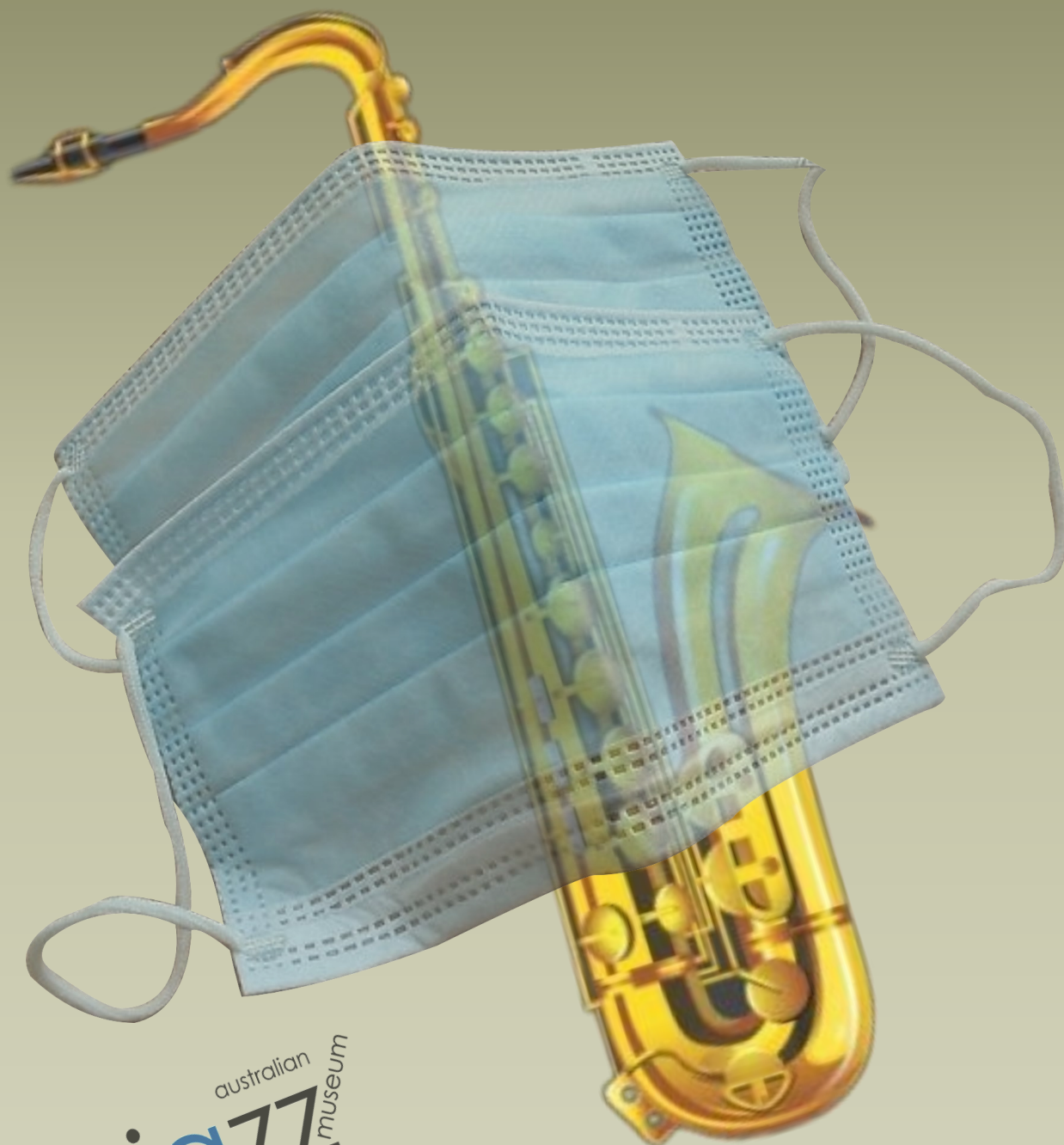


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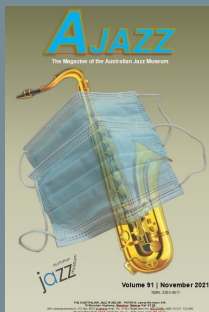
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Our cover epitomizes that period in world history when face-masks were ubiquitous and the Museum was in lockdown.

PLEASE NOTE:
THE DEADLINE FOR THE NEXT MAGAZINE
IS THE END OF DECEMBER 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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AJM
"Koomba Park"
15 Mountain Hwy
Wantirna 3152
Melway Reference 63C8
Open Tue & Fri, 10am-3pm

Membership Options

Regular	\$50
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All with a range of benefits

Vale Frank Hambridge (1924–2021) Valued Long-term Museum Volunteer

UNTIL he retired from his Museum activities just prior to the commencement of the Covid pandemic, Frank Hambridge was one of the Museum's only two nonagenarian volunteers. For many years he was responsible for cataloguing the overseas collection of LPs and CDs. Frank received a Knox community award for his dedicated service. He was a tireless worker, attending sometimes three days a week, driving his car from home, braving the busy Monash Freeway.

Frank was a real "Jazzer" from way back, having attended jazz events and dances most of his life. He was often seen at the Victorian Jazz Clubs regular Saturday-night functions and, only a few years ago, he was always up on the floor dancing.

He devoted himself for a long period looking after his wife who required full-time care in her later years.

Frank passed away peacefully on 4th October having spent a short time in a nursing home. He will be sadly missed.



New Storage Space

By Ken Simpson-Bull

THE Jazz Museum is forever increasing the size of its already extensive collection of gramophone records, recorded tapes, CDs, photographs, posters, books, magazines and other printed literature, musical instruments, memorabilia, and ephemera, some of it also encompassing popular music and the performing arts.

As a result, additional storage space has recently become a necessity. Only two years ago a large insulated metal shipping container with air-conditioning was positioned on the Museum's site and is already

almost full. Now another shipping container has been purchased and installed. This one is not just free-standing remote from the main building, but has been connected to the premises by way of a doorway.

Thus, much-needed storage space has been added to the Museum which will, in effect, become an extra walk-in room. The space within the container will, when outfitted, allow items in the Museum's collection to continue to be conserved and preserved in the professional environment approved by "Museums Australia". (See also page 5)



The Museum entrance showing part of the new shipping container.

Working from Home

THE current Covid restrictions and precautions have, for quite some time, prevented its volunteer staff from physically attending the Museum except in small numbers and for strictly limited periods in order to perform vital tasks. Fortunately, ways have been found for much of the usual work normally carried out on-site to be farmed out for working from home. (The new norm?) In fact, this has been so successful that much of this type of work will, in future, be permanently performed this way.

