


Played by the Original Dixieland Jazz Band

"BARNYARD BLUES"

As recorded on Victor Record No. 18255 under the title of "LIVERY STABLE BLUES"
Jazz Fox-Trot by D.J. LaROCCA



Other Famous Jazz Numbers By the Famous Dixieland Jazz Band

TIGER RAG	{ Jazz One Step }	60
OSTRICH WALK	{ Jazz Fox Trot }	60
SENSATION	{ Jazz One Step }	60

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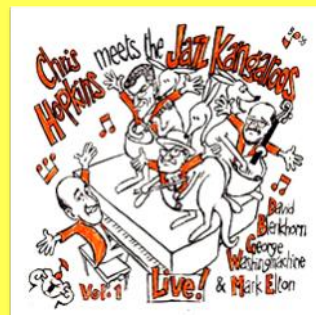
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benefits**

Chris Hopkins meets the Jazz Kangaroos, Vol. 1. Live (Echoes of Swing Productions EOSP 4512 2)

Original German review by Gerhard Klussmeier.

There was once a time when detailed liner notes, i.e. texts on the record covers, explained the music and introduced the performers. If something like this is missing, as with this live CD, there is nothing left but to listen to the record. And that's really better because, then, you have to listen to the well-known tunes without prejudice. You can't keep your feet still during the irresistible swing of this quartet, so relaxed is the start with "Can't We Be Friends". It is a title from 1929, which here, like the other standards of the CD, proves its timelessness in such a rousing interpretation, which immediately captivates. And, like the other titles, it is not only the opener that proves that this is clearly classical jazz without the slightest hint of nostalgia. This quartet combines pianist Chris Hopkins (USA/Germany) with three soloists from Australia - hence the name "Jazz Kangaroos"-inspired with music that cannot be given a more appropriate rating than fresh, timeless jazz, without any distorting modernisms. It is a very inspiring record of swinging, intelligent and melodic improvisations with the soul of jazz. A small caricature of the French trumpeter Michel "Boss" Quéraud appears on the CD cover. Like Quéraud, each of the four musicians has different musical abilities, which are clearly evident in the track "Russian Lullaby". Hopkins, piano player with Echoes of Swing, who played with musicians like Clark Terry, Harry Sweets Edison, Ken Peplowski, Peanuts Hucko and others, George Washington-machine (v, voc), David Blenkhorn (g) and Mark Elton (b) form a jazz combo of top soloists. Too much praise? – this may seem like this, but in my opinion, this concert recording at the German town of Hattingen on July 17th, 2019, shows that jazz based on decades of tried and tested forms is really the serious music of the 20th century and thus, what was popular in the 1950s, is a irrefutably confirmed here: Good swing singing can also be done without the Sinatra touch! English version by Detlef Ott and by Ralph Powell

Can't We Be Friends?
Blou Lou
Moonlight in Vermont
Russian Lullaby
Swing 42
A Hundred Years from Today
Blues in the Closet
What Am I Here For?
When Lights Are Low
Fine and Dandy



Lockdown Blues

By Bill Brown

YES indeed our hearts are heavy at this time as the blues couplet intones "Woke Up this Mornin' blues Were Round My Bed, Couldn't Eat My breakfast The Blues were In My Bread". How to dispel this gloom? Well I went back to Jelly Roll Morton's dictum and rang up that Central phone number. The Good Doctor came



Jelly Roll Morton

to my aid. I picked a random selection of vinyl and CDs from my dusty shelves. Soon as the 1950s Count Basie Band echoed around my Jazz room my spirits started to rise. Then the surging sound of Sidney Bechet's clarinet or soprano saxophone evoked the atmosphere of the Crescent City. The CD in question had our Sid in various settings – with Claude Luter in France, Humphrey Lyttelton in England, the Dutch Swing College group in Holland and in the US with his protégé the then young Bob Wilber and his fellow Wildcats. Next and closer to home Ian Pearce in Tasmania in a duet format with people like Paul Furniss, Stephen Grant, Tom Baker, and Bob Barnard. A line up to put a smile on the gloomiest visage I'd reckon. On to the magic carpet again winging across the air to hear Benny Goodman in Japan. Here the King of Swing was in a small group setting. A quick visit to the Old Dart in the dying stages of the early sixties Trad Boom when banjos, clones of George Lewis' clarinet ruled the air waves. The band in question was Mike Cotton's Jazz Band. Standard six piece piano less outfit who for a time accompanied vocals of Jeannie Lambe, a Scottish born singer who sadly died recently in Perth W.A. Anyhow, as 1963 came along and there was a marked change in the music scene and jazz was feeling the pinch; the Cotton Band underwent a change. They dispensed with the double base, the banjo man moved to bass guitar; an electric blues guitar came in; a pianist who doubled on organ joined and lo the Mike Cotton Sound was born. As a contrast to what had gone before I dug out a CD from the 70s, of a French group, called the Anachronic Jazz Band. I suppose their motif could be seen as a gimmick. They picked tunes from a modern setting by people like Charlie Parker, Thelonius Monk, and Gerry Mulligan - "Bernie's Tune", "Blue Monk", "Round About Midnight", "Jordu" etc, and played them in the style of Clarence Williams, Jelly Roll Morton, and other twenties' groups including banjo and tuba. I enjoyed the set very much although I could imagine that followers of the two ends of the jazz spectrum may not be impressed. I've heard the big orchestra of pianist Gil Evans do the opposite in an album called New Bottle Old Wine. In this set the orchestra played a collection of old jazz standards in a

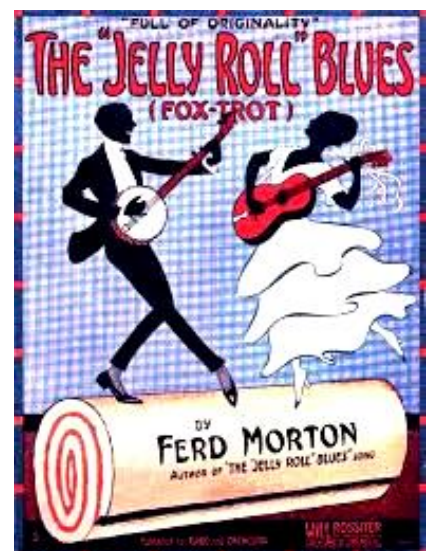
modern style – "King Porter Stomp", "Struttin' with Some Barbecue", "Willow Tree" et al.

