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AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

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AJAZZ

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From the Editor

As a result of ongoing COVID lockdowns and travel restrictions we have been unable to produce the latest AJazz in a timely manner. We apologise for this and for any omissions in this edition.

Images:
AJM's collection
Dr Pam Clements
Ken Simpson-Bull
Ralph Powell
David Beattie

Cover Image:

See page 5

PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS THE END OF SEPTEMBER 2021

Australian Jazz Museum

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

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Our 25th Birthday

On August 18th this year the Australian Jazz Museum reached a milestone when it celebrated 25 years of Proactively Collecting, Archiving and Disseminating Australian Jazz.

We at the Museum collect, exhibit, preserve and store on a permanent basis all material and memorabilia, of whatever nature, pertaining to jazz music, performed and/or composed by Australian jazz musicians, covering the period from the 1920s through to the present day.

Committee at work

What committee was that? Bill Brown, Margaret Anderson, Ralph Powell and Mel Blachford.

The Storyville Jazzmen

By Ken Simpson-Bull

L to R: John Murray, Fred Stephenson, John Brown, Dave Campbell, Allan Leake, Dick Tattam, Ian Walkear, Kenn Jones.

Joanie Watts

THE Australian Jazz Museum has just released a new double-CD set featuring the Storyville Jazzmen, later known as the Storyville All Stars. The Storyville name came from the band which evolved from a group formed by drummer Allan Leake in the early 1960s.

Allan had been fronting jazz bands around Melbourne for several years before he formed a group which he called the "Jazzmakers". In 1968, this band, with a couple of personnel changes, was renamed "The Storyville Jazzmen". The personnel stabilised in 1969 with Allan, the leader, on drums, Tony Newstead on trumpet, John Murray on trombone, Denis Ball on clarinet, Kenn Jones on saxophone, David Campbell on piano, John Brown on banjo, and Fred Stephenson on bass. A very impressive cast!

In 1970 there were two further changes when Tony Newstead left for the USA and was replaced by Dick Tattam on trumpet, and Ian Harrowfield replaced Denis Ball on clarinet. Celebrated vocalist Joanie Watts appeared with the band on numerous occasions and is featured on a number of tracks in this AJM CD set. (In one track she is accompanied by her husband, Ken Nelson, on piano.) In 1975, with further changes in personnel, the band finally became known as "The Storyville All Stars", but this period is not covered by the recordings on this CD set.

The band/s always had a repertoire which could be called mainstream, accessing whatever source of jazz that they felt appropriate. This infusion of new and different material, combined with their professionalism and skilful performances led to the band's long-enduring popularity.

Over the years, the band played in four Australian states plus the ACT, and in Melbourne they played at such venues as Dallas Brooks Hall, the Melbourne Town Hall, Festival Hall, and the Camberwell Civic Centre. There was also a Storyville Jazz Club featuring the band which opened in February 1970 at the Manor House Hotel in Melbourne and ran there every Friday night for 11 years.

Sadly, Allan Leake passed away in 2000. Three other members of the band are also no longer with us: Dick Tattam died in 1992, John Brown in 2016, and Tony Newstead in 2017. Joanie Watts-Nelson, who had furthered her career in the United States, died in Seattle in February 2019.

This double-CD set covers all of the recordings made by the band from their first in March 1970 up until May 1972. These were originally released on LP and are now heard here, fully restored, for the first time on CD. It can be purchased on-line or by telephone.

https://www.ajm.org.au/?wpsc-product=ajm-048

BIG RED

The Stunning Rise and Sad Demise of Terri King

By Ralph Powell

IN 1951 nineteen-year-old Olive Elizabeth Prentice was working as a riveter at Fisherman's Bend Aircraft Factory. An amateur singer, she performed solo or together with her friend Kathleen Mand in the Southern Sisters, doing socials and various small engagements. Her mother had been a wartime piano, song and dance entertainer in Melbourne. Consequently, Olive was always mad about music and singing. Working as a tram conductress until her singing career took off, she had sung on 3XY's Talent Tote, at an engagement at the South Melbourne Football Club, and also appeared on Australia's Amateur Hour at the St. Kilda Town Hall.

Olive's height and her shock of red hair are features of media descriptions at the time. Standing at 5'10'' barefoot, the statuesque redhead was an intimidating six-foot 1½ inches in high heels, resulting in comparisons to Jane Russell and Rita Hayworth and the media naming her Big Red.

At a time when theatrical entrepreneur David N. Martin was seeking tall girls for a show in Melbourne, Olive's fellow "trammies" bet her that she did not have the nerve to apply. She took them on, and singer and dancer Terri King was born. As a Folies Bergère showgirl she played extended seasons in Melbourne, Sydney, Perth and New Zealand after which she became involved in Harry Wren's 1954 Gypsy Rose Lee Show.

A two-decade career followed, before Terri tragically ended her life in October 1977.

In those twenty years, she packed an amazing amount into a punishing schedule of travel and venues, performing in at least 67 countries throughout Asia, Europe and beyond.

Whilst in Sydney, she sang with Rick Farbach for six months at the Silver Ace. She also worked for nine months at Andre's in Sydney with Lee Gallagher's Trio before they moved to Claridges in Melbourne. Terri performed at her first Downbeat concert, "Jazz from Sydney", in August 1956. Voted "Music Maker" top female vocalist in 1957, she performed at the concert tours of American drummer J. C. Heard and singer Norman Erskine.

Four months with Don Burrows, Ron Hogan, Joe Singer and Billy Walker at Andres followed. Next were appearances with Graeme Bell and Les Welch; then with Bruce George's Ensemble at the Embers Nightclub in South Yarra. In 1958 she backed Johnny Mathis and Billy Eckstine on their Australian tours wearing a £1000 14-kilogram diamanté-encrusted gown designed by Ray Mann (who subsequently became Sabrina's couturier). She also provided support to Ray Stevens and sang at Sammy Lee and Reg Boom's Latin Quarter Theatre Restaurant. Such was Terri's notoriety that, Sandie White tells how, as the young singer Sandra Walker, she was totally in awe of Terri, going as far as dyeing her own hair red. A measure of her popularity is further underscored by the fact that a Frankston Teachers' College student impersonated her in a 1960 College concert!

Terri spent six months at Sydney's Silver Ace with Adolf Kals sb, Rick Farbach g and Charlie Field p.

"I am tall and like to emphasise my height."

Terri at Andre's with Don Osborn d, Lee Gallagher p, Don Wadey sb, and Ron Gowans sax, v.

On an eighteen-month tour of Southeast Asia Terri visited Singapore and Colombo – drawing a crowd of 8000 to one show – then Cambodia, before going on to Japan and the Philippines. She did approximately 400 shows entertaining American troops at $150 USD a performance after previously spending six months operating a small Bangkok bar called Chiquilla with business partner and winner of the First Japanese 1960 Down Beat Readers Poll, American clarinettist, Tony Scott. Ever up for a challenge, she also did two concerts in war-torn Laos for the American forces.