To give but two examples: The Museum's quarterly magazine is now prepared from home. Articles are submitted by email to the editor who, together with the sub-editors/proof-readers, create the layout and make necessary corrections. Any required photographs are accessed from the Jazz Museum's collection and other sources. The

magazine is then sent to members, for the present time, in electronic form only.

The other example of working from home is the production of the Museum's "Rare Collectible Jazz" series of CDs. At present, just completed, is the "Tribute to Horst Liepolt" (at the time of writing, still just slightly delayed). The master CD, once prepared, is sent to a professional replicating firm together with the covers and liner notes which themselves are produced by a graphic artist, also working from home. Professionally pressed and packaged CDs are then available for sale to members and other purchasers.

The Museum is presently in need of more volunteers to assist in various activities. Those with computer skills are most in need and an interest in jazz is an advantage. Please contact the Museum for details.



- Basil Kirchin -
An Australian
Connection

Late in 1959 *Australian Music Maker and Dance Band News* reported that, "Noted English drummer, Basil Kirchin", once described as the most spectacular jazz drummer in Britain, "has settled in Sydney with his wife, Terry ..." with Basil indicating that well-known Sydney singer Sandra Louise [Sandie White], who, in 1957, sang in his band as Anita Louise, was "a very good friend".

A talented musician, he started drumming in his father's dance band whilst a teenager before working in a number of notable British bands finally setting up his own group, the Basil Kirchin Band, in August 1957. Twice named as *Melody Maker* magazine's Jazz Drummer of the Year, Basil was, uniquely for the time, an avid recorder of his music and had developed a large library of his performances.

However, a devastating incident occurred upon his arrival in Australia. Tragically, much original Kirchin Band material, including nine hand-compiled seven-inch reel-to-reel tapes of the Kirchin Bands output, was lost when his belongings plunged into Sydney Harbour during unloading.

The consequences of this will never be known but there has been speculation that this loss created an opportunity for Kirchin to pursue a broader, more esoteric musical palette.

Interviewed on Bob Sanders' ATN 7 "Person to Person" program Kirchin indicated his plans were to "settle here and start his own jazz and Latin-American group". A talented arranger and scriptwriter, he also planned to build up connections in Sydney. He initially played at casual engagements and lined up radio dates with Lionel Long. When Lee Gordon opened his new Pigalle Restaurant in the last week of September 1960, the 11-piece band was "directed by well known English drummer-leader Basil Kirchin." Band members included Col Jones, John Sangster, Keith Stirling, Tony Herman, Bob Gillett, Keith Barr, Ken Marcham, Jimmy Somerville and Ric Laird.

Basil Kirchin's Big 7 backed vocalist Annette Klooger on the Rex label, an off-shoot of the Festival

group. Cash Box reported that Rex was putting a solid promotion drive behind its first "Beat-Jazz" release which featured vocalist Johnny Byrell whose single "Caravan" climbed to number eight on the National Top 40 early in 1960. Sydney vocal group The Graduates, produced a further disc with instrumental accompaniment directed by Basil Kirchin.

John Sangster played with the Kirchin Band in Sydney and sheds light on a fascinating character.

Drugs were rife in the Bohemian world of the time and Sangster claims, "It was one of the stoniest bands I've ever been in; ... Basil was always so out of it that most nights just about everything would come unstuck."

Unsurprisingly, within two months the band quickly dwindled to five and by May of 1961 Kirchin had returned to England to resume band leading in London.

Aside from that, Sangster admired Basil's attitude to presentation and recounts an experience when setting up for a concert. "The first time I met him he said to me, 'We're going to do a concert. You come and help me set up my drums.' I said, 'Righto.' The first thing he did was walk out on the stage – I forget where it was, but it was a very nice, polished stage – with a bit of four-by-six which had a couple of eight-inch nails in it. He belted them into the floor, which stopped his drums edging forward. Then he brought out this bloody tin trough which was about six inches wide and four inches deep and about four feet long and he put it in front of the bass drum. So I say, 'OK, love. What's that for?' And he says, 'That's for the drum solo.' He turns all the lights out and burns something in the tray so that he can be seen playing through the flames."

Described as a "suspected drug peddler" by NSW Vice Squad, Basil was eventually deported, or as John Sangster so eloquently described it, "*In the end they busted Basil and deported him to, of all places, India. Paid his fare and all!*"

By Ralph Powell

Update on Activities at the Museum

By David Canterford

As a result of the pandemic the Museum building has been closed to volunteers and the public for the majority of the time since March, 2020. For a short period between Victoria's lockdowns a very limited number of Collections staff were able to attend to continue sorting and cataloguing new donations. However, despite the shutdown, staff working from home have successfully maintained key activities such as the administration of membership renewals, operation of our online shop, responding to research requests and production of this Magazine. Dan Kellett has continued the work of his late wife, updating Instagram and Facebook posts with material from the collection.

Emu Database

Ongoing updating and refinement of our huge database on Emu has continued with Robert Ayres and Collections staff working from home and collaborating on Zoom calls. The database is now accessible through the AJM website.



Georgia Lee Centenary Online Exhibition

As 2021 is the centenary of the birth of the indigenous jazz and blues singer Georgia Lee, it was felt she would be a fitting subject for our first online exhibition. Researched and prepared by Selina Wilmott and Ralph Powell, this exhibition will soon be available for viewing and listening on the AJM website. It will showcase highlights from the Museum's collection of Georgia's recorded works accompanied by digitised images of photographs and posters held by AJM together with sound files created by Ken Simpson-Bull.

New Shipping Container

Thanks to financial support from the Ian Potter Foundation and perseverance from the project team led by Noel McInnes, a new shipping container installed adjacent to the Museum is almost ready for occupation. Final fit-out and installation of compact shelving will occur once COVID-19 restrictions are lifted. This container (to be known as Vault 6) will be used to house new donation lots as they arrive and will be the key to the systematic management of the backlog of material awaiting sorting and registration in the database.



Public Records Office Grant

Congratulations to our Collections Manager, Mel Blachford OAM, for securing a grant of \$6600 from the Public Records Office of Victoria grants program. As with previous grants from PROV this grant will be used to support AJM's mission of preserving our rich jazz heritage for future generations. Over the next three years we plan to produce six 30 minute video interviews

of prominent Victorian senior jazz musicians talking about their jazz careers.

.ooo.

As previously expressed, the Board of Management acknowledges the ongoing commitment of the many volunteers who continue to maintain AJM operations.