Another day I dragged out some boxes of cassettes I'd received some time ago from one of my overseas fellow collectors. I transferred some of this material to CD. Mainly live performances, some of the Eddie Condon Concerts at New York Town Hall 1944-45, then Kid Ory's Band at the Hangover Club in San Francisco from the fifties. Also came up with a session from the 1982 Edinburgh Jazz Festival. Recorded in August it was a memorial concert for trumpeter bandleader Alex Welsh who had died the month before just around his 53rd birthday. Most of the players had been with Alex's band at some time or other. In the first set the trumpeter was Digby Fairweather, in the second it was Humphrey Lyttelton. Other sessions from different backgrounds emerged from the collection trove mainly housed in shoe boxes. My late wife ran Imelda Marcos close on the shoe front. As I said on occasion being good at billiards was reckoned to having a misspent youth. Perhaps a fix on jazz is the same but who cares? Regarding our present time of woe another more hopeful blues lyric springs to mind. "Trouble in Mind I'm blue but I won't be blue always", "The sun's gonna shine in my back door someday". Keep well. Keep Swingin'.



Mike Cotton Band

Photos courtesy of americanbluesscene.com



Warwick Dyer – They don't make them like that these days, you know

By Lee Treanor

I never actually met Warwick Dyer. He died in an early morning car accident in August 1956 as *The Frank Johnson Fabulous Dixielanders* returned from a country gig.

I was a Fifth-Former at Dandenong High School with a clear goal in life; a goal that was maliciously denied me at the year-end exams. I was wandering about the quadrangle trying to make sense of it all, when a teacher noted my despair and asked me what was wrong. After listening to me and agreeing it was malicious, he said, 'You should go to the Crown Law Department; they'll give you a job.' 'What's the Crown Law Department?' I asked. 'They run the courts,' he explained. 'Why would they give me a job?' was my next question, to which he answered, 'Don't worry about it, they just might.'

So, the following Monday I duly pushed open their door. The man behind the counter asked if he could help. I told him my name and the suggestion that they might give a job. He pondered for maybe thirty seconds, then ushered me inside and introduced me to someone senior who questioned me a little then asked if I could start on the following Monday as an Assistant Clerk of Courts at St. Kilda. I assured him I could and he ushered me out.

I duly attended and was made very welcome. Over the next few days, as I learnt what a court was and what my role would be, I was amazed to find the position I had been assigned to had been vacant due to Warwick Dyer's death. My own growing interest in the music made my acceptance there easy and I was quickly educated to just what a character Warwick, or 'Wocka', as he was known, was, and the loss that his death had left.

I also found out why the Crown Law Department might have been willing to offer me, an academic failure, a job. I was working with a Ryan, a Meehan, a Flynn, and that within the wider department there were lots of other people with Irish names, most of whom were Roman Catholic. They just assumed that, with my surname, an Irish one, I would be another. I was never asked about it, which was possibly just as well. This was just another example of Melbourne's tribalism back in the day.

The court's sitting hours then were usually over by noon, although the clerks would still have lots to do: documenting each case, gathering exhibits, making hand-written depositions more legible and forwarding these and exhibits to the higher courts. But even with all of this there was plenty of time to chat, and Wocka and his exploits were a favourite subject.

There is one that stands out above all the others. At that time, the police were, as a rule, unarmed. If a gun was needed, the officer had to fill in a form (in triplicate, of course) and have it approved and signed by the Sergeant. Ditto if he needed ammunition. Simpler days, indeed. The Clerk had been advised the previous day that an armed officer was to be stationed at the door, that there could be trouble bringing a suspect to court. Nothing to be alarmed about, you know. Forewarned, etc, etc.

The next day the officer is there in attendance, early. He stands silently, his gaze steadily on the driveway leading to the court. Wocka sneaks up behind him, snatches the gun, spins around, faces into the courtroom and unleashes two

shots. The office staff all dive under desks expecting a siege has begun. The officer yells. 'Shit Wocka, ya mad bastard. What am I gunna say to the Sergeant? How do I account for the bullets? Jesus Christ!'

Wocka calmly hands the gun back and says, 'Would've been better if the magistrate was there', and walks back towards the office. On the way back he steps up into the magistrate's desk and inspects his handiwork. 'Yep', he tells himself, 'Right on target' and casually enters the office to the relief of his colleagues. The magistrate arrived a bit later and looked in disbelief at his big high-backed, horsehair-filled leather chair, now pierced by two holes which lined up perfectly with another two in the oak panelling along the back wall. To his utter consternation, apparently, no one in the Clerk's office had heard a thing. Neither had anyone in the police station. This tale was gleefully told to me by Bill Johnson, the Clerk of Courts, and the holes were still in evidence even as I moved to Dandenong Court at the end of that year. I have no doubt this tale was retold many times and the holes remained in situ until the court was refurbished or replaced years later.

Vale, Warwick Dyer.



Wocka Dyer's brief career was confined to one band, Frank Johnson & His Fabulous Dixielanders. Dyer is on the far right. Others L-R are Frank Gow, Frank Johnson, Wes Brown, Ron Williamson, Nick Polites and Bill Tope.

Photo courtesy of The Oxford Companion to Australian Jazz



IT was going to be just Frank Johnson Dixielanders, but trombonist Warwick Dyer suggested it be the Fabulous Dixielanders, and the name has remained.

The line-up has changed since they played that first date for a railway apprentices' shop at North Melbourne.

Today, besides Dyer, there's Nick Polites (clarinet), John Shaw (piano), Wes Brown (drums), Jack Connelly (bass and tuba), and Bill Tope (banjo).

The Argus Newspaper
December 1951

Another Tale of the Exploits of Warwick Dyer.