This necessitated being dropped into enemy territory where extraction was rather problematic. An American supply plane would land, throw out its cargo whilst taxiing and take off without stopping. The only way to get aboard was to sprint after the plane and jump in.

A fee of $2000 USD for her appearance would have helped!

In Tokyo, she played top clubs like Hanabasha, New Latin Quarter and the Copacabana, was a fairly permanent fixture at the 81 Club and rapidly became one of Japan's best paid cabaret artists. To top this off, Terri was reportedly the sole foreign artist chosen to appear in an annual TV spectacular with an audience of millions. Hong Kong, Taipei, and Indian visits rounded out this slice of her life.

Terri clearly lived hard, had a good appetite, a love of steak and enjoyed a drink. In Okinawa she claimed to have lived on martinis and olives for four days while a typhoon blew itself out. She confessed that Manila was too tough for her, recounting how she nearly had her head blown off when 10 people were gunned down in the nightclub where she was appearing.

"The tall Australian redhead has an infectious personality, and her sense of jazz phrasing has seldom been equalled…"

Throughout her career Terri performed with such luminaries as Louis Armstrong, Nat 'King' Cole, Oscar Peterson and Mel Tormé, The Platters, the Bell Boys, Johnny Ray, Pérez Prado, Buddy Rich and Frankie Laine. She is said to have kept the company of Frank Sinatra at one time. Twice married, she lived in California for several years, performing at Tin Pan Alley with The Embers, at Frenchie's in San Francisco, Dino's in Hollywood, the Thunderbird Lounge in Las Vegas and at various other cabaret spots on the US west coast and Nevada. Back on the globetrotting circuit she tallied up performances in at least 67 countries — Britain, singing at such spots as Pigalle and Quaglinos — France – the Paris Pussycat Club — Belgium – Brussels' Chez Paul cabaret, Israel, Portugal, Libya, Iran, Norway, Germany, Puerto Rico and South Africa.

Following her untimely death in 1977, Alan Nash, secretary of the Musicians' Union, described her as "one of Australia's top jazz singers in the 1950s". Notwithstanding this, and despite being described variously as top Australian recording star, Australia's Number one singer, having press reports of recordings in Belgium, of a potential contract with Sinatra's Reprise label and planned television appearances in America's East, few recordings exist and there are virtually no lasting examples of her talent.

"I have been approached [to record] a couple of times, but they want me to do rock. I can't stand a bar of rock!"

Terri King — One of Australia's top jazz singers

Her interest was in live performance; hence her small catalogue only includes the taping of *Come Running, My Funny Valentine,* and *It's All Right With Me* on a Delo and Daly Show. Other recording sessions were with Bob Gibson on the Ford Show including the tracks *How Can I Know, Darktown Strutters Ball* and *Too Marvellous for Words.* With Tommy Tycho's ATN 7 Orchestra she made a 7" promo jazz single of *Terranora: Land of Lovely Waters* written by Vernon Lisle in 1958.

Early Australian Jazz Records
A Brief Perusal
By Ken Simpson-Bull

IN 1917, when the world's first jazz record (by the Original Dixieland Jazz Band) was released in the United States, jazz was something new – dance music that was energetic and electrifying – different to anything that had been heard before. Here in Australia, one had to wait more than two years for that particular disc to arrive on the local market. However, as the popularity of jazz and gramophone records in general grew, this sort of delay was soon reduced to a matter of months or weeks.

But records were not of great importance to the young people who had discovered jazz. Up until about 1920 few could afford a gramophone or records – young people (and others so inclined) got their jazz from dances and variety performances. During the twenties most dance bands began absorbing the jazz feeling, hotting up the rhythm, and often featuring a soloist or two with real jazz talent.

Jazz was originally brought to Australia by visiting American performers. The first such group was probably "Nieman and Kennedy, the American Hoboes" who appeared at the Sydney Tivoli in 1917 claiming to present real jazz. Other groups followed: "Belle Sylvia and her Jazz Band" in 1918, "Those American Boys" (advertised as an eight-piece genuine jazz band), The California Cardinals, Frank Ellis and his Californians, Art Hickman, Joe Aronson, Bert Ralton, and others.

Meanwhile, jazz dances were springing up, encouraged by American Billy Romaine and his band (but with Australian personnel) in 1918 with a national tour, similarly followed by Canadian Jim Bendrodt (also with Australian players). With the call by young people for bands to "play hot!", many suburban and country dance bands began branding themselves jazz bands. Australian musicians were learning to play jazz largely by attending jazz band attractions by visiting American performers or by listening to imported records.

By the early twenties the falling price of gramophones made them affordable to working people and a gramophone became an essential item in the household. At that time, it was estimated that there were one million gramophones in Australia – one for every six people. Now, dance enthusiasts wanted jazz records. They were lucky, to an extent. As the popularity of jazz increased, importers of gramophone records (there was no local record industry until 1924) started including many American jazz bands in their catalogues. Of course, that precursor to jazz, ragtime, dating back to the early 1900s, could be heard on a number of records that had been released since that time (the Jazz Museum has several of them).

Australia's first record production facility was set up in Melbourne by visiting Englishman Noel Pemberton Billing in 1924 which he called World Records. This was followed in Sydney by American-owned Brunswick in the same year, and in 1925 the English giant His Masters Voice opened their factory. HMV's rival company Columbia soon followed, and in 1927 another British Company, Vocalion, opened a factory in Melbourne. The second locally-owned company, Clifford Industries, was established in Sydney in 1928 but had no recording studios and only issued imported masters with only one or two rare exceptions.

The internationally-owned companies mainly issued British and American artists produced from imported metal masters. Recordings made of local artists and groups were few and far between, with jazz near the bottom of the list. As a result, not a great deal of Australian jazz exists on record until the mid-1940s when a few local record producers set up their own small companies.

The late Jack Mitchell did much research into early Australian jazz recordings (as he did of all periods), so we are able to document virtually all of the recordings made during the early days. Fortuitously, the Jazz Museum possesses most of these early recordings listed in Mitchell's extensive discography "Australian Jazz on Record".

The earliest Australian jazz recordings Jack Mitchell lists are by **Ray Tellier and his San Francisco Orchestra**, recorded in Melbourne by Billing's World Record Company in mid-1925 and issued on the Austal Duplex label. Tellier was on drums. Titles included *Red Hot Mama*, *Sweet Georgia Brown*, *Yes Sir that's my Baby*, among others. Some numbers, although using the same personnel, were issued as the "**Ray Tellier's Band**". Although it was an all-American band, one member, Eugene Pingitore, stayed on and settled in Australia. The same band recorded four sides for Columbia in Sydney on November 30, 1926.