A Musical Tribute to Horst Liepolt

Highlighting the Australian Jazz Explosion of the 1970s

By Ken Simpson-Bull

HORST LIEPOLT, jazz impresario, record producer and painter, passed away peacefully in New York on 9th January 2019 with his beloved wife Clarita at his side. So reported Kaye Blum on the passing of this internationally-renowned artist and jazz impresario in a tribute published in *Ajazz* magazine No. 81. Kaye's article informed that, "Liepolt's substantial contribution to Australian and American jazz has been remarkable. In Australia it has yet to be formally recognised. His trademark sign-off was 'jazz forever'. He will be forever remembered for his enduring passion and dedication to jazz."

Born in Berlin in 1927, Horst Liepolt first learned to appreciate jazz as a teenager. In 1951 he migrated to Australia and settled in Melbourne where he quickly became aware of the local jazz scene and opened what is reputed to be Australia's first modern jazz club. Located at the Katherina Café in St Kilda, he named it "Jazz Centre 44" after the year that he first heard the recording of "Savoy Blues" by Louis Armstrong's Hot Five. (Listening to such records would have been a daring underground activity at that time in Nazi Germany!)

Although Jazz Centre 44 largely featured modernists such as Brian Brown, Alan Lee, Ted Vining, and Keith Hounslow, it also included some Trad groups like the Melbourne New Orleans Jazz Band and Bob and Len Barnard. Horst also started a free monthly magazine called *More Jazz* which helped promote his jazz Club activities.

In 1960 Horst moved to Sydney where he commenced writing for the noteworthy *Music Maker* magazine. (In Melbourne, Jazz Centre 44 continued to operate until the mid-sixties.) Quickly assessing the Sydney scene, Horst became involved in organising and promoting gigs at various venues like The Basement, and Bird and Bottle, as well as starting the Manly Jazz Festival. His management of the popular group Galapagos Duck led to the signing of a record deal with Philips Records. This led to Horst being able to produce albums by other artists for this significant label.

Horst was now in a position, with help from Philips, to create his own label, "44 Records". At this time (the mid-1970s) a minor jazz explosion was taking place, particularly in Sydney, helped by a variety of factors which included an increase in the number of new jazz venues opening, an American saxophonist and educator taking over the NSW State Conservatorium's Jazz Course, and the return to Australia by some noteworthy modern jazz performers like Bruce Cale, Bob Bertles and Mike Nock.

Between 1975 and late 1979, 44 Records, reaping the advantage of the reviving popularity of jazz, produced close to 30 albums, featuring a range of (mainly) Australian performers. Liepolt was also a talented painter and his artworks graced the covers of several of these LPs. Although most of the performers featured were from Sydney, one notable exception was that of Horst's old Melbourne colleague from the Jazz Club, Brian Brown.



Horst with Dizzy Gillespie

In 1981 Horst moved to New York where he continued his entrepreneurial work including the production of a number of additional records and CDs. He became so noteworthy that in 1989 the Mayor of New Orleans awarded Horst an honorary citizenship to the city for his outstanding contribution to jazz.

In March, 2019, Horst's widow, Clarita, came to Australia for a memorial service held at the St Kilda Army and Navy Club. Whilst here, she met many of Horst's old friends and donated some of Horst's memorabilia to the Jazz Museum including his Australian Citizenship Certificate.

In May, 2019, talks began between Mel Blachford OAM of the Australian Jazz Museum and Jazz Identity and co-founder of the Melbourne Jazz Co-Op, Martin Jackson, about the prospect of the production of a double-CD on the Museum's "Rare Collectible Jazz" series featuring some of Horst Liepolt's recordings from his 44 label. It was perceived that this would be an ideal way to create an enduring legacy for such an important jazz figure.

Thus began the production, delayed largely because of Covid-19 lockdowns, of the now completed "Tribute to Horst Liepolt", a double CD set featuring "The Jazz Explosion of the 1970s". Martin Jackson, who directed the project, has written the extensive liner notes from which we hereby quote:

"The range of styles on 44 is incredibly diverse [including] some documentation of under-recognised

talents. That said, there are some very important albums on 44. And there were more albums of challenging music than the other Australian jazz label, 'Cherry Pie', had attempted.

"The Historical series too was a wonderful innovation ... with Charlie Munro and Bryce Rohde masterpieces, as well as the first-time issue of the 1958 Brian Brown Quintet, which introduced Hard Bop to this country. There may seem to be some favouritism/parochialism with four tracks from Brian Brown, but Brown is regarded by many as the spiritual father of Australian contemporary jazz.

"There are three tracks by the Jazz Co-op, which was a very influential group on the Sydney scene for young musicians such as Mark Simmonds. One of these tracks is actually a trio feature for the more exploratory work of the unique Roger Frampton (on alto sax here) and drummer Phil Treloar.

"There are also two original tracks from Galapagos Duck which counter their usual image of accessible crowd-pleasers. The Young Northside Big Band includes several names who went on to successful careers, and features solos from saxophone prodigy, Dale Barlow (who went on to record with Cedar Walton and Art Blakey's Jazz Messengers). In addition to Howie Smith in the Jazz Co-op, Harry Sheppard and the David Liebman group were visiting American artists who recorded here with Australian musicians. Balancing this somewhat, guitarist (and vocalist) Johnny Nicol is Queensland-born, of Islander heritage. Hopefully this compilation will help some to be discovered by more listeners."

Those listeners to these CDs with high-quality sound systems will be able to benefit from the fact that Horst was fastidious about the sound excellence of his recordings. Helped by the original high tech-



Barry Buckley, Bob Sedergreen, unidentified, Horst Liepolt, unidentified, Brian Brown, Ted Vining.

nical standards of Philips Records, these transfers represent a study in hi-fi stereo. This double CD set, playing for a total of 156 minutes, can be purchased from the Jazz Museum in Wantirna (check for opening times), on-line at www.ajm.org.au or by phone on 03 9800 5535.



Clifford Charles Wilbur Hanney

15 June 1909 –15 March 2004.

By David Schweickle

AUSTRALIAN violinist Cliff Hanney was born in Sydney. He lived in High Street, North Sydney, which was a handy location when travelling to his job as a first and second violinist in the Sydney Symphony Orchestra for a period of sixteen years.



Cliff Hanney was a child prodigy noted for his violin and saxophone playing.

Cliff was a very versatile musician – also playing the clarinet as well as alto and tenor sax. He told me that his good friend and desk violinist Donald Hazelwood used to call him Buddy but that he did not like his nickname.