By Lee Treanor

THE Magistrate's Court at St. Kilda was situated behind the Police Station on Chapel Street, Balaclava. The personnel consisted of a Magistrate, several JPs, the Clerk of the Court, a Senior Assistant Clerk (Warwick Dyer) and three Assistant Clerks. After Warwick's death I was appointed as one of these lowly clerks. The body of the court was accessed from the driveway of the Police Station. The Clerks' office was accessed from the rear of the court or via a lane running off Balaclava Road. That lane was very useful to the Clerk as it enabled him to exit unseen to visit the local pub before going home for lunch in Prahran.

Inside the court was the Magistrate's Bench with its oak wall and leather-upholstered chairs. In front of that and at a slightly lower elevation was the Assistant Clerk's desk. Facing these, and at floor level, was the Prosecutor's and Solicitor's table, and, offset to the left, a raised Witness Box. Finally, there were several rows of public seats. The Clerk's Office was accessed via a door adjacent to the Magistrate's bench. This door opened inwards to the office, allowing those in the office to listen and to check on the progress of the day's cases. Anyone standing behind the door could not be seen from the court.

One afternoon, Warwick visited one of the little Plaster Manufacturers operating along the lane. This place made such things as ornate plaster ceiling roses, architraves, etc. but Warwick wanted something a little more exotic: a plaster penis, a little larger than normal, perhaps and in a rampant state. He went back a few days later to pick it up: it was perfect for his requirements.

So, the next morning the court convened as usual. The first few cases were quickly disposed of. The next case was a Drunk and Disorderly: the sole prosecution witness was one of the coppers. As he mounts the witness box, Warwick quietly opens the door, to the Clerk's office. He holds the penis and stretches a condom over it to dull the colour. The others in the office are quietly going about their business.

Policeman – "On the night of the fifth, I observed the defendant slumped over a fire hydrant on Fitzroy Street. He was incoherent in his answers to my questions. I tried to ...Um... Um...On the night... On the night of the fifth, I observed the defendant" Warwick gently moves the penis up and down, up and down. The Prosecutor looks at the witness, urging him to continue.

Policeman – "On the night of the fifth, I observed the defendant slumped over a" up and down, up and down. "On the night of the fifth..." Up and down, up and down, a little wiggle. A bit more ani-

mation. The prosecutor gestures at the witness again. Policeman – "On the night..." wiggle; wiggle, "Um." More wiggling. "Um, on the night of... Oh for Christ's sake, Warwick, get rid of that dick."

The Magistrate calls for quiet, the prosecutor sees the door quietly shutting and rests his face in his hands and puts the brief on the table. One or two of the public burst into chuckles. The magistrate stands to look at the door but it is shut. He turns back to the court and says, "For the sake of dignity the court will come to order. The witness can proceed."

Later, when the court was adjourned, the Magistrate entered the office, but was met with innocent gazes all round. Nobody knew. Even Warwick denied any knowledge of anything, despite the witness's words. "No, I've been out for a while, actually. Dunno anything. Can't help you. Sorry."



Warwick Dyer (centre) with Ken Olsen (left) and the photographer Norm Linehan. Photo credit Norm Linehan



Dixieland Jazz
FRANK JOHNSON & FRIENDS

Frank Johnson
Warwick Dyer
Nick Polley
Frank Giller
Bill Tople
Jack Connolly
Wes Brown
Graeme Bell
Bob Barnard
Frank Traynor
Crawford Cooke
Peter Conway
Rory Williamson
Geoff Kitchen
Tony Johnson
Jack Barnard



Wocke The Fish
Sweet Potatoe
Tea Garden Rag
When The Saints Go Marching In
Glorious Blues
Let's Get Together
Got No Place To Go
Sinner Ben's March
St. Louis Blues
Dixie Pickles Rag
Down South
Tiger Rag
The Fiddle Rag
Over In The Glory Land



The Blue over “Livery Stable Blues”

The Legal Battle for the Rights of this Now-Standard Jazz Tune

By Ken Simpson-Bull

THE oldest jazz recording held by the Australian Jazz Museum is a Victor “78” (number 18255) of “Livery Stable Blues” and “Dixie Jass Band One-Step” played by the Original Dixieland Jass [sic] Band. In fact, this disc is the oldest jazz record *in the world!* The band was led by one Nick LaRocca, and the tune “Livery Stable Blues” has an interesting history worth relating:

Cornetist Dominic “Nick” LaRocca had been playing in a number of bands in New Orleans when, in December 1915, the all-white group with which he was playing in the new yet-unnamed “Dixieland” style was offered a job in Chicago. However, it wasn’t until March of 1916 that LaRocca, with a slightly different group who called themselves “Stein’s Band from Dixie”, opened at Schiller’s Café in the windy city.

The non-uniformly-spelled word “jazz”, or “jass” or “jasz” had been used for some time in various, often lewd, ways, but when patrons started calling on the Stein band to “jass it up”, the café proprietor rebilled the band as “Stein’s Dixie Jass Band”. This was the first use of the expression “Jass Band”. The band became very popular, and when they moved to the Del’Abe Café in June 1916 they changed their name to the Original Dixie Land Jass Band.

By January of 1917 the band had reached New York, playing in the prestigious Reisenweber building ballroom. In February of that year the *New York Times* spelled the word “jazz” (with a double-zed) for the first time in the press and the band adopted the spelling change.

Because of their popularity, the band was approached by the Columbia Record Company to cut a disc. They recorded “Darktown Strutters’ Ball” and “Indiana”, but the sound on the acoustical recordings (electrical recording had not yet been invented) was badly balanced and Columbia decided that this “noisy” jazz band was not suitable for release. The band was then approached by Columbia’s rival, Victor, who successfully cut “Livery Stable Blues” and “Dixie Jazz Band One-Step” and released the disc in March. It was an instant hit. In fact, the disc went on to sell a million copies. Both tunes had been composed by Nick LaRocca.

The band’s personnel at this time consisted of Nick LaRocca (cornet), Eddie Edwards (trombone), Larry Shields (clarinet), Henry Ragas (piano) and Tony Sbarbaro (drums). Back in Chicago in late 1916 the band’s clarinet-

tist had been Alcide “Yellow” Nunez. However, Nunez had become unreliable. He would be late arriving for the beginning of a session, and sometimes he would wander off the bandstand and disappear for half the night. He also began charging his drinks to the band. Finally fed-up, LaRocca fired Nunez and replaced him with Larry Shields. Shields was a better proposition anyway because he was good at improvising whereas Nunez usually stuck to the melody.