Yerkes' Flotilla Sextette, another American band, also recorded four sides for World Records, in July 1925. Among the personnel was Australian Ern Pettifer who later made good on his own. Unfortunately, World Records collapsed after a few years leaving the record market to the international companies.

In July 1926, Columbia recorded just one number, *Freshie*, by **Sydney Simpson and His Wentworth Orchestra**, a seven-piece group with an unidentified vocalist.

The Palais Royal Californians, who were actually Australian, recorded two sides for Columbia on August 30, 1926. The well-known Frank Coughlan and Ern Pettifer were among the nine-piece group. The tunes were *That Certain Party* and *Milenberg Joys.*

Al Hammett's Ambassadors Orchestra, waxed two sides for Columbia in Sydney on December 15, 1926. The personnel were Bert Heath, Tom Coughlan –t (brother of Frank); Harry Larsen –tb; Al Hammett, Claude McGlynn –as; Abe Romain –ts; Jack Woods –p; Percy Watson-bj; Orm Wills –bb; Benny Abrahams –d; and Jack Lumsdaine –voc.

Eric Pearse and His Astoria Band, with Len Maurice on vocals, recorded three sides on December 8, 1926. Two were released on Regal and one on Columbia. Then, on January 1, 1927 the same band recorded *Home to Ballaarat* (old spelling of the town) under the name of the 2FC Orchestra, released on Columbia.

The next Australian jazz-related double was in July 1927 when an eight-piece group under the name of **The Parlophone Merrymakers** with Sidney Burchall vocalist recorded *Song of The Wanderer* and *Ain't She Sweet,* released on the Parlophone label.

On January 27 and February 7, 1928, **Jimmy Elkins' Wintergarden Orchestra,** which had Jim Gussy and Jim Davidson in the band, recorded two numbers for Columbia.

In April, 1928 an eight piece-group called **Harvey Ball and His Virginians** (with a vocalist), recorded two sides for Vocalion in Melbourne.

Art Chapman and his Rex Orchestra consisting of Art Chapman –t, d; Tommy Lowe –t; Jock Jamieson –tb; Phil Fryer, Mal Haysom –rds; Lionel Corrick –p; Ted Ellis –sb; and Jack O'Hagan –voc. recorded two numbers in September, 1928, which were released on the Broadcast label, a Vocalion product.

Then in early in 1929 **The Jazz Artists,** which included Abe Romain, recorded two numbers which were released on Parlophone. One of these discs, *Felix the Cat* had a picture label featuring cats.

Jan Rubini and his Symphonic Dance Orchestra recorded two tunes for Vocalion in October, 1929 which were released on both the Embassy and the Broadcast labels. Embassy was made for sale in G J Coles department stores.

Des Tooley, Sydney female Baritone singer, began a long association with Parlophone producing close to 80 sides between July 1929 and November 1931. Her accompaniment was usually a two- or three-piece group which included Abe Romain, Beryl Newell, Al Hammett, Frank Coughlan, and Cliff Clarke. Only a few could be described as jazz-like.

Joe Watson's Band which included George Dobson and Benny Featherstone recorded four numbers in October/November 1929 which were released on Embassy, and also on Bellbird (a Clifford industries label).

The Beachcombers, with Benny Featherstone, waxed two numbers in December 1929. The band also included Dick Bentley of later BBC "Take it from Here" fame on tenor sax. They were released on Broadcast Deluxe.

Cliff Clarke and His Kookaburras with **Des Tooley** doing vocals recorded in February, 1931. The four numbers were released on Parlophone.

On September 1, 1932 and March 27, 1933, **Gil Dech and His Syncopators** recorded *Alexander's Ragtime Band* and *Black and White Rag* which were released on Regal-Zonophone. The HMV and Columbia companies had just merged to become EMI and thus Regal and Zonophone were united.

On June 6, 1933 drummer and band leader Jim Davidson, who had played jazz with Jimmy Elkins band in the early twenties, began a long run with Regal-Zonophone lasting until March 24, 1940. Davidson's was a highly skilled and popular "big band" which went under the names **Jim Davidson and His New Palais Royal Orchestra** and **Jim Davidson and his A.B.C. Dance Orchestra** (there was also a small group **Jim Davidson's Dandies**). Only a handful of numbers could be labelled as jazz however.

The **Bill Dardis Band** which included Frank Coughlan, Benny Featherstone and Dick Bentley recorded four numbers in Melbourne in late 1934 which had a limited release on the little-known Featuradio label.

It was a long time before the next jazz-like recordings which were by **Horrie Dargie** (on harmonica with piano accompaniment) in October 1937, released on Regal-Zonophone.

Dudley Cantrell & The Grace Grenadiers had three numbers, recorded in Sydney on 22 November, 1937 released by Regal-Zonophone.

Visiting American performer **Nick Lucas** (on guitar and vocal) recorded six sides for Regal-Zonophone on 22 November, 1939.

And believe it or not, that's the complete output of anything like jazz that was released on gramophone records in Australia in the 15 years between 1925 and 1939. In that same time there were many, many hundreds of records released by American and English jazz bands.

Fortunately, some radio transcriptions and a few private recordings exist from this period, but overall, we have extremely limited examples of the jazz being performed in Australia during this time. (Thankfully, a large percentage of Frank Coughlan's excellent work from 1935 to 1938 was preserved.) Providentially, two local recording enterprises were set up by the mid-forties – Ampersand and Jazzart – which finally provided sufficient quality (of jazz) and quantity that jazz-lovers wanted.

As an indictment on the type of jazz being played in Australia over this early period, in 1944 Bill Miller, jazz aficionado, producer of Ampersand records, and editor of "Jazz Notes" stated: "I have never heard any music in Australia that qualifies as hot jazz."

Readers can actually decide for themselves by purchasing the double-CD set "Happy Feet" (AJM043) which contains 45 tracks recorded between 1929 and 1939, including many from the list above can be purchased for $25 plus postage from the Museum's on-line shop.
https://www.ajm.org.au/?wpsc-product=043-happy-feet-2-cd-set-ajm043

(10% member discount)

It's a Better River Now

By Lee Treanor

SOMEWHERE around 1958, when the Yarra Yarra New Orleans Jazz Band was barely known, Maurice Garbutt and I had been talking about getting our own jazz club going, but we had no real idea about how to do that or where it might be. One morning, by chance, I was crossing Princes Bridge and looked down on the rowing clubhouses on the south side of the river. Ahah! I thought. I mentioned it to Maurice and said that I would look into it, to which he agreed.

The next weekend I duly walked down to the Richmond Rowing Clubhouse – which is the first one along from the bridge – thinking that their upstairs area was just about the right size for what we had in mind. There were a few people standing around on the ramp and, launching sculls of various sizes, and the whole atmosphere was one of energy and interest. The chap who was obviously in charge asked me if I was interested in joining. Well, I thought, what better way to wrangle this than to become a member. I gave a vague, non-committal sort of answer and the next thing I knew I was on the water and learning how to row.