Cliff studied violin with Stephen Vost Janssen, a violin teacher from Newcastle, who taught later in Sydney at Palings. Later according to Graham Jacups a violinist from the Sydney Symphony Orchestra said Cliff told him that he later studied with Hoogstoel. Cliff told me that when he was 11 years old his teacher, Vost Janssen, introduced him to Fritz Kreisler: *I would like to introduce you to my pupil Cliff Hanney.*

He also mentioned that he was with the Sydney Symphony Orchestra when Menuhin was performing. It could be him in the ABC concert Festival Orchestral video of Yehudi Menuhin's 1970 performance of Mozart's Violin Concerto no 5. It is possible Cliff is in the lower front left as leader.

On one occasion the conductor of the Sydney Symphony Orchestra told Cliff to *"Go home and get your sax and bring it in to play in tonight's concert."* Cliff would have played this piece by Debussy or Ravel at sight. Cliff's family told me he studied at the London College of Music (Sydney Centre) graduating with an Associate and Licentiate Diploma and having the letters LLCM after his name.

The family was proud of both sons – Cliff and his brother Fred – and arranged for them to be photographed in their caps and gowns (academic regalia), holding their beloved violins.



Cliff played with his brother Fred in the Marrickville-Enmore Orchestra.

I first met Cliff as young boy when my brother Fred who was manager of the Channel 7 Property Department, took me in to sit next to Milton Saunders, pianist in Tommy Tycho's Orchestra. I later studied violin in the 1980s and 1990s with Cliff. He told me that he used to teach violin at St Aloysius' College, Kirribilli. One night I later played with him in a four-piece band at Manly Vale Bowling Club.

According to his family, Cliff played with the ABC Show Band (television) and with the Tommy Tycho and the Palm Court Orchestra. He performed in many live shows at both the Capitol and Regent Theatres as well as in concert performances at the Sydney Town Hall. In the latter part of his career he could be seen on television in



The Pompadour Restaurant - Jack Meynall drums, Fred Switely trumpet, Cliff Hanney sax, Roy de Vere piano

the Tommy Tycho Orchestra on "Hey Hey It's Saturday" with Geoff Harvey and Daryl Somers. He had a prominent place on stage with the likes of Shirley Bassey and many other stars who appeared in Sydney.

Cliff and a few fellow musicians formed a group that performed at the openings of many big local shopping centres like Westfield, entertaining the passers-by. On 13 September 1980 Cliff was mentioned as the violinist in "The Best Little Whorehouse in Texas" at Her Majesty's Theatre Sydney. (Source: The Australian Live Performance Database, Aus Stage.)

He told me that one of the best things he ever did was leading Frank Sinatra's Orchestra on a tour around Australia. My mother Moya also told me that Cliff was in Liberace's orchestra when it toured Australia. I also remember seeing a picture of him in the City Tattersalls Club magazine wearing a German costume (lederhosen and hat), when he played with a German band. His friend Mr Szabo whom I met later at his house was playing accordion. Cliff mentioned that he played at the Abbey Restaurant in Glebe with Esme Massey on piano. He also played for twelve years at Nock and Kirby's Pompadour Restaurant with my father Fred Schweickle, who was a well-known trumpeter and bandleader of the Luna Park Band. There is a photo of Cliff Hanney playing at the Pompadour Restaurant on page 38 of my book *Fred Schweickle, A Man Devoted to His Music*.

A search of the Internet reveals the following.... Cliff is featured playing violin on Slim Dusty's *Songs from the Cattle Camps*, Vinyl Columbia. There is also a

mention of Cliff as a violinist on Australian folk singer Peter MacLean's *Snips N' Snails, Sugar and Spice*, 1973 children's record, in the National Library's Trove.

Cliff can be found many times, with references to performances such as afternoon violin recitals on radio stations 2FC and 2BL. It could be said that he started his musical career as a teenager in 1927 playing violin solos on afternoon radio and continued for a number of years as violinist and saxophonist.

When a top violinist was needed to play in Sydney the music agents and musicians knew that Cliff Hanney could do the job.



A Baker's Dozen

By Bill Brown

Thirteen of course, and in this case the thirteen are musicians led by a trumpet player called Kenny Baker. They were a group of the best session players on the UK scene earning their crust in jazz and dance band groups. However once a week for around seven or eight years they came together to broadcast a session on BBC radio wireless under Kenny's leadership.

The program was called *Let's Settle For Music*. The word jazz wasn't mentioned but the music certainly was. Nothing to do with the two types of jazz that was being pushed at the time, the Traditional/Revivalist creed on the one hand or the Bop/Cool school on the other. Simply a middle-of-the-road acknowledgement of the history of the popular music scene with the musicians and composers that had contributed to this over the years.

Those broadcasts went out in the evening. I recall at the time I was attending night school three nights a week and on the night in question I would rush home to tune in; another night I would do the same to hear the iconic Goon Show, but that's another story.

The Baker program was compered by a laid back Australian called Wilfred Thomas. He was erudite and whimsical and obviously had done his research about the tunes and their history, which shows or film they stemmed from and the backgrounds of their composers.

The original jazz musicians from the golden years were not forgotten, Kenny would often do a solo of a Louis Armstrong classic and the white trumpet men Bix Beiderbecke and Red Nichols often got a mention. The band often dedicated an entire show to a jazz personality. For instance there were tributes to trumpet man Red Nichols, and bandleaders Duke Ellington, Count Basie and Woody Herman.



Wilfred Thomas

In the later programs from around 1957 Wilfred Thomas had left and Kenny did the compering.

Another change was that a few extra musicians were added. So the line-up would have sixteen players

on hand but the name remained the same—The Baker's Dozen. Over the years the personnel would change occasionally but the line-up I recall was as follows - Kenny Baker trumpet, flugelhorn, Tommy McQuater trumpet, George Chisholm and Keith Christie trombone, Harry Hayes alto sax, clarinet, Keith Bird tenor sax, clarinet, Freddie Bellirini tenor sax, violin, Harry Klein baritone sax, E. O. "Poggy" Pogson bass sax, oboe, Goofus, Hot Fountain Pen, Martin Slavin vibes or Bill Le Sage vibes, accordion, Billy McGuffie or Derek Smith piano, Frank Clarke bass, Eric Delaney or Phil Seaman drums.

As I said, I heard quite a lot of those broadcasts before I joined the Merchant Navy in 1957. However, in later years I received from various sources cassettes of some of the broadcasts. I have put them on to CD so I can sit in a comfortable chair, glass in hand and *Let's Settle For Music*.

On the subject of radio broadcasts, congratulations are due to the worthy chaps who kept *Jazz On A Saturday* on the 3CR radio station since 1976. [October 2nd marked the 45th birthday of Australia's longest continuously broadcast radio jazz program]. So, John Smyth, Roger Beilby, John Trudinger, and Geoffrey Tobin take a bow and keep swinging.



Ione Harbourne 1931–2021

By Bill Haesler OAM



Photograph: Blue Mountains Gazette

Ione Harbourne (vibes) Mal Quine (sax) George Gerontakos (bass) with Malarky at the New Ivanhoe Hotel, Blackheath NSW, November 2015

Vibes and trumpet player Ione Harbourne will be known from her regular performances with her pianist husband Allan Harbourne at recent annual NSW jazz festivals down south in Merimbula and at Blackheath in the Blue Mountains. Ione Dell Harbourne (nee Ruegg) was born in Wanganui, New Zealand on 21 October 1931 and moved to Auckland in her late teens. She took music lessons from reedman Pembroke [Pem] Sheppard, a prominent NZ jazz musician who performed with the 12B Radio Band (which he led for a while), the Nolan Rafferty orchestra and other popular Auckland dance bands. Although Pem was a clarinet and saxophone teacher Ione Ruegg became an exception as he taught her to play vibes and trumpet. He also married her and she played with his various bands. Restricted by being wheelchair-bound from childhood Pem worked with and employed famous NZ musicians including pianist Judy Bailey and multi-instrumentalist Julian Lee who both later became famous Australian jazz musicians.

Following Pem's sudden death in December 1964 Ione moved to Australia and joined the booming Sydney nightclub scene playing numerous engagements including leading an all-girls group at the Menzies Hotel Cellar Bar near Wynyard. In the late 1960s she worked for a winter season at Smiggin Holes Ski Resort on vibes with a small group including pianist Des Windsor and drummer Dennis Sutherland who were soon to be early members of Galapagos Duck.

When Australia became involved in the Vietnam War during the 1960s-70s the government and booking agents employed pop stars, musicians and artists to entertain the Australian and US Armed Forces. Ione

worked with groups in the war zone for about eighteen months from 1967 to 1969 and was awarded the Vietnam Logistic and Support Campaign Service medal for her services.

On her return to Sydney in 1970 she played trumpet nightly at the Red Garter until 1973 with its popular Dixieland banjo band (located in the Texas Tavern Hotel) featuring banjoists Charlie Lees, Peter Allen, Ron Carson and Mick Maher on tuba. Kings Cross was a haunt for American servicemen on 7-day R&R (rest and recreational) leave from Vietnam and one hotspot was the five-story Texas Tavern building at 44 Macleay Street owned and run by Bernie Houghton, an American Texan-born 'colourful character'.



It was where pianist Allan Harbourne first met Ione, and they were married in 1971. Both worked together at the Red Garter and later at the Bourbon & Beefsteak Bar at 24 Macleay Street (also owned by the infamous Bernie Houghton). They took leave of absence for eight weeks in 1972 to play aboard the P&O Arcadia with bass player Peter McLaughlin and drummer Lorraine Rutherford visiting Auckland NZ, the Pacific Islands, Canada, the US West Coast, Japan, Hong Kong and the Philippines. During 1974 and 1977 Ione led Razamataz another all-girl band for gigs in Sydney and Melbourne, formed the working trio Minx with guitarist Bernice Lynch and drummer Lorraine Rutherford and freelanced.

Following a gig slump in 1977 Ione drove Sydney government buses for eleven years, played cornet with the Railway Institute Brass Band and the Leichhardt Brass Band including its tour to Prague, Czechoslovakia in 1995. She returned to music playing vibes with Allan and the band at the Bourbon & Beefsteak Bar from 1988 to 1993. From then on Ione and Allan worked continuously as professional musicians at licensed clubs and jazz festivals.

Following a heart mitral valve replacement in June 2019 Ione developed adverse effects from the anaesthetic from which she never recovered and sadly she died in Sydney aged 89 on 13 April 2021.

The Rajah of Jazz – Joe Aronson

Pioneer of Jazz in Australia

By Ralph Powell

JEFFERY Joseph Aronson spent nearly a decade in Australia through the 1920s and early '30s earning him, along the way, the title King Jazz.

There is no disputing that he was extremely popular with dancers and the listening audience of the time but how did he become regarded as such over other American performers who visited Australia?

The answer is that he stayed; and he mostly used local musicians, upskilling them in the syncopated style known as jazz. This set him apart from contemporaries like Frank Ellis (1923), Bert Ralton (1923), Henry Santrey (1926), Sonny Clay (1927) and Ray Tellier (1925 and 1928) who simply performed here and moved on.

He introduced jazz to the Chinese with residencies in Shanghai's Carlton Café. In 1921 he led the Aronwat Serenaders in Stockton, California. Arriving in Melbourne he set up at the Wattle Path in 1922 using local instrumentalists Roger Smith (trombone and violin), Percy Code (cornet), Ned Tyrell (banjo and ukulele), Neville Stoneham (violin and saxophone), Colin Turner (saxophone and organ), H. Hallam, (trumpet), Les Whitty (saxophone), Andy Robertson (sousaphone), and Les Richmond (piano). The only exception being his American born son Clarence (drums and xylophone).



Saxophonist and band leader Joe Aronson

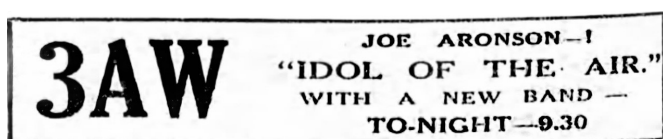


"I am quite sincere when I say that the most versatile and talented musicians of the lot are Australians" – Joe Aronson

Although the lineup of Aronson's Synco-Symphonists and his Syncopators regularly changed, Joe always promoted Australian talent in the bands he created in Melbourne, Sydney, Adelaide, Brisbane and Perth, training them in the syncopated style so popular at the time.

Engagements included appearances at the Palais Royal in Adelaide, as The Rajah of Jazz at Melbourne's Green Mill, with the Airmen in Perth, and at Sydney's Regency Theatre.

Uniquely for the time, Joe Aronson's Syncopating Symphonists were employed in 1927 as the 3LO Melbourne house band and orchestra. This was the first time a band broadcast on radio and proved extremely popular with its 11:00 p.m. jazz slot. He later went on to broadcast from 3AW (1932).



Joe brought an extensive musical résumé to bear during his time in Australia.

He first became involved in music at the age of ten, formed a band with some childhood friends at 12 and became a circus musician in his early teenage years. Four years as a bandsman in the US navy gave him his first taste of Australia when, in 1908, the USA's Great White Fleet visited Sydney, Melbourne and Albany on its global voyage.

He was introduced to the sax by Pee Wee Byers in 1914, played at New York's Rector Café with Earl Fuller's Orchestra before branching out to form his own groups several of which went on to perform in China, Hong Kong, Japan, India and the Straits Territories.

During his time in Australia he undertook extended world tours, returning to Australia each time before eventually departing for South Africa.

From 1933 he established a music studio in Phoenix, Arizona with his wife Leah. He also continued to lead a band that performed locally for close to 35 years.

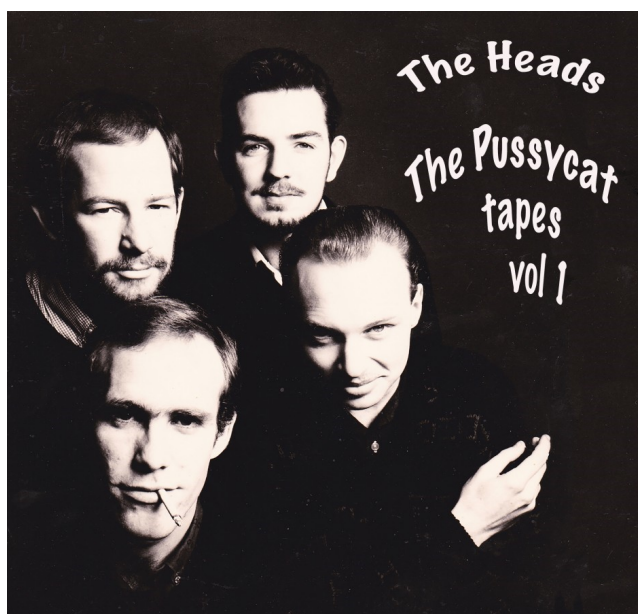


*Wally Waters t, Bill Meredith sb, Jack Smith bj, Charlie Rainsford p, Ken Cotton tb, Neville Stoneham vn
Les Whitty as, Clarrie Aronson d, Joe Aronson, Gus Schultz ts, Jock Robertson bb*

Eric Myers' Album Reviews



The Pussycat Tapes Vol 1 The Heads



Coming simultaneously with the release of John Coltrane's *A Love Supreme Live in Seattle*, a jazz club performance recorded in 1965, this album from The Heads, *The Pussycat Tapes Vol 1*, recorded the previous year in 1964, is comparable, and equally as important. Both gigs were recorded by amateur enthusiasts using a tape recorder and a couple of microphones, and bring to light the playing of musicians who are important to jazz history in both the USA and Australia. The Heads, a quartet of out-of-town musicians led by the then 24-year-old alto saxophonist Bernie McGann, was at a small jazz club in Melbourne, the Fat Black Pussycat, doing four nights a week. The gig lasted for about six months. The others were Dave MacRae (piano, marimba, 24), John Pochée (drums, 24) and Andy Brown (bass, 26).

They were a slightly younger generation than those musicians who dominated the small Sydney jazz scene in the sixties, particularly at the El Rocco – Don Burrows, John Sangster, Judy Bailey and others. Of course the El Rocco lasted only till 1969, when it quietly closed down.

The four musicians on this album all played at the El Rocco from time to time, but it's well-known that the venue's owner Arthur James did not care for McGann's playing, so he rarely played there; certainly McGann felt excluded. It's significant also that McGann and his colleagues were playing a much harder-edged music – let's call it African American hard-bop – than Burrows and his colleagues, who epitomised a softer and some might say, more

melodic, West Coast approach. In a little over an hour *The Pussycat Tapes* is an album of vinyl proportions, and it's instructive to note the composers of the six tracks: *Donna Lee* (composed by Miles Davis); *Lazy Bird* (John Coltrane); *Jive Samba* (Cannonball Adderley); two Thelonious Monk tunes (*Well You Needn't* & *Bright Mississippi*); and *Barefoot Sunday Blues* (Ramsey Lewis).

The musicians' intensity, earnestness and commitment are palpable in the music. Two of them, Pochée and MacRae, both born in 1940, are still alive. While listening to this music I rang both Pochée and MacRae, and was told that they all took the music seriously, frequently going in to the club during the day to rehearse. The fluency of McGann's improvisations is a revelation. He sounds much more like a straight-ahead bop player than he was in later stages of his career. Of course he never lost that bop quality but, as he got older, his style became less busy and more diffident, increasingly allowing for much more space in his improvisations. Pochée sounds like the quintessential hard-bop drummer, à la Max Roach or Art Blakey, and it's revelatory to hear his style already in mature form, at such a high level at the age of 24.

Until I heard this album I was not aware that MacRae played marimba; his solos on that rare instrument are every bit as brilliant as his piano solos. It's no surprise that MacRae went on to a stellar 15-year international career, leaving Australia in 1969 in the company of his wife vocalist Joy Yates. They were in the US for a short time, where MacRae was with the Buddy Rich Big Band. They then went on to the UK in 1971, where MacRae was musical director for The Goodies for eight years, and worked with Ian Carr's Nucleus, before he and Yates formed their own group Pacific Eardrum in 1974, before returning to Australia in 1984. Similarly both Pochée and McGann went on over the next 30 years to enjoy immense artistic success, perform internationally many times, and become household names in Australian jazz.

The splendid bassist Andy Brown (like MacRae originally from New Zealand) also carved out a distinguished career on both sides of the Tasman. When he died in 2004 at the early age of 66, Pochée wrote his obituary, in which Pochée said, "Andy was a wonderfully swinging bassist with a big commanding sound, which was a joy to play with. He was a larger-than-life character, who was always full of fun." Indeed it was Brown who, notorious for his witticisms, once quipped, "so many drummers, so little time".

Eric Myers' Album Reviews



Blues for Ray Michael Walder Trio



As a reviewer for a leading quality newspaper (*The Australian*) I've been in the fortunate position of being showered with new jazz releases for the last five years. One of the things that has astonished me over, say, the last 12 months is the extraordinary quality of debut albums by Australian jazz artists.

This is unmissable, and I believe it illustrates an extraordinary flowering of new talent amongst young musicians and also an unprecedented depth of talent, over and above the music of the accepted leading musicians in the art form. To give examples, I urge readers to seek out three debut albums: one from Melbourne pianist James Bowers entitled *My Trio Album*; the album *Reparations* from the Melbourne saxophonist/composer Stephen Byth; and the Minnie Big Bands album, *The Remarkable Dave Brubeck*, which features an 18-piece big band led by Melbourne composer/arranger 20-year-old Minnie Hill.

