed over to Australian Jazz Museum.

**Evelyn Perks** – photos from 50<sup>th</sup>, 41<sup>st</sup> and 40<sup>th</sup> AJC all featuring the late Sam Meerkin.

**State Library (NSW)** – poster of 35<sup>th</sup> AJC 1980, Forbes.

**Harvey Gough** – AJC photos of 14<sup>th</sup> AJC 1959, Cootamundra. Large amount of early convention material 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup>, 21<sup>st</sup>, 22<sup>nd</sup>, 24<sup>th</sup>, 41<sup>st</sup> AJCs – all yet to be sorted and dispersed into convention files. All are pristine copies. This donation represents a huge amount of work.

## Photographs:

Another focus this year was (and still is) the sorting of convention photographs. Georgia Brown took on the task of removing photos from all archived convention paper work, ticketing, programs etc. The photographs were placed in their own folders in convention order. Some conventions have a huge range of donated photographs, some taking up an entire folder, others not so much. They flow on from one to the other. Donors are always noted. It would really be helpful if photos were identified, with names and the convention represented. Although, we are very good detectives!

## 74<sup>th</sup> AJC 2019, Albury:

At the very warm City of Albury a wonderful Convention was held in many venues and especially in The Commercial Club. Two visiting American jazz musicians, Marla Dixon and Shaye Cohn really played the house down. At the Annual General Meeting I was formally appointed to the role of AJC Archivist. The 75<sup>th</sup> AJC will be held again in Albury, and in 2021 it will travel to Newcastle, NSW.

## Archive Material/Donations:

Any material you may have for the AJC Archive can be sent to me, **Margaret Anderson at 12 Homewood Court, Rosanna 3084. Tel: 03 9459 1008 or 0418 529 659.** I work as much at home as I do at the Australian Jazz Museum. It just keeps keeping on .....!!

Sincerely  
**Margaret Anderson**  
Archivist

## Australian Jazz Museum is now on Social Media

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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](http://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](http://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:

Mia Barham, Robert and Aileen Brunning, Mike Carnell, Ian Coots, Neil Godfrey, Raymond Harrs, Mervyn Hayman-Danker, David Johnson, Anthony Orr, Colin Pascoe, Richard Pew, Terry Piper, Nick Ribush, Roger Seddon, Roger Strong, Ray Turner, Jordan Yu.

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

Barbara Blair, BlueTone Jazz Band, Mike Carnell, Philip Dowd, William Egan, Jan Gill, Lynne Gough, Mathew Linden, James MacMillan, Brian Maunder, Marina Pollard, Bronwyn Renshaw, Nick Ribush, Roger Seddon, Softly Softly Jazz Band, Alan Stott, Sunday Boppers, Ray Turner, Ian Warway.

## 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](http://www.ajm.org.au), then click on Support Us/Become a Member. Click on the link for a Membership Application Form.

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

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

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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.