At the time of the successful release of the ODJB’s “Livery Stable Blues”, Alcide Nunez was playing with Bert Kelley’s band in Chicago. Nunez had heard the record and tried to get written arrangements in order to record it. Upon investigation he found that the tune had never been published or copyrighted. In order to protect himself (or perhaps for more nefarious reasons) Nunez approached Chicago publisher Roger Graham and had the tune printed and distributed by that company. The composers were listed on the sheet music as Alcide Nunez and Ray Lopez and described as being members of the Original Dixieland Jazz Band.

Taken aback, Nick LaRocca was surprised that Victor had not copyrighted the tune before their recording had been released and engaged theatrical attorney Nathan Burkan to file an injunction to discontinue publication of the sheet music. In fact, Victor *had* decided to copyright the composition before the record’s release, however, Victor management had (for some none-too-intelligent reason) decided that “Livery Stable” sounded too vulgar and decided to rename the number “Barnyard Blues”. They had copyrighted the tune under *that* title. However, due to some misunderstanding or slip-up, the record was released as “Livery Stable Blues” and hence this latter title was not protected. The use of “Barnyard” instead of “Livery Stable” was ridiculous anyway—the animal sounds made by the band as part of the composition were meant to imitate horses, not barnyard animals.

The impending court case took five months to be called, and in the meantime New York publisher Leo Feist under direction from Nick LaRocca brought out the sheet music as “Barnyard Blues” listing the composer as D. J. LaRocca. A warning was published that “Dealers are subject to damages for selling or having copies of the spurious edition in their stock”. The mix-up between the title on the sheet music and the title on the record, caused, it

was claimed, a loss of sheet music sales and Victor was sued, claiming a loss of \$10,000 in these sales. The case was settled out of court for \$2,500 plus the band’s agreement to record exclusively for Victor. (Victor was concerned that the band had been making some records for Aeolian and did not want to lose the band’s lucrative patronage.)

On October 2, 1917, the case of La Rocca, Edwards, Shields, Ragas, Sbarbaro and Hart versus publisher Roger Graham opened in the Federal Court, Northern District of Illinois. Newspaper headlines claimed, “Jazz Band will wail Blues in Courtroom” and “Barnyard syn-copation to edify judge”. None of this happened—Federal Judge George A. Carpenter refused to allow the band to play in court.

The court case was a fiasco. Testifying musicians could not explain what they composed or played because they could not read music; educated music authorities could not understand the musicians; lawyers could not understand the authorities; and the judge was as confused as anybody.

Prosecuting attorney Burkan called in experts to prove that “Livery Stable Blues” was the same as “Barnyard Blues” and had originated with the ODJB. Graham and Nunez based *their* defence on the premise that all blues are alike because they all have the same chord structure. They argued that “Barnyard Blues” was copied from an older tune “More Power Blues”. Music critic May Hill also testified for the defence that all blues were alike. “Could they all be played at once?” asked the judge. “They could, and in perfect harmony”, replied Miss Hill.

In his testimony to the judge, Nunez said: “... nobody wrote ‘Livery Stable Blues’. Naw, nobody writes any of that stuff. I invented the pony cry ... and La Rocca puts in the horse neigh ... we take the ‘More Power Blues’ and put in and hash ‘em up a bit ... then we rehearsed it for ten days, steaming it up and getting it brown and snappy. Then we had the piece all fixed. I’m entitled to authorship of ‘Livery Stable Blues’ ... me and Lopez as much as LaRocca ... LaRocca done me dirt ... He goes and has our ‘Livery Stable Blues’ put on a phonograph record as his’n. Well, ain’t that dirt?”

Nick LaRocca was the only member of his band present in the court. He obviously knew the beneficial publicity value of the case win or lose. The hearing dragged on for ten days, and on October 12 Judge Carpenter rendered



The Original Dixie Land Jazz Band.

his decision:

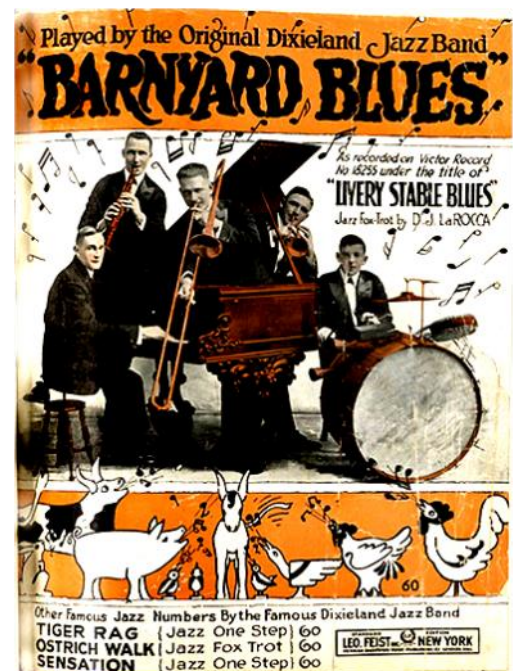
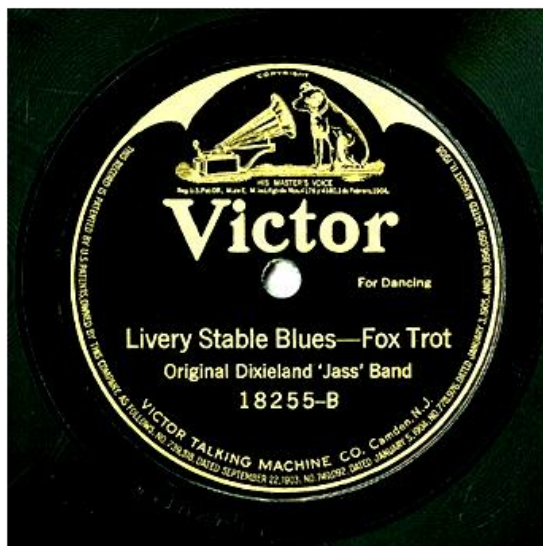
"... There is a dispute between plaintiff and defendant, two publishers each claiming a right to monopoly of the song ... No claim is made by either side for the barnyard calls ... no claim is made for the harmony ... the only claim appears to be for the melody ... The only question is, has there been a conceived idea of the melody ... The court is satisfied that there is a decided resemblance between the melody of "More Power Blues" and "Livery Stable Blues". The finding of the court is therefore that neither Mr LaRocca nor Mr Nunez conceived the idea of this melody ... No human being could listen to that phonograph record and discover anything musical in it, although it has wonderful rhythm, something that will carry you along especially if you are young and a dancer ... The finding of the court will be that that neither the plaintiff nor the defendant is entitled to copyright, and the bill and answer will be dismissed for want of equity".

LaRocca's lawyer, Burkan, wanted to appeal the case in a higher court but LaRocca refused. However, Burkan pointed out that since the court had found that all blues are alike, then the ODJB could rehash "More Power Blues". If anyone could prove plagiarism this would automatically reverse the court's decision. So the ODJB deliberately lifted "More Power

Blues", made a few minor changes, and claimed it as their own composition calling it "Mourrin' Blues". No one ever challenged the theft and this tune is part of the jazz repertoire to this day.

As for "Livery Stable Blues" / "Barnyard Blues", it has been recorded by a multitude of jazz bands over the years and played tens of thousands of times since the dispute. It remains a jazz standard. Nick LaRocca went on to compose over 20 more original compositions, many of which became famous such as "Sensation Rag", "Ostrich Walk", "Skeleton Jangle", "At the Jazz Band Ball", "Fidgety Feet", and "Bluin' the Blues".

Major source: "The Story of the Original Dixieland Jazz Band" – H. O. Brunn – 1961



Sandie White - A Fascinating and Varied Life

By Sandie White and Ralph Powell

AERICAN trumpeter Nat Adlerley is quoted as saying, "I never heard of a jazz musician who retired. You love what you do...". Jazz singer and consummate scat performer Sandie White is testament to that with a career spanning six and a half decades beginning in 1955. An inveterate performer, she has entertained jazz lovers across the globe throughout her long career.

Sandra Louise Walker had sung from an early age even 'busing' with family friends for sixpences as a four year old with her rendition of *That Old Black Magic*.



Four year old Sandie entertained family and friends for sixpence singing *That Old Black Magic*

She credits her love of singing to her mother Beatrice Walker (née Hussey-Cooper), who was a classically trained singer, nightclub crooner and radio personality in Sydney. As a pupil at Mittagong's Frensham – her secondary school – she did become exasperated that only senior students were allowed in the school choir, but Sandra had never considered singing as a profession until orchestra leader Sid Simpson – who had known the family since Sandra was four years old – invited her to perform with his combo at Sydney's Australia Hotel Sapphire Room and the jazz career of Sandra Louise began. At the age of 17 she went from working at a jewellery store to earning 18 guineas a week as a night club singer!

In December 1955 Sandra accompanied her mother to England where she soon became involved in the buzzing London nightlife, spending 12 months with Harry Roy at the Gargoyle Club. The television industry offered new opportunities and Sandra appeared on *They're Off*, AR-TV's horse-racing game with Nicholas Parsons. In July 1956

SANDRA WALKER is following in the footsteps of her mother, Mrs. John Nixon, the former Bea Hussey-Cooper, and is singing in the Rainbow Room at the Australia Hotel.

Mrs. Nixon was a former crooner at Prince's. They will both leave shortly for England, where Sandra hopes to further her career.



1955 17 year old Sandra Louise Walker began singing with Sid Simpson



1956– *They're Off* TV game show hosted by Nicholas Parsons with Brenda Mee, Colleen, Sally March and Sandra Louise.

Dutch comedian, Max Tailleu booked her for a month and a half at his *Cabaret de Doofpot* [Coal Scuttle] in Amsterdam. Performing that same month, on another TV show, *Bob Hardy Entertains*, she was seen by Ray Ellington who was looking for a singer to replace Marion Ryan and was invited to join the Quartet. After three months she went out on her own to freelance.

She was lucky enough to work with such luminaries as Ike Isaacs, Dill Jones and many other fine British musicians. In 1957 she auditioned for Basil Kirchin, and joined the band. Basil disliked her

KIRCHIN SIGNS ANITA LOUISE

DRUMMER Basil Kirchin has completed the personnel of his new seven-piece band with the signing of 19-year-old Australian singer Anita Louise.

Anita, formerly known as Sandra Louise, has been in this country almost two years.

She has been with the Harry Roy and Frank King bands and appeared in cabaret at the Sunset, Blue Angel, Gargoyle and Concord clubs.

The Kirchin Band debuts on August 1, when it starts a two-month Continental tour.



name and changed it to Anita Louise.

Described as an "Outstanding personality vocalist ... whose attacking impact is terrific," she cut her first record with the Kirchin Band on the Parlophone label, singing "Waiting for the Robert E. Lee". The recording took place at Abbey Road Studios with George Martin engineering the session. The B side was the bands' Vocal Quartet of which she was a part, singing "Serenade in Blue".

In 1958 she worked for a year entertaining American forces in Germany and



1957 Basil Kirchin Septet - Anita Louise with Alan Rowe on tenor sax

North Africa, which led to invitations to perform with Lionel Hampton, Zoot Sims and Oscar Pettiford in Wiesbaden, Paris and Stuttgart. During this time she was encouraged to form her own quartet which Sandie described as, "Three wonderful German musicians. The piano player also played bass and the bass player played guitar and vibes as well. The drummer – well he just played drums". They taught Sandra to play about six songs on the bass so that there would always be that necessary bass drive.

On her return to Australia in 1959 she performed at the Princes Restaurant,



1959 Sandra Louise on Music Box with Roy Hampton with ATN7. Floor manager Michael Brand.

Sydney with "Jimmy Henney's Orchestra" singing songs from the Great American Song Book. Australia's television industry provided plenty of scope for Sandra with appearances on *Brian Henderson's Bandstand*.



1960 Sandra Louise at Sydney's Latin Quarter Nightclub

She was seen on these shows by Channel 7 Executives who picked her up and she starred in all the variety shows on that channel – including *Review 61* and *63*, culminating in her own TV show *Cue for Music*. She also appeared on Graham



July/Aug 1966 Sandra Louise entertaining on board the Fairstar



June 1966 Sandra performs on the TV variety show JIMMY with Jimmy Hannan and Sandy Scott

Kennedy's *In Melbourne Tonight* many times, on Channel 7 Adelaide's *The Light Show* for 3 months in 1960, on ATN 7's *Studio A* in 1963 and '64 and with Jimmy Hannan in 1966. It was during these years that she worked in many Clubs all over Australia... there were continuous live shows during this time.

During the early 60s Sandra regularly appeared at Sammy Lee's Latin Quarter Restaurant in Pitt Street before deciding, once again, to head back to Britain and Europe. At Lorae Desmond's prompting Sandra worked for several months in South African cabarets, The Beachcomber at Durban's Beach Hotel, The Tullbach Club, Cape Town and Salisbury's Le Coq D'Or in late 1961. Back in London for eighteen months she focussed her attention on becoming a travel agent whilst continuing her singing career.

She again performed at Salisbury's Coq D'Or in Rhodesia and at The Colony club in Johannesburg on her return trip to Australia in 1963.

In 1965 she went to visit her mother and step father in Mallorca, Spain. She fell in love with the island and was offered a job in travel. She returned home, and in July 1966, packed up and went to live in Mallorca. After three months in Travel she was offered a two week engagement at Tito's night club, which turned into six weeks. And then, in January 1967, there followed six weeks at The Castellano Hilton in Madrid, before touring through Europe with "Los Lecuona Cuban Boys", as their "English" Singer. The Band broke up for the winter and Sandra worked for six weeks in Malmö at a restaurant called the Malmborgen before returning home to Mallorca for Christmas where she continued to work in night clubs including Club Tago Mago and the Jonquet Mills which



1961 Sandra Louise and Hennie Bekker Quintet, Cape Town, South Africa

housed several Clubs – with the "Bob Weeden Trio". She even spent six weeks in the night club scene in Iran namely in Khorramshahr on the Persian Gulf and in Teheran. In October 1969 she went to London for a visit and ended up taking on a position as an Estée Lauder consultant back in London!

Returning to Australia and marrying in 1972 she took an extended sabbatical from singing. Although in 1974/5 her previous Agent begged her to come back to the Club scene and so for about 15 months she tried it – but finally said, "NO! This is not what I want to do". Then the marriage broke up after six years and it wasn't until August 1979, she was encouraged to begin performing with Jack Allen at the Paddington Inn, where she met her now husband, Patrick White, which was the start of a gradual return to jazz, and of the name change to Sandie White. A recording session at 2MBS in Sydney with Dill Jones resulted from an unexpected reunion at the 1981 Geelong Australian Jazz Convention where Jones was performing. This was a private tape – never released – but was sent to Eric Child at the ABC and Phil Halderman at 2SM where it was given plenty of air play.

After four more years with Estée Lauder in Australia – she returned to the Travel Industry. John McGee was an American jazz drummer who was then the head of Pan Am Airways. He always said that there was a heap of talent in this industry and so he organised a fabu-

lous talent quest. She won the Quest in 1982 singing to an audience of 2000 in the TAA hangar at Sydney Kingsford-Smith Airport.

Despite a severe bout of influenza she appeared at the Sacramento Jazz Festival with the Noel Crow band in 1983. A musical partnership with American ex-pat pianist Vince Genova led to many gigs in Sydney and resulted in her *Angel Eyes* LP on her own label, Jazmin Records.



1982 Sandie singing *My Honeysuckle Rose* and *AM I Blue* at Sydney Town Hall with the Col Nolan Band

During the 80's she had a Monday night residency at Quincy's Restaurant in Cremorne for four years and a four year residency at The Top of the Treasury in the Intercontinental Hotel Sydney. Sandie also sang at The Don Burrows' Supper Club, and was part of Mark Murphy's first Vocal Jazz Summit which took place at Kinsella Restaurant and Night Club in Darlinghurst, Sydney. That was followed in 1984 with an appearance on ABC TV's *The Don Burrows Supper Club Presents* which was shown in December of that year.

1987 saw Sandie opening *Upstairs* at Ronnie Scott's in London with the "Harry South Trio" and she was support to Ronnie at Kinsella's and other Clubs in 1989.

Sandie has appeared in many festivals including Manly, Werana, Brisbane, Taree, Rockhampton, Noosa, Magnetic Island and Eltham.

The esteem with which her peers held Sandie, led to her being awarded the inaugural Jazz Action Society Jazz Vocalist of the Year Award in 1986 which she proudly shared with Marie Wilson.

However, it was not until 2001 that Sandie began recording again, a gap which, fortunately, she has addressed with a string of recordings - *Be Diggin' Me Clear Now: Taking Risks: A Bluer Shade of White, Wild October Gladness, So Many Songs — So Little Time...*

In March 2014 Sandie was invited to perform at the Auckland Jazz and Blues Club and it was so successful she was invited to return in November of the same year.

She is fortunate to work constantly with such luminaries as Judy Bailey, Craig Scott, Kevin Hunt, Matt McMahon, George Golla, Dan Barnett, Eric Ajaye, Ray Alldridge, Steve Russell, Brendan Clarke, Col Loughnan, Glenn Henrich, Dave Smith, Bill Burton and many others.

In July 2018 she opened Eric Ajaye's *The Jazz Haus* in Canberra and returned there in April 2019, and has appeared, over the last 40 years, in major venues in Sydney, Brisbane and Melbourne, Adelaide and Perth such as Dizzy's Jazz Club, Top of the

Treasury, Don Burrows Supper Club, Foundry 616, Venue 505, The Brisbane Jazz Club, the Jazz Lab, The Gold Coast Arts Centre and Fremantle Jazz Club.

The past year, 2019, has included performances with Welsh jazz guitarist, Esmond Selwyn. They performed together at Melbourne's Jazz Lab, at the Eltham Jazz Festival and in Fremantle. She also joined up with Esmond at The guitar Festival at Birkenhead in the Wirral, England and did a very successful Jazz Cabaret performance at Olby's Soul and Music Room in Margate, England, with pianist Roger Lewin and bass player Maurizio Borgna.

Sandie's warmth, energy and vibrancy are still evident in her regular performances in Sydney and the eastern states, and, when she's not travelling, Sandie holds small recitals in the "Sardine Can" at her home backed a variety of local jazz musicians and supported by her 'roadie', husband of 40 years, Patrick.



2019 Sandie White with Esmond Selwyn at Jazz Lab
Image: Ralph Powell



Sandie White at the Jazz Lab with Geoff Klute (sb) and Brian Abrahams (d)
Image: Ralph Powell



August 9th 2020 - The Big 40! - Live at The Sardine Can with Phil Stack (sb) Mark Isaacs (p) Image : Ralph Powell

JON HUNT House Rent Blues

Album review by Eric Myers

Label: Independent JH_20201

Personnel: Jon Hunt (clarinet; soprano, alto & baritone saxophones); Hannah Gill (vocals on two tracks); Brendan Lanighan (trombone); Josh Dunn (guitar); Eric Metzgar (drums), Vince Giordano (bass & bass saxophone), Matthew Sheens (piano).

THIS impressive album is from Jon Hunt, a sophisticated musician originally from Adelaide, who plays clarinet and saxophones in traditional and swing styles. He holds a PhD from Adelaide's Elder Conservatorium of Music where he taught clarinet for six years. Moving to Melbourne in 2013, he went on to the US in 2017, where he's been playing in what one might call the pre-bebop scene, in the "mainstream" styles that existed before the bebop revolution of the 1940s, and are still being played today. Recorded in January, 2020, in New York, this album features mainly professional American musicians (who are often well-known educators), and two talented Australians: pianist Matthew Sheens, also originally from Adelaide, now living in New York; and guitarist Josh Dunn, originally from Tasmania. I found the artistic direction of the music here ambiguous. 13 tracks feature standards, all from the pre-1940 era, the oldest being "Some Of These Days", written in 1910. Most of the others were written during the 1920s, and the most modern is Earle Hagen's "Harlem Nocturne", written in 1940. Two tunes from the 1920s, "Kansas City Man Blues" and the title track "House Rent Blues" are credited to composer Clarence Williams, but there is evidence that the latter was actually written by Sidney Bechet. Certainly an affinity with Bechet is suggested by Hunt's use of soprano sax in both tunes, and Giordano's using bass saxophone instead of double bass on these tracks suggests a desire for a more fundamentalist classic jazz flavour. On most tracks, however, the drummer Metzgar uses orthodox cymbal rhythms and backbeats on his snare drum which gives the music a relentless mainstream flavour. The real sparkle in the album's music throughout is provided by Hunt himself and Sheens, exemplified by their clarinet/piano duo rendition of Eubie Blake's evergreen "Memories of You". In the absence of a rather stolid rhythm section both players express themselves freely in one of the album's most attractive tracks. Sheens is a brilliant modernist, best-known for his fusion work with Adelaide electric bassist Ross McHenry, but his command of the piano keyboard is such that he handles pre-bebop styles with ease. I felt a similar feeling of satisfaction hearing Hunt's version of "Poor Butterfly", which he performs beautifully on clarinet, accompanied by guitarist Dunn. The album is worth buying just to savour the superior playing of Hunt and Sheens alone. For some reason I didn't warm to singer Hannah Gill's two tracks. Her version of Artie Shaw's lovely tune "Moonray" is rather pedestrian, without the charm of the classic version sung by Helen Forrest in 1939. There's nothing particularly wrong with Gill's version of "It's Only a Paper Moon" but vigorous solos from Hunt and the trombonist Lanighan certainly lift the spirit of the listener. Overall, there's much hot, swinging music on this album which is a joy to hear. Those who enjoy traditional and mainstream jazz styles will find it very familiar.



*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.

From the Deep End – Doug Kuhn

D OUG KUHN is a familiar sight at jazz festivals, and is a hard-working double bass player of preference for many jazz musicians in Melbourne. The first time I met him I was fascinated that he was using an iPad for his charts (an early adopter of iRealPro). Reading his journey has been a delight, and I'm thoroughly enjoying the points of views coming through from the folk who have generously taken part in this series.

How did you get started playing music? What instrument? Teacher(s)?

There was an electronic organ in the family home so at about 10 years old, I started playing it. Loved playing the bass lines on the pedals with my feet! My father had a lot of sheet music; many albums from musicals, there were also albums by composers such as Gershwin, Jerome Kern and Cole Porter.

At that time I was listening to a lot of jazz. Friends of the family passed on unwanted recordings to me and the first LP record I bought was by the Melbourne trad jazz band The Red Onions. I've still got it!

How did you get to play bass (tuba/sousaphone)? And why?

In the mid 60s pop music just seemed to arrive and friends at school all started playing guitar. Bands formed and they all needed a bass player so I bought a cheap second-hand electric bass and got started. My very first band included a clarinet player and a washboard (he couldn't afford a drum kit) so we played jazz tunes along with the pop tunes of the day. The clarinet player soon got an alto sax, we added a trumpet and we were playing a lot of well-known jazz pieces (eg "Midnight in Moscow", "St Louis Blues", "Take Five", and "Stranger on the Shore").

In the early 70s a school friend took me down to a workshop big band at the Musicians' Union. We just watched and listened for a few months before joining in on some easy charts. This provided valuable experience and a lot of contacts that led to gigs.

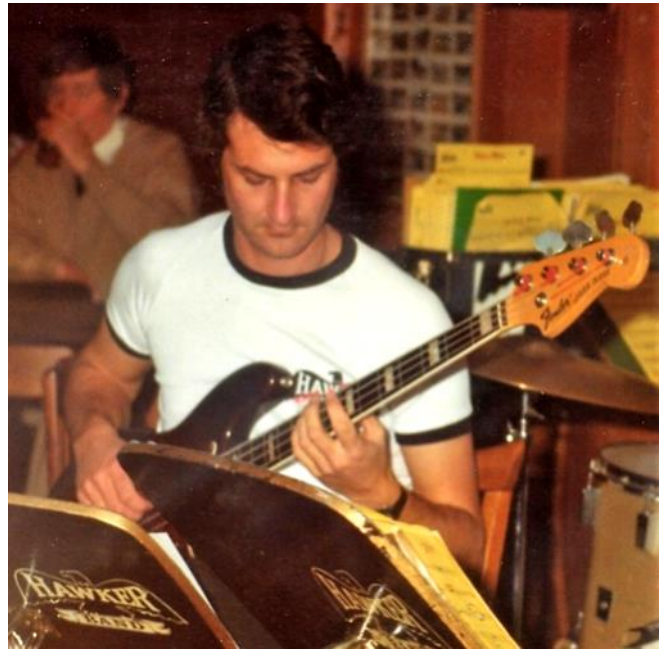
Influences?

Even though I played only bass guitar for my first 25 years I was listening to many double bass players. In the early 70s I bought a Fender "Jazz Bass" and was trying to play it and get a sound and tone that was similar to a double bass.

Mid-70s I found a teacher. I saw an ad for **Jazz Guitar Lessons** and I had seen and heard this teacher on TV so I gave him a call to ask if he could recommend a jazz bass teacher. He (Bruce Clarke) said "I teach bass too" and he took me on. It was really a musical education rather than jazz bass instruction. He had a huge record collection and introduced me to many great players – Ray Brown, Ron Carter, Neils-Henning Orsted Pedersen, Richard Davis, Gary Peacock and the like.

Preferred music styles? Why?

I most enjoy playing in small ensembles – a trio or quartet possibly with a vocalist added. A small group is more demanding of the bass player – you are more exposed and have more significant role but you also have more freedom. In one combination I play with at festivals the leader sometimes asks the piano and drums to lay-out for 32 bars so its just sax and bass. The bass then has to keep the time and pulse going while making the harmonic changes clear. In some ways is more challenging than a bass solo (because most people talk



Doug Kuhn in earlier days

through a bass solo rather than listen) – its almost a dialogue between the two instruments.

At the other extreme is playing bass in a big band. Here it's all about precision and accuracy in reading the charts. When it all comes together it is very rewarding!

A brief history of your playing journey

I got my first regular weekly jazz gig in the early 70s at the Musicians Club (part of the Musicians Union) – a quartet sax, piano, bass and drums and did a number of musicals (because I could read charts). For a few years I was in a pop covers band that had six vocalists (three male, three female) that got a lot of corporate gigs. We even got to play at a Moomba concert in central Melbourne backing the king and queen of pop that year (Normie Rowe and Marcia Hines). About 50,000 filled Elizabeth and Collins Streets and it was televised live.

In the mid-70s my teacher (mentor?), Bruce Clarke, began introducing me to his musical colleagues. This led to me being part of a big band led by Max Causon for about five years doing one or two gigs a week. One memorable occasion was when this band was the support band for the Duke Ellington Orchestra in Dallas Brooks Hall. Bruce also got me gig with the Melbourne Symphony Orchestra when they did a concert of show and film music.

Early 80s had me in another big band led by John Hawker. This band had a 5-night/week residency and we also had a pub gig on Saturday afternoons. A lot of playing and a lot of fun but hard to combine with a day job, so after three years, I gave it away.

By the late 80s I was back in a small group in a reception centre – mostly playing for weddings, all a bit soul-destroying and repetitive. Pop tunes mostly.

The style of electric bass playing at that time involved a lot of alternate octaves, string slapping and popping etc that suited the disco style that was very popular. I was still trying to make my electric bass emulate an acoustic double bass and was not interested in this "new style".

Perhaps it was a mid-life crisis but I decided to stop playing. I sold my electric bass, sold all my equipment, gave my tutor books away. Other things were occupying my life at that time.

Then in the early 90s I bumped into an old musician friend who was still playing and needed a bass player. Rather than buy a new electric bass I decided to buy an acoustic bass. For the next decade or so I just practised at home and played perhaps 3-4 times a year when old friends got together for a jam. Then a few gigs started to come my way – just duos or trios, without drums.

It's really only in the last eight years that I have really got back into playing a lot of bass. The jazz festival scene is a wonderful way to mix and mingle with other like-minded musicians. The contacts made at festivals have led to many small-group gigs around town.

I've got back into big bands too so had to brush up my chart reading skills. I was with the Groovin' Easy till late last year but have also filled in with big bands at Dizzy's, the Rising Sun (Downbeat), Dandenong Ranges, Let's Dance and Silver Grove.

Do you have a practice routine?

I have no regular practice routine – I'll practice a new tune or a new chart as required. To learn a new tune I find it better to play it through on keyboard to get an understanding of the melody and the chord progression. I'll try to listen to others playing the tune (CDs or YouTube) and only then will I'll pick up the bass.

Preparation for a gig?

Sometimes the bass needs a polish or I spray "finger ease" on the strings. I check I have everything, including spare leads, extension power lead, power board etc.

The charts are critical or a fully-charged tablet, a sturdy music stand, maybe a light (depending on venue).

Role of the Deep End in a band/ensemble?

A bass player needs a good sense of time – it's not the drummer's job to pull the bass player along. The bass must provide the rhythmic pulse.

The bass also needs to provide a clear harmonic progression to support front-line soloists.

The rhythm and harmony need to be assembled into a musically-interesting bass line – almost a melody – that rises and falls, jumps and twists as appropriate.

The bass needs to be sympathetic to the other musicians – following their cues, not playing too loud, supporting them.

Thoughts on current status of music

Well – the situation is grim with no gigs and festivals being cancelled.

Advice for the next generation of musos (and even current)?

The jazz repertoire is huge with a wide range of styles, genres, formats, instrumentation etc so it's important for jazz musicians to listen and keep listening. Festivals are good but so too are radio, CDs and the internet.

I was amazed when a budding young jazz bassist I spoke with at a jam session told me he never listens to jazz! He wants to play jazz but has no idea what jazz sounds like.

Compiled by Hilton Vermaas



Doug Kuhn today

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