

AJAZZ

The Magazine of the Australian Jazz Museum



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THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.
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Images:

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PLEASE NOTE:

The deadline for contributions to the May AJazz is the 18th of March 2022
Email rpowell@ajm.org.au



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.

Patron: James Morrison AM

Location

AJM
"Koomba Park"
15 Mountain Hwy
Wantirna 3152
Melway Reference 63C8
Open Tue & Fri, 10am-3pm

Membership Options

Regular \$50
Student \$25
Musician \$50

All with a range of benefits

In the spirit of reconciliation the Australian Jazz Museum acknowledges the Traditional Custodians of country throughout Australia and their connections to land, water and community. We pay our respect to their elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

"Dame" Gretel James

1935 – 2021

It is with sorrow that the Australian Jazz Museum reports the passing of Gretel James after an extended illness. Gretel was a supporter of the jazz community and a key worker at the Victorian Jazz Archive/Australian Jazz Museum for many years. Her contribution to the Museum was significant. She introduced Perth stride pianist John Gill to the Eastern Seaboard of Australia.



Gretel was secretary/newsletter editor at the Victorian Jazz Club (VJC) for around ten years. She became an Honorary Life Member of the VJC in 1993 after ten years on the executive committee. She also edited the newsletter of the Victorian Jazz Archive for a further ten years. Gretel will be sadly missed.

-o0c-



What Our Readers Say

Very good article and great pic. I had forgotten how he [Basil Kirchin] looked when we were all that young LOL. Thanks for mentioning me - gave me a bit of a lift.

... **Sandie White**

Thanks Ralph!
Very happy with the article.
Great job.

... **Sue Haylock**

I always read your magazine with great interest and gain in knowledge. Jazz has so many facets. This is always clear to me when I read such informative articles about the history of jazz in Australia as the one about Clifford Hanney or about Joe Aronson. Preserving the memory of Horst Liepolt is also a great merit of your work, which I admire very much. I would like to buy Horst Liepolt's CD so that I can present it in the Gazette.

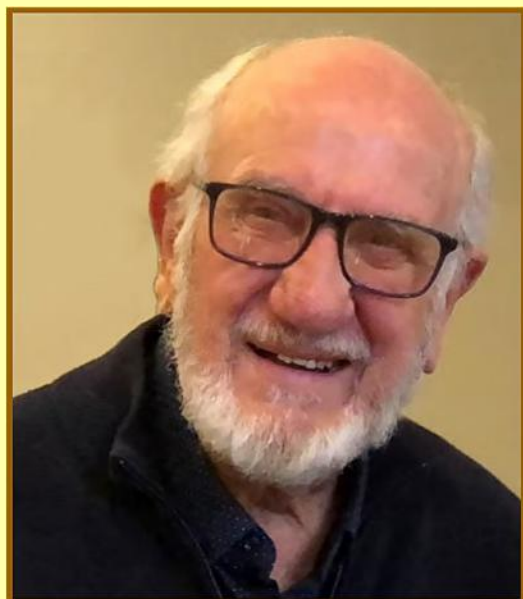
... **Detlef Ott - Germany**

Thanks for the lovely magazine. I think it is a credit to all the producers and gives us a chance of preserving our Australian musical heritage.

... **David Schweickle**

Fred Gaudion

1932 - 2021



Frederic Bruce Gaudion was a stalwart of the Australian Jazz Museum for many years. As a volunteer guide and assistant in the Collections area he was highly regarded by all those who knew him. Organist, band leader and winemaker, he loved his music and enjoyed the challenge of undertaking new tasks. His warmth and his conscientious approach to his work at the Museum was appreciated by all those with whom he worked. Our condolences to Valmae and family.

Dr Pam Clements

Retires as AJazz Editor

After a decade of editing the Australian Jazz Museum magazine Pam has decided to pass the mantle on. She took up the role of VJazz editor when Gretel James' Parkinson's Disease made it impossible for her to continue crafting the four editions per year. The newsletter at this time was printed entirely in black and white. With an artist's eye Pam suggested that introducing colour would enhance the magazine. This first occurred in VJazz 48 November 2010. VJazz then became AJazz in 2016 continuing as a full colour magazine. A magazine which has gone from strength to strength, becoming a truly professional publication gaining an ISSN number 2203-4811 in May 2015. Pam is looking forward to a well-earned break from typing, spell checking, laying out, finding images and arranging printing and distribution. After more than a decade of sterling effort and commitment she has plans to relax, pursue her artistic interests, to do gardening and undertake more (unrestricted) travelling.



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AJM BOARD OF MANAGEMENT

Backroom Boy

Martin John Kennedy OAM

1928 – 2021

Victorian Jazz Archive Founding Member and Bulldogs fan



**WESTERN
BULLDOGS**



Behind the development of Australian Jazz, its musicians, singers, artists, recordings and performances there exists a large and relatively unknown contingent of record collectors, discographers, historians, archivists, writers, authors, record producers, publishers and broadcasters who work tirelessly to preserve our music.

John Kennedy was one such unsung Backroom Boy.

Martin John Kennedy was born on 28 May 1928 in Thebarton, an inner suburb of Adelaide, South Australia and his parents were dance band musicians. The family moved to Melbourne, via Colac, in 1934 where he was brought up in Seddon by his aunt Lucy and uncle Harry after his mother died. However, it was revealed to John years later that his parents had split up and his mother had gone to the USA to perform as a dancer. On her return to Australia sometime later she remarried and he never saw her again.