Listen to these albums, and correct me if I'm wrong. Interestingly they all come out of the current Melbourne jazz scene, which appears to be producing a never-ending supply of interesting and original music. *Blues For Ray* from Sydney's Michael Walder Trio is another debut album to hit my desk, and it underlines my point. The trio includes Walder on double bass in tandem with two outstanding musicians, pianist Aaron Blakey and drummer Alex Hirlian, winner of the highly competitive 2018 National Jazz

Awards at Wangaratta. Walder himself is a splendid bassist with a very big sound, and I'm not sure whether this emanates from his attack on the instrument in live performance, or whether a studio engineer has built up his sound in the mix because he's the bandleader and, after all, it's his album.

Put it this way: he's more *Ray Brown* than Gary Peacock, if you know what I mean, and that's not a bad thing. Having said that, this first-class modern jazz rhythm section propels what is basically a fierce hard-bop group, especially when guest horn players Simon Ferenci (trumpet) and Chris O'Dea (tenor saxophone) are added on some tracks. Vocalist Nic Jeffries also is present on one track, Antonio Carlos Jobim's *Chega De Saudade (No More Blues)*. This is a band that fires, utilising what is still the essential language of jazz. Speaking of Ray Brown, the title track *Blues For Ray* is the only original on the album, written by Walder as a tribute to Brown, whom Walder describes in the liner notes as "the great man himself".

Other than that original, and the Jobim composition already mentioned, the remaining five tracks are well-known standards: *Days of Wine & Roses*, *Stella By Starlight*, *Darn That Dream*, *Cotton Tail* and *Like Someone in Love*. It is sometimes said that such standards have been played and recorded so much that they are now tired workhorses. The truth is that they are merely vehicles for improvisation, and the artistry in the music stems from what the musicians can do as improvisers over what may be well-known chordal structures. These musicians pass with flying colours, producing an album that epitomises how well the essential language of jazz is played today in Australia.

If you wish to know what I like *most* about the album it is the playing of Blakey on piano. Another New Zealander, interestingly, to grace our shores, he's a player to watch.

oOo

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 and 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.

Trumpet Tales

Vale Geoff Haylock 1928 – 2019



Growing up as a young trumpet player in the early fifties in Melbourne provided a copious amount of musical performance opportunities. If you could swing and read music well, gigs were abundant during the widely popular dance band era. Geoff Haylock was one such musician who successfully immersed himself into Melbourne's professional music scene, both as an orchestral and jazz player, a career that would span close to 73 years.

An exemplary and humble musician, Geoff led an extraordinary busy life performing. From the early 1940s, he dedicated his passion and creativity to a wide variety of musical settings from brass band, musical theatre, dance band, big band and symphony orchestral playing. Thankfully, a few years ago I interviewed him about his early music career. He left a multitude of primary source 'evidence' in the form of concert and show programs, flyers, tickets, slides, letters, newspaper cuttings, photos, home-made cassette tapes and 78 jazz recordings. His participation and enthusiasm as a musician is well documented through this historic memorabilia. Like many other talented musicians of his generation, he made a positive contribution to Melbourne's post war entertainment, musical theatre and dance band music scene. But, like most musicians from that era, their stories and gigs have largely gone un-documented, forgotten or ever celebrated.

Geoff's first taste of jazz was hearing a boogie-woogie piano recording when aged about 14, and being instantly struck by the sound and style.

"When my sister Jeanne got married at 9 Darling St, I sat on a chair leaning against the stage at the Wedding reception watching the musicians all night and loved it. I knew at that point, that's what I wanted to do."

"I wanted to buy a clarinet, but my dad got me a cornet from the army, or perhaps pinched it from the band room. I then bought a secondhand 'Conn' trumpet from John Robertson, a classical player, for 40 pounds. I had lessons from John Robertson, Mervyn Simpson and Vic Hind, who taught trumpet at Sutton's Music. Dad gave me a Decca wind-up portable 78 record player. Every night after work, I'd go to Allan's, Sutton's or even Coles looking for records to buy and see the new releases. I loved collecting records. The first record I got was one at a junk shop in Flinders St and I paid 4 shillings for a 78 record"

Commencing cornet lessons at the age of about 16, Geoff played with the Essendon, Chelsea and Mordialloc Brass Bands. From 1948, concert programmes demonstrate his early experience in Melbourne's amateur music scene including nearly all of Cid Ellwood's productions and

performances with the Essendon, South Melbourne and Footscray Orchestras. Firm friendships developed with fellow musicians Des Sandford (Clarinet), Clive Webber (Trombone), Ray Huntley (Trombone), Brian Coogan (Trombone), Ron Patrick (Trombone), Kingsley Jones (Trumpet), John Argall (Clarinet) and Clarrie Findlay (Clarinet).

"A guy I worked with during the day, Don Barnes, played six nights a week at Leggett's Ball Room in a dance band. He played trumpet and got me interested in jazz. I eventually was working six nights a week too, playing music, as well as my day job."

Given that he worked full time in the printing industry, the volume of performance jobs he accomplished as a freelance musician during the 1950s is simply astounding. By 1949 he was playing with Bruce Kennett's Modern Jazz Band. A vintage 78 recording survives, performing Basie's 'One O'Clock Jump' and 'Bumble Boogie'. The musicians were: A. Jenkins, R. Webb, G. Haylock, A. Williams, (Brass) J. Perucio, B. Hamilton, R. Harkin, R. Marshall, (Reeds) B. Phelan, B. Kennett, D. Moore (Rhythm). His small diary of 1952 demonstrates the volume of freelance trumpet engagements he enjoyed. Networking with popular band leaders such as Don Harper, Doug Sargent, Ken Marshall, Clarrie Findlay and Don Smith at venues such as the St Kilda Town Hall, the Delphic Theatre, The Orama, The Dorchester and 9 Darling Street, Toorak.

"In 1951, I worked at the Palais Royale in the Exhibition Buildings six nights a week and I had enough money to buy a new car, an Austin A40, which cost me 800 pounds. I was working at 'Gardner Waern' in Flinders Street when I met mum. When I worked at 'Vickers Ruwolt' I was a casual trumpet player for the Moscow Circus. They got someone else to do the Wednesday matinee, as I was working. This went for a few weeks. Trumpeter Ron Hunt, also played in the Moscow Circus, with Les Tasker on drums and Johnny Rich on trombone. I also played with Sam Snyder in the 'Water Follies' with Freddy Thomas, Don Barnes and myself on trumpet; Jack Williams was on trombone. For the Wednesday matinees, I got Boof Thompson to fill in for me. I did the professional season of 'The Pajama Game' for about four months. I also played in The Tivoli Band, two matinees a week and children's pantomimes in the holiday period."

"I filled in for Mervyn Simpson in the Victorian Symphony Orchestra (MSO) for two weeks, but he hurt his teeth or mouth and I played 3rd trumpet. George Dobson moved up to 2nd trumpet and Stan Roberts moved up to 1st. We played in the Melbourne Town Hall and rehearsed near St Patrick's Cathedral and the Eye and Ear Hospital. In about 1952, I was also asked to fill in for Don Harper and his Orchestra, at the St Kilda Town Hall. There were two bands playing, the other one was Don Sergeant's Orchestra."

"In the early 1950s, I took leave from 'Gardner Waern' for 12 months to travel overseas. I took my trumpet and Clive Webber took his trombone. We would practice at the back of the ship looking at all the wake from the boat and the seagulls eating all the waste food scraps. The P&O Otranto took six weeks to get to London. I came home on the P&O Strathmore. I saw concerts and plays over there, Prom Concerts at Royal Albert Hall, Oscar Petersen and Ella Fitzgerald. In Amsterdam we saw Coleman Hawkins and Sarah Vaughan, she was in her 20s. They had sold out, but we were able to stand at the back to watch, as we told them we were from Australia."

Geoff performed two Melbourne seasons of Sam Snyder's 'Water Follies' (1956) under the musical direction of Tom Davidson with trumpet colleagues Don Barnes and

Freddie Thomas. He was lucky enough to play for numerous Tivoli Vaudeville Circuit seasons featuring international artists including the Horrie Dargie Quintet (1952), Bobby Limb, Dawn Lake, Johnny Lockwood, and Shirley Bassey (1958), Winifred Atwell (1958), Dame Margot Fonteyne and Larry Adler (1957), Toni Lomond, Tikky Taylor, Frank Sheldon, Joff Ellen, Ernie Bourne, Graham Kennedy and Max Bygraves. He was employed as a pit musician for Australian professional productions of 'The Pajama Game' (1957) and My Fair Lady (1959) for 17 months, 'depping' for many other professional shows during the 1960s and '70s.

After seeing Count Basie in Concert in 1971, he met the 'Count' and shook his hand when Mr Basie later visited the Musicians Club in Queens Road. He also met Duke Ellington at the same place in 1970. As a lifetime member of the Musicians Union, Geoff played trumpet in countless dance and big bands, travelling all over Melbourne and regional areas. He filled in for the Channel 7 Band, the ABC Melbourne Dance Band, and regularly worked with the incomparable Denis Farrington. For 25 years Geoff played in the 'Gang Show Orchestra', being awarded a badge for his contribution and longevity as a pit musician. A modest and reliable musician, Geoff was well respected, his trumpet playing skills often praised by other musicians. He was best known for his tasteful melodic improvised solos, perfectionism and easy-going fun attitude.

In the late 1970s, with an interest in playing the vibraphone, and to give his 'trumpet chops' a rest, he purchased a Premier Vibraphone from a man named Billy Hyde. Having lessons from Glen Davis, he continued playing vibes for the remainder of his life right up to the time he had a stroke in late 2017.



Meeting Australian Jazz royalty, Melbourne, 2008

With no formal music qualifications, he successfully developed capable skills for arranging and composing. Hand-written arrangements of Gershwin's 'A Foggy Day' (13 piece) dated July 1959 and 'Give Me the Simple Life' (8 piece) are good examples. His arrangements have been played by the Channel 7 Band, 3MD Army Band, The Jet Big Band, David Jenkins 'Galaxy Big Band', and The 'Diamond Valley Big Band'.

During the 1970s Geoff auditioned for a band playing at the original Stokehouse Restaurant in St. Kilda. He spent 11 wonderful years, playing two nights a week, providing quality continental music including polkas, waltzes and jazz

for dinner dancing, weddings and corporate functions. The six piece band, 'Mutiny', dressed in sailor suits and other themed costumes, created a fun and often wild atmosphere. Geoff, multi-skilled was on trumpet, flugelhorn, vibes, percussion and backing vocals. Here he worked with talented local musicians including Ingo Gaida, Henny Aarts, John Ward, John Heuban, Rob Vluc, Ray Houston, George Bogdan, Barry Croll, Ron Trigg, Gary Costello, Brian Lyons, Ian Orr, Don Santin, John Whiteoak and others.

Other musicians Geoff played with over the years included Alan Hill, Cliff Reece, Russ Spencer, Terry Stanhope, George Cadman, George Aylen, Ron Cooper, Neville Turner, Allan Smith, Les Robertson, Max Causon, Ted Joyner, Ted Hellier, Jack Gay, Dick Winstanley, Peter De Visser, Kevin Hocking, Michael Rogers, Alan Eaton, Gerald Brodie and Hugh Lambie.

During the 1990s Geoff spent six years at 'The Gables' in their house reception band and graced the stage in Dutch costume at the 'Tesselaar Tulip Farm' each September. Taking a long-awaited trip to the USA in 1998, he attended the 'Bunny Berigan Festival' in Fox Lake, Wisconsin. As a guest Australian trumpet player, he performed with 'Rev. Al Townsend's Wonderful World Jazz Band' in honour of Bunny Berigan's 90th birthday.

Aged in his 80s and still practicing, he performed frequently on vibes in small groups for weddings, RSL and retirement villages with seasoned jazz musicians including Harry Deppeler, Ron Bond, Kim Harris and Graham Baker.

I found out recently that it was not unusual for him on cold winter nights to put a hot water bottle in his trumpet case, keeping his trumpet warm on the way to a gig!

Influenced by trumpet idols including Bix Beiderbecke, Bunny Berigan, Clifford Brown, Chet Baker, Miles Davis and Warren Vache, he once spoke to James Morrison after seeing him in concert, telling James that he wanted to throw his own trumpet under a tram. James responded with 'just keep practicing'! Much to the surprise and delight of his family and friends, Geoff sang 'I Can't Get Started', his favourite Berigan song, with 'The New Melbourne Jazz Band' on his 85th Birthday in front of a packed suburban restaurant.

How proud we are of the musical ability our Dad possessed. His passion for playing was enduring, his artistic courage an inspiration. He loved the buzz of performing live, creating great jazz and working alongside like-minded musos. He experienced an incredible musical journey through dedication and commitment to trumpet playing. Through this passion, he lived his dream, made good friends along the way and had the best time. His legacy for music and performing continues with his family to this day.

Thanks for the music Dad.

Written and researched by Sue Haylock *Dip Arts Mus/ Grad Dip Ed/ MIMT/ Dip Fam Hist, VCA Graduate, Instrumental Music Teacher, Musician, Percussion, Drums, Guitar.* suehaylock@bigpond.com

(The full unedited version of Geoff's musical history biography has been donated to the archives of the AJM. The author would love to hear from anyone who performed with Geoff or who has any photos/stories they would like to share

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