Well, I was only nineteen or twenty, not exactly worldly. I returned to the ramp a little while later and helped to carry the scull up to the open doors of the ground-floor level of the building. I lacked the courage to broach any talk of our proposed jazz club and agreed to return the following weekend.

On the Saturday I walked down there again and, within minutes, I found myself on the water, an oar in my hands and totally enjoying myself. This time we stayed out a lot longer and went a lot further upstream. By the time we returned I was too stiff and sore to do anything other than get dressed and go home on the train. I certainly didn't want to talk to the coach about a jazz club.

The following week saw me once again hanging about on the edge of the ramp. I helped to launch three or four sculls and then the only other young chap there said, "Well, we'll have a bit of a wait now. Hey, fancy a bit of a swim?" I nodded, and without a second thought, the two of us dived in and we swam over to the opposite bank and back again.

As we reached the ramp, the coach, in a very angry voice said, "Right, you two. That's the end of you for this week. You'll be stuffed for any rowing." Incredulous, we looked at him and each in our own way told him that a little swim like that was nothing to us. We could do it all again and still row. He just glowered and told us to get showered and go home. Well, I thought, at least I'll get to see inside the clubhouse and get a chance to check out the upstairs.

The ground floor was completely given over to racks to hold the sculls and the oars which I realized then would have cost a real lot of money. Moreover, the club would not take too kindly to the prospect of a bunch of teenagers traipsing in to any dance going on upstairs.

I could see my ideas of that going nowhere, but the immediate need was to shower as I became aware of the river sludge drying on my skin. We traipsed upstairs to the toilets and showers and I saw the amount of club memorabilia and trophies. There were comfortable chairs and serviceable tables laid out before me, too, and I simply gave up on any hopes I might have had of a jazz club.

We both showered for longer than we might have at home, and as we stepped out, we looked at each other with a look of total disbelief – we could hardly walk. We managed to get back downstairs and to go out onto the ramp where we sat down, still with that look on our faces. The coach angrily berated us for being so stupid with words like, "It's the bloody Yarra, ya dickheads; what did you expect? It's not the Bay, ya know! Jesus. Bloody fools. See ya next week. One mouthful of that muck bloody-near kills ya. And if you come back just remember, no swimming."

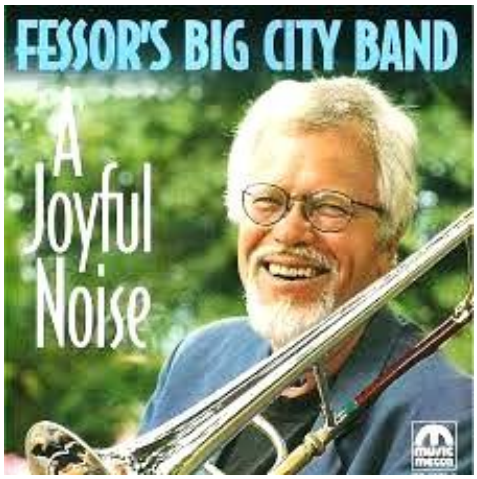
We both went back the following week, contrite and determined to keep going. I lasted about a year, but the Yarra Yarra's growing reputation saw me pull out.

A Google search of the club, now, shows a magnificent building, set up like a top-rate restaurant capable of catering for sizeable crowds. There's even an outside deck so you can watch all the busyness of the river; you'd even be able to have a front-row seat for the Moomba Birdman madness. See, I was a visionary, just my timing was out by sixty years.

This little anecdote was prompted by a TV news article in which the Yarra River Keeper was commenting on the growing number of Cormorants that use the river for their daily ration of fish. I wondered what the birds did for fish in the late 1950s. In those days It really was a filthy, polluted creek.

A Joyful Noise

By Bill Brown



THERE is something rotten in the State of Denmark. I'm referring of course to Hamlet, Act 1, and Scene 4 when Marcellus is chatting to Horatio. However, neither gent had come across Ole Fessor Lindgreen trombonist and bandleader of Denmark's fair City of Copenhagen. For years in the fifties and early sixties Fessor had been in bands mainly following the strict Traditional jazz doctrine.

Fessor enjoyed that up to a point but also wanted to explore other genres in the music, a bit like the guys in the UK, Humphrey Lyttelton, Sandy Brown and indeed the recently departed Chris Barber, also a trombonist. Thus in about 1968 Fessor's Big City Band was launched.

I have six CDs of their output on my shelves, two volumes, "Big City Shuffle" 1976, "Best Of 1972-1986", "Joyful Noise" (title of this article), 1995, "30 Years' Anniversary" 1999. My favourite is "Fessor's Guest Book, 1974-1980". In this CD the band accompanies a host of US guest musicians who toured Europe in that period—Wild Bill Davison, Doc Cheatham (trumpets), Sammy Price, Jay McShann (pianos), Champion Jack Dupree (piano, vocal). Gene 'Mighty Flea' Connors (trombone, vocal), George Kelly (tenor sax), Herb Hall (clarinet), John Williams (bass), Al Casey (guitar), Claude 'Fiddler' Williams (violin). Quite a line-up.

The regular Big City crew sported some of Europe's finest. My personal favourites were Finn Otto Hansen (trumpet) and Steen Vig (tenor and soprano saxes). The repertoire didn't ignore the classics but gave them a new slant perhaps, and exploring the vast field of Duke Ellington as well going further with compositions of bassist Charles Mingus, not forgetting the blues, of the country variety and the more urban rhythm and blues. On the latter the harmonica of Elith Nykier would be heard,

I think the band broke up in recent years, Finn Otto Hansen and Steen Vig both died. Fessor went to New Orleans on a visit, probably more than one, and recorded in various settings. In the magazine "Just Jazz" not long ago I read a review of a recording where Fessor was appearing. Another name mentioned in the review was reed player Chris Tanner, late of Melbourne, now resident in Denmark.

Well jazz is where you find it. Good to see that Denmark is swinging, not at all rotten. Looks like the old Bard got it wrong.

Kudos to our writer Bill Brown who was recently interviewed on the "Jazz On a Saturday" program by John Smyth. This came about because of an article in the last AJAZZ Bill wrote concerning Humphrey Lyttelton.

Early composer A. B. Saunders

David Beattie

IN my research for my forthcoming web page AUSTRALIAN RAGTIME BEFORE 1945 I was fortunate to meet with one of Albert Bokhare Saunders' sons (John known as Jack) before he died, and through that meeting I gathered material that is not available anywhere and which I expect will be of interest to subscribers of the Australian Jazz Museum.

Over his lifetime Albert wrote about 430 pieces, and his most popular works sold in the hundreds of thousands. Many would be deemed to be popular songs. My personal interest is ragtime and from my personal sheet music collection and those of the National and State Libraries I have identified 21 A. B. Saunders' tunes as being ragtime and several more would qualify as early traditional jazz. He probably used more nom-de-plumes than any other Australian composer and under one of these he is best known for his association with the *Swiss Cradle Song*, which itself has a very interesting history.

Albert's life

Albert was born in 1880 and raised on Wirra Warra, a sizeable property near Brewarrina, in the NSW far-west. His middle name (Bokhare) is from the river that ran through the property. By age 16 he was a skilled bushman and crack rider, but a life on the land was not to be his destiny. As hard times got harder, the family were forced off their property and they ended up in Moree, where Albert made a modest living selling bicycles. He was an active participant in the Moree Band Albert and to top up the coffers he taught piano and other instruments, and turned his hand to composing.

In about 1909, Albert and his wife Olive moved to Sydney. As well as composing, Albert taught music, played piano at silent pictures shows, and later on had orchestras at silent picture screenings. At this time, and until 1917, all of his compositions were sold to music publisher W. H. Paling & Co. Ltd. Jack told me that they were so poor in those early days in Sydney that whilst his father Albert tried to make a living from music it didn't always work out and he'd be obliged to get other jobs. But those jobs didn't last long and Albert would take up writing music again and the family would again almost starve.

Jack informed me that his father had a conflict (which I deduce started probably in 1915) with Paling's concerning what Albert considered to be exploitation and underpayment of composers of music published by Paling's. He thought he had the support of other composers, but when he eventually confronted Paling's management he discovered he was on his own. A final straw for Paling's was an article he wrote for Smith's Weekly, a paper which came into existence in 1919. Albert refused to complete compositions he had been commissioned to write until he was paid more, which he eventually achieved as Paling's had much resting on his output, but after that Paling's washed their hands of him and his later compositions were published by other music houses.

Albert was very patriotic and several of his compositions have patriotic titles related to WW1. Along with patriotism, he was politically somewhat left of centre, not sufficiently so to be a communist, although a sibling was. He arranged the music for the song *Don't Take the Bread from the Workers* by Leon H. Groves; he wrote the music for a union-based song *Co-Operation*, and he arranged the music of the Soviet Union national anthem, *The Internationale*, on behalf of the Friends of the Soviet Union.

Albert died of heart disease at the age of 66 in 1946.

The Paling's dispute

Aspects of the patriotic side give some clues to the timetable of the remuneration dispute with Paling's mentioned above. Paling's Dance Album Number Five was presented as a Patriotic folio. On the basis of titles within the folio, it appears to have been commissioned in 1915, early in WW1. Despite this, it is copyrighted in 1919 (one of the few copy-right dates given by Paling's) after the war, and released to the public in 1920, about five years after being commissioned. (The earlier dance albums were released relatively quickly after the commission dates estimated from tune titles.) Moreover, a rag from the folio, *Fix Bayonets,* presented with a rendition in AUSTRALIAN RAGTIME BEFORE 1945, ends with *Yankee Doodle*, suggesting the composition was not completed until after the USA participated in the war in 1918. Of the 14 pieces in the folio, nine were contributed by Albert using seven of the names he used for his compositions.

As an aside, *Yankee Doodle* was an insult song sung by the British against American soldiers in the American war of independence. The tune is that of a British nursery song, *Lucy Locket Lost her Pocket.* Such songs often had a hidden message; in this case under the surface the song was about two prostitutes. And today Americans proudly identify with *Yankee Doodle*.

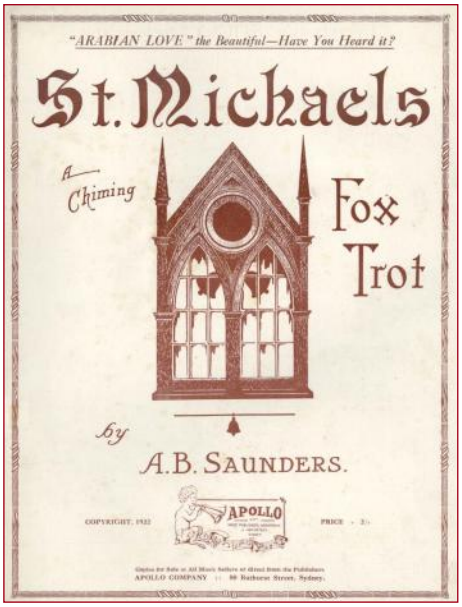
Similarly, Paling's Dance Albums Numbers six to 12, all having strong or dominant contributions by Saunders under various names, were released at about same time, despite apparently being commissioned at somewhat earlier dates. The dominance of Albert's music in this series of folios appeared to finish with Album Number 12 (1921) where he contributed eight (under several of his names) of the 13 compositions. After this, his contributions to this series of folios fell to a trickle, presumably of items already bought from him by Paling's.

Albert's many names

So that their music publications would not appear to be dominated by the one composer many publishers encouraged their more prolific composers to use nom-de-plumes. This practice was not confined to composers – the Master touch Piano Roll Company used many names for what were the Murn sisters.

Jack informed me that a Paling's manager, Charles Spencer Darling, advised Albert to use nom-de-plumes. This appeared to be the case especially for Paling's series of dance albums, which are dominated by Albert's contributions under his various nom-de-plumes. One of the first nom-de-plumes Albert used was derived from the supervisor's name, Charles Spencer. Jack informed me that his dad used 25 nom-de-plumes, of which Jack still recalled 15. He was sufficiently prolific, using his various nom

-de-plumes in the Paling's Dance Album series that, if I was unable to find composer details for the stated composer, I pursued the possibility that that composer may well have been a nom-de-plume of Albert.



I believe I have uncovered several other of his nom-de-plumes based on what I consider to be largely unique individual characteristics Albert used in his compositions. These include:

(a) He often added two or three band parts to his piano compositions (whereas composers writing band music give parts for all band instruments.) I expect this arose from his association with the Moree band.

(b) He often added, in a particular font, a dedication to a family member, starting with "To" and usually followed by the initials of the family member.

(c) He had a propensity of restructuring his name, often including names of his family members, to form his nom-de-plumes.

(d) He occasionally used names of other established composers as nom-de-plumes (and when this happened, no copyright information pertaining to the other composer was given) whereas Paling's were scrupulous in providing copyright information whenever they used the work of another published,) and

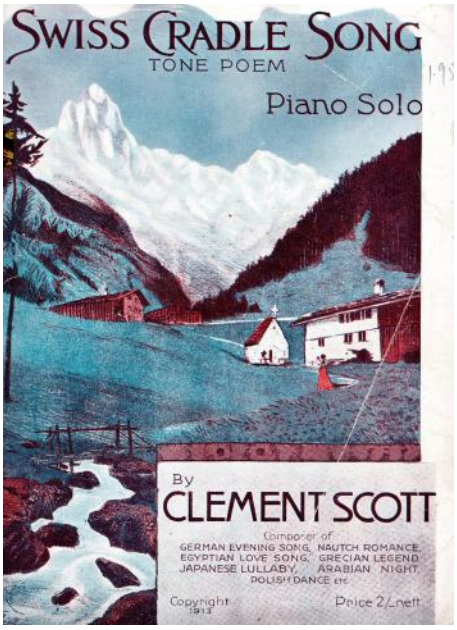
(e) From my limited ability to appreciate music, I was often able to determine if a musical compositional style was compatible with Albert's style. In particular the structure of Albert's rags did not follow the conventional structure AA BB A CC DD (or similar) set by Joplin's Maple Leaf Rag.

Here is a now nearly complete list of Albert's nom-de-plumes. (An * indicates the nom-de-plume was given to me by Albert's son Jack.)

Names based on Albert's and his family names (Nine). Albert Trebla* (Trebla is Albert spelt backwards.); Albert Earl* (Earl was one of Albert's brothers, and the second name of one of his sons.); Albert Evelyn* (Evelyn was an older sister, and the second name of his oldest daughter); A. B. Abess* (based on his initials A. B. S.); Victor Willnor* (based on the names of the first three of three of his eleven children - Victor, William, and Norma); Victor Claire* (Victor and Claire were two of his children); Victor Carlton* (this was the first two names of his second oldest child); B. S. Albert (a rearrangement of his own name); and Abe Johnson (based on his first two initials, and he had a son John).

Names based on other composers (Four). B. Irving* (Irving Berlin); Clement Scott* (who was an English playwright who wrote the words to some popular songs published by Asherberg, Hopwood and Crew, London); T. Morse (Theodore Morse was a USA prolific composer of popular songs); and John Neat (who was an English composer of popular songs.)

Other names (11). C. Spencer* (using the first names of a Paling's Manager); Paul Bronte*; Gregory Brittain*; R. E. Joyce*; Jules Fabian*; Rene Barry*; Irving Ewing; Marcelle Christian; A. Gregory; Silvo Arno (a supposedly Argentine name for three tangos Albert wrote); and Henry Clayton.



Did he write Swiss Cradle Song?

I believe the answer to this is yes. In about 1910, Albert was commissioned to compose a series of tunes with titles based on different nations. One of the 15 tunes provided was a 4/4 timed piano solo titled *Swiss Cradle Song*. The tune was adapted to a 3/4 time by Maewa Kaihay and Dorothy Stewart with English and Māori words, and this version is known variously as *Now is the Hour, Māori Farewell* and *Po Atarau/Haere Ra*.

As such, it was used as a farewell to Māori soldiers going to WW1, and became an international hit sung by the English singer Gracie Fields, USA singers Bing Crosby and Frank Sinatra, etc. In 1948, seven versions reached the Billboard Charts in the USA. The Bing Crosby version was 23 weeks in the charts, being number one for three weeks, and other versions reached Nos. two, three, six, eight, and 14. Paling's sold 130,000 copies of the original *Swiss Cradle Song* and an unknown number of the *Maori Farewell* version. As an aside, Varney Monk, whose biography is in this collection, adapted the *Swiss Cradle Song* for her fox-trot composition *Night 'Neath The Stars*.

Following Albert's death, his widow Olive claimed copyright of *Swiss Cradle Song* in court but Olive lost her case since Albert had sold the song to Palings for two guineas ($4.40 in today's currency, but more like almost a week's wages at that time). Paling's bolstered their case by claiming that although Albert composed some of the tunes they published under the nom-de-plume Clement Scott, it was a general in-house nom-de-plume and Albert was not the composer of *Swiss Cradle Song*. They also claimed that the composer may have been Bert Rache, but he had died and so could not give evidence. Unlike Albert, Bert did not include band instrument scores in his piano music and his limited dedications differed from Albert's in that they were on music covers and not the title pages, and were of a different style (usually for groups instead of individuals). It is most unlikely that Bert was the composer. Paling's also had Mr Darling, one of their Managers, claim in court that he had composed the tune.

Here are the reasons that firmly lead me to believe Albert composed the *Swiss Cradle Song.*

(a) Nom-de-plumes are generally used by prolific composers so that their own compositions would not appear to swamp a company's output. I can find no evidence of Mr Darling publishing within Paling's under his own name, so I doubt he actually composed anything.

(b) I can find little evidence of other of Paling's composers using nom-de-plumes, suggesting that *Clement Scott* is unlikely to have been an in-house general nom-de-plume.

(c) As noted earlier, one of Albert's musical idiosyncrasies was the use of existing composers' names as nom-de-plumes. I have not come across this elsewhere. His use of an English musician's name here almost certainly indicates that all Paling's *Clement Scott* compositions are in fact Albert's.

(d) Albert's idiosyncrasy in occasionally providing two or three scores for other instruments with piano solos occurred with seven of the 15 Scott tunes for many nations. In each case, violin and cornet parts were included. One of the seven was the *Swiss Cradle Song*. This adds credence that these seven, in particular the *Swiss Cradle Song*, were indeed composed by Albert, and to the idea that the remainder of the series were also likely to be composed by Albert.

(e) Evidence of an eighth of the series being composed by Albert is his dedication "To my sister Edie" on the tune *Indian Love*. Albert did have a sister Edie.

It may be legally right that Olive was never to receive another cent from Paling's from this composition, but the credit for this very popular song ought to be given to Albert Saunders.

Acknowledgement
Helpful discussions concerning A. B. Saunders with fellow ragtime enthusiast Michael Mathew are gratefully acknowledged.

Bobby Hackett at the Voyager Room

By Bill Brown

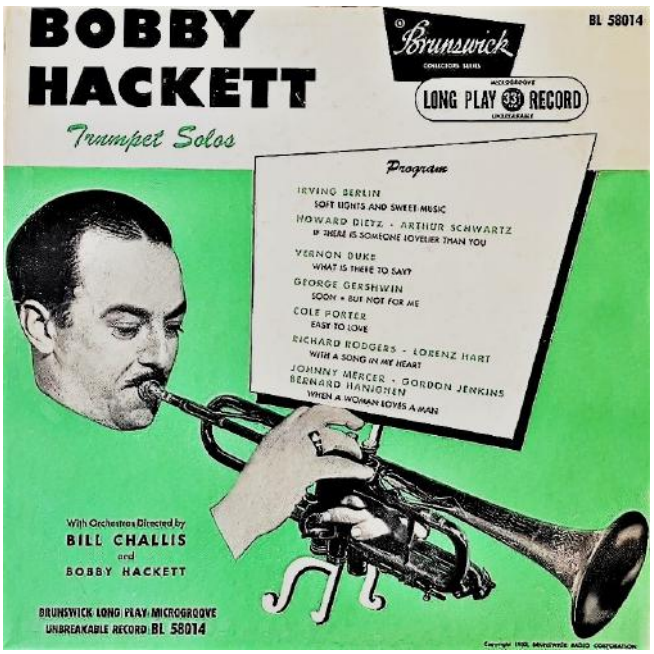
I have been listening lately to a few of the broadcasts made by various American jazz groups which have been preserved on vinyl or CD for us jazz connoisseurs to enjoy in our armchairs whilst looking at a glass darkly.

One such group appeared in the middle fifties for a time at the Voyager room of the Henry Hudson Hotel in New York City. It was led by cornet player Bobby Hackett. Hackett was a descendant of Louis Armstrong and Bix Beiderbecke I reckon, but developed his own style. He appeared in a lot of sessions put together by guitarist impresario Eddie Condon from the thirties through to the sixties and sessions under his own name or co-leading bands with likes of trombonist Jack Teagarden.

I have, I think, four CDs of Hackett and Teagarden from a residency at the Roosevelt Grill. This Voyager material I have is two LPs on the Shoestring label. I recall talk of a third LP emerging but a long-term collector in the UK Derek Coller assured me that only the two volumes came out. I saw Hackett in Melbourne around 1972. A tribute to Louis Armstrong had Bobby, in company with fellow trumpet men, Wild Bill Davison and Clark Terry and pianist Earl Hines.

With Bobby are the Caceres brothers Ernie on tenor and baritone saxes, Piney on piano and Bob Wilber, coming out of the shadow of his mentor Sidney Bechet, is on tenor sax, clarinet and vibes. Johnny Dengler on tuba and Buzzy Drootin on drums do some of the arrangements. On occasion there are changes in personnel – Dick Hafer replaces Ernie Caceres, Dick Cary is on piano and doubles on alto horn. The latter adds a different sound to the front line.

It is interesting to hear Dengler featured on a solo number with his tuba. An instrument usually purely in the rhythm section of the mainly Traditional groups. The repertoire of the group is eclectic, a few standards, *Stardust, Spain, Ill Wind*. A nod to the Swing era with *Christopher Columbus* and *Lullaby in Rhythm* some great Ellington material, *Perdido, I'm Beginning To See The Light, Caravan* and a little known Duke number (at least to me) *The Lady with the Lavender Hair*. For contrast a couple of 'Good Old Good Ones" *Fidgety Feet* and *Cornet Chop Suey*. All in all great jazz, an hour or so with those two LPs is a fine antidote for those dreaded old lockdown blues.



The Saxophone and Jazz—A (possibly) Helpful Footnote

By Don Hopgood AO

I found Ken Simpson-Bull's article in AJAZZ 88 stimulating and informative, so you know there is a "but" coming on. He cites the late Eric Brown, a great friend to us over in South Australia, to the effect that the saxophone was in use in New Orleans before 1920 and, while this cannot be denied, the question remains how influential was it in the development of the New Orleans style?

An examination of Al Rose and Edmond Souchon's *'New Orleans Jazz, A Family Album'* (Baton Rouge, 1984) is instructive. Therein are depicted twenty-two pre-1920 indoor bands. We can set aside Stalebread Lacoumbe's 1899 group and the Invincibles of 1916 since both were string bands. Of the remainder, two include a sax, one under Happy Schilling dated 1915[1] and the Camelia Dance Orchestra dated c.1918. All the rest are without sax with a general line-up of cornet, clarinet, trombone, (sometimes) violin, guitar, string bass and, for the most part, drums.

I note the photograph adorning Ken's article of 'Big Eye' Louis Nelson posing with a sax and Fred Keppard on slide cornet, not trombone as suggested in the caption. The location is given as Kansas City though Ken's text says New Orleans. The Original Creoles never performed as a group in New Orleans. Lawrence Gushee in his exhaustive account of the Original Creoles ('Pioneers of Jazz', O.U.P., 2005) does not mention at any stage that 'Big Eye' played sax with the band or that Keppard played the slide cornet. This gives some credence to Rudi Blesh's (*'Shining Trumpets'*, Da Capo 1958) caption to a companion photo: 'Instruments in photo used only for novelty pose'. Well, he would wouldn't he but note that the photo came from Nelson so possibly the caption did as well.

Gushee has a further photo of Nelson with a sax, 'possibly' in New Orleans after the break-up of the Creoles. But note the 'possibly'.

Palao only played violin with the Orginal Creoles. If it is indeed he holding a sax in the photo of the Oliver band at Chicago's Comiskey Park (Blesh and others) note that the year is 1919. There is also, Gushee p. 221 a snap of Palao posing on a New York roof-top with sax and young daughter 'probably' in 1917. A 1919 photo of the Fate Marable band on a riverboat shows David Jones and Norman Mason on saxes but a similar snap from the year before shows no saxes. Mason is not present and Jones is holding a mellophone.

Ken also mentions W.C.Handy. In Handy's *'Father of the Blues'* he tells of how he acquired a couple of saxes and induced two of his musicians to take them up. Shortly thereafter however, these gentlemen decamped, along with the instruments. And for what purpose had Handy wanted these 'new' instruments? To provide a harmonic background to his cornet soloing on *'The Holy City'*! Sidney Bechet seems to have had a brief go at the C Melody Sax but only took up the soprano, and made it his own, in London with Will Marion Cook from 1919. In his autobiographical *'Treat It Gentle'* (London 1964) p.125 he writes 'These (record) companies got to adding all sorts of instruments. They began adding saxophone in bands; *there'd never been a saxophone when we played'* (emphasis mine). Louis Armstrong in his autobiographical (though ghosted) *'Swing that Music'* (1936) makes the same claim.

Note too that while alto and tenor sax became very much a part of the New Orleans marching bands in later years, in that pre-1920 period the instruments playing those 'middle parts' were the alto and baritone horns, both brass instruments. Further evidence for the sax playing a very minor role in the early New Orleans music is that when it found its way onto recordings, it was, from a jazz point of view, not played very well. James Lincoln Collier in *'The Making of Jazz'* (Granada 1978) p. 218 says: The saxophone was for the most part played very badly. It was usually taken up by clarinet players who already knew the fingering[2], and in their hands it had a tendency to low'. There was no strong saxophone tradition in New Orleans as there was for the cornet, clarinet, trombone trinity. It took people from outside New Orleans, Coleman Hawkins for example, to find a place for it in a jazz ensemble.

The saxophone was a late starter as a jazz instrument. Ken notes that 'historians have not identified any written accounts of the saxophone being used in a jazz band before 1910'. Quite so. Outside of the South, the Six Brown brothers a Canadian born vaudeville group and the prodigious Detroit born Rudi Wiedoeft – 'Frisco Jazz Band' – and others brought it into prominence and only then did the jazz bands start to take notice.

So, it is not clear cut, but…

[1] I am suspicious about this date since the photo depicts the band using trumpets – surely cornets in New Orleans at that date!

[2] Well not quite. The saxophone overblows the clarinet a twelfth – ask someone who plays!

Don Hopgood AO is Archivist of the South Australian Jazz Archive and co-editor of its magazine 'Back Beat'

Image and Text as it appeared in AJAZZ 88

"Big Eye" Louis Nelson Delille tenor sax, and Fred Keppard trombone, Kansas City, December 4th 1916.

ALBUM REVIEW

By Eric Myers

THE POCKET TRIO

All At Once

Independent

In the 100-year-old jazz canon there is of course a jazz tradition, and one can hear immediately in the playing of contemporary musicians how much fidelity they show to that tradition. In my opinion the more fidelity the better. Within that overall tradition there is also a more specific tradition, in fact an illustrious genre: that of piano, bass and drums. What is sometimes referred to as the piano trio commenced with that of Nat King Cole circa 1940, which included guitar instead of drums, and Oscar Peterson started his trio in 1953 with the same instrumentation. But really the tradition I'm thinking of commences in 1959 when drummer Ed Thigpen joined Peterson and bassist Ray Brown. Thigpen was not the first drummer to play in the trio, but he did replace guitarist Herb Ellis. Since then there have been many such trios, my favourites being, other than Oscar Peterson's, the Bill Evans Trio (with Scott La Faro and Paul Motian) and the Standards Trio (Keith Jarrett, Gary Peacock and Jack DeJohnette). In Sydney it is rare to hear a piano trio which more exemplifies that particular tradition than the Pocket Trio. Pianist Andrew Scott, bassist Maximillian Alduca and drummer Tim Geldens are three relatively young, highly brilliant musicians who've been performing every Tuesday night at Moya's Juniper Lounge in Redfern for over four years. The result is the creation of an unusually well-rehearsed and well-integrated trio, with all players showing a virtuosic knowledge of the inner structures of the tunes in their repertoire. The album commences with a lovely arrangement of the evergreen *Over The Rainbow* and is followed by six Scott originals, which are rhythmically interesting and cleverly arranged to spread around the solo space amongst the three musicians. All tracks are in 4/4 and employ the swing-feel, so we are hearing here the essential language of jazz. I'm very glad that recently my colleague Ian Muldoon and I ventured out one Tuesday night to hear this superb trio at Moya's. I have no quarrel with Ian's description of the evening's music: "an instance of the transcendent beauty of the finest of musics in a vibrant human setting."

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

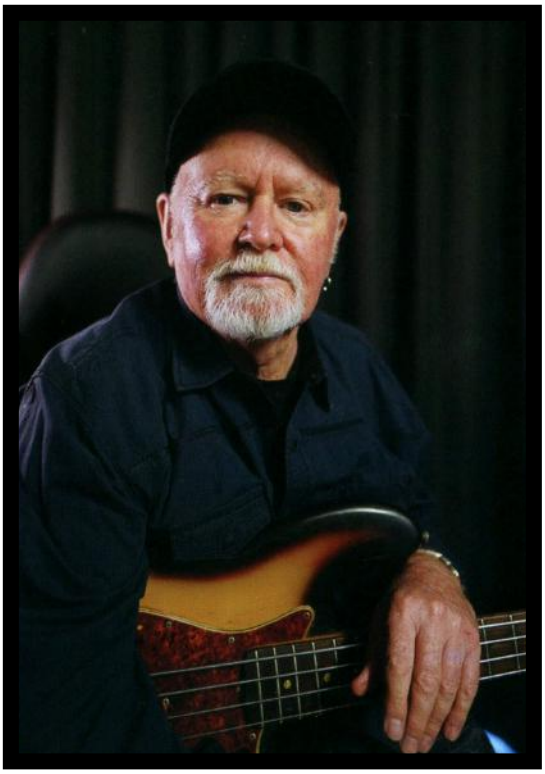
By Eric Myers

GUS FENWICK

Orvieto

Independent

This outstanding album results from sessions at Jim Kelly's Lone Ranger studio near Lismore, NSW. Two quintets with overlapping personnel were recorded: the January band with leader Gus Fenwick (bass); Kerry Jacobsen (drums); Jim Kelly (electric & acoustic guitars); Wil Sargisson (piano, organ, clavinet, strings); and Scott Hills (percussion); and the November band, with three personnel changes: Doug Gallacher (drums), Louie Shelton (guitar) and Brendan St Ledger (piano, organ, Wurlitzer). Additional guests, each on one track, are Mal Logan (keyboards), Michel Rose (pedal steel) and Shannon Marshall (trumpet). If forced (reluctantly) to categorise this music I would have to call it R & B. However, given the splendid improvisation from the guitarists and keyboardists, much of the music sounds to me like straight-ahead jazz, underlining the fact that of course R & B and jazz are closely related genres. Most of these musicians have been on the fringes of jazz throughout their careers, particularly Kelly and Gallacher who were members of Crossfire, the great fusion band of the 70s and 80s. But they have also been active in the recording studios where expertise in a range of genres is required, and on this album that expertise shines through. The character of this sort of music is largely determined by the drums, and I found the drum styles here energising and educational. As a reviewer for *The Australian* I usually hear albums where modern jazz drummers have increasingly reflected the evolution of rhythmic feels towards free-er expression over the last 70 years, dating back to bebop of the 1940s. Liberating themselves from mere timekeeping, drummers have increasingly become equal contributors to the interaction which now takes place in the modern rhythm section. While this works beautifully in most settings, the playing of some modern jazz drummers can sound like undifferentiated clutter behind the soloists. Given that phenomenon, it is refreshing to hear R & B drummers like Gallacher and Jacobsen laying down the required time-feel without varying it unnecessarily, and establishing a down-home groove that enables the other musicians to dig in and fly. Just as important is the playing of Fenwick, an unobtrusive electric bassist who provides the rhythm section with a great feel. The various eight-feels which emanate from rock, fusion, and R & B, are given a solid workout here by experienced musicians who know exactly what's needed to enable a rhythm section to groove. Having said that I'm glad to see also that the immortal swing feel survives, and there could not be a better example than Fenwick's composition *The Peter Pan Boogie*, featuring splendid solos from Michel Rose on pedal steel and guitarist Louie Shelton. Gallacher uses brushes throughout this track, a decision which warms the heart. When the leader is a bassist, how to feature him? Here, two well-known compositions, Lennon and McCartney's "Eleanor Rigby" and Erik Satie's "Gymnopédie 1", enable Fenwick to play the melody on fretless bass. While I'm no expert on the recording output of these musicians, which I imagine is prolific, I'd be surprised if there is an Australian album featuring more convincing, more beautiful, guitar improvisations than those played here by Jim Kelly and Louie Shelton. Certainly they are surrounded by other splendid musicians but, even so, the album would be worth buying to savour the guitar solos alone.



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