John became interested in dance band records in 1938, then discovered swing music and jazz in the early 1940s listening to big bands on radio and orchestras at popular dance halls and ballrooms. Wartime was hard on the family and John left school at 14, worked as a post office telegram boy, where he likely gained his love for cycling, then became an optical mechanic apprentice. His interest in music led him to mix with dance musicians and in 1945 he joined the Melbourne University Rhythm Club (founded in 1937 by Sam Benwell and Ade Monsborough) and was its publicity

officer until it folded in late 1948. He took drum lessons from George Watson at this time and played briefly with a group led by pianist Maurie Gordon that included jazz reedman Keith 'Honk' Atkins. He met Judith, his wife-to-be in 1947 and they frequented Saturday night dances including those with jazz bands. He joined the Southern Jazz Society (SJS) and its inner circle in early 1950, which is where I met John although I suspect our jazz paths would already have crossed numerous times.

I too had discovered jazz via radio during the early 1940s, and in 1946 while at Footscray Technical School, when my schoolmate Brian Irving discovered his late father's Bob Crosby and other jazz and swing records. One night at a dance at the Williamstown Town Hall we heard Graeme Bell's Dixieland Band. Here was the real thing! They were raising funds to attend the World Youth Congress in Prague and a subsequent tour of Czechoslovakia, France and England and we followed them everywhere we could. We also went to jazz concerts at Brunswick and Melbourne Town Halls but did not know about the First Australian Jazz Convention held at the Eureka Hall in North Melbourne in December 1946. I started work in January 1947 where I met Brian Sheridan, an older apprentice who had been to the first Convention. He lent me books and the local jazz periodicals *Jazz Notes* and *Australian Jazz Quarterly* and gradually introduced us to Melbourne jazz and the music generally. Unfortunately, due to a pre-planned holiday Brian Irving and I were unable to go the 2nd AJC at the New Theatre during the December 1947 Christmas week.

By the time the now Graeme Bell Australian Jazz

Band arrived back in Melbourne in August 1948 we were part of the community following the music, including the Frank Johnson Fabulous Dixielanders at Collingwood Hall on Saturday nights. The 3rd Jazz Convention was held at Prahran Town Hall from 26 December 1948 and Brian Irving and I were part of it. We met other people our age, helped on the door and mingled with the musicians at the nearby pub.

1949-50 was an interesting period for Melbourne jazz. Battle of the Bands contests, Town hall jazz concerts, the ubiquitous dances featuring emerging jazz bands and the Frank Johnson Sunday afternoon jazz club at the Maison DeLuxe Ballroom at Elwood. In 1949 ex-Duke Ellington's longtime cornet player Rex Stewart toured Australia with the Graeme Bell band from July to December and we followed everything avidly. In 1950 Brian Sheridan and I also joined the Southern Jazz Society that had been formed in August 1949 by the remarkable and energetic jazz enthusiast Shirley House. It was a unique social jazz club with a friendly membership that over its relatively brief life presented regular record sessions, featured bands and musicians, ran Cabaret Balls, organised Friday jam sessions for up-coming musicians and was the catalyst for numerous private house parties. John Kennedy and Tony Standish contributed articles to its monthly newsletter The Southern Rag and it was the beginning of my long friendship with both. Tony was slightly younger than me, a jazz-wise character with an amazing knowledge of the music and a wild influence on my lifestyle. Through him I met Bob and Len Barnard, their band members and followers and Tony showed me how to import records for my expanding jazz collection.

At this time the Graeme Bell, Frank Johnson and Tony Newstead musicians and friends drank at the New York Hotel (then later at the Metropole Hotel) in the city on Fridays and some of us were invited. I finally met solicitor Bill Miller the patriarch of Oz jazz, founder editor of Jazz Notes, editor of Australian Jazz Quarterly, producer of Ampersand records and the owner of a legendary record collection. He befriended us and patiently put up with eager questions about records and discography and encouraged some of us from the SJS to write articles for his AJQ magazine. In October 1950 the SJS moved its regular meetings to the Glen Huntly Scout Hall on the 2nd and 4th Wednesday of each month and the Graeme Bell Australian Jazz Band left for its second tour of the UK and Europe on the SS Orion. Following a minor tiff with Judy, John Kennedy decided to follow suit. After attending the SJS Christmas Ball he sailed on 26 December to cycle around France and England for a year while Brian Irving and I drove to Sydney in his ute to meet up with Brian Sheridan at the 5th AJC in Sydney.

Melbourne jazz in 1951 was much the same. John Kennedy provided airmail contributions to The Southern Rag regarding English groups and reports on the Graeme Bell band's second tour. New Melbourne bands were formed and there were several marriages. Band jobs folded and others filled the gaps. Our AJQ articles also caused some controversies, as I am sure Bill Miller had hoped, and the SJS celebrated its second year with another Cabaret Ball at the Pasadena Ballroom in Mordialloc. Numerous birthdays became rorts, bands were rehearsing for the 6th AJC

in Adelaide and the Len Barnard band was pounding out jazz at the Mentone Life Saving Club on Sunday nights. The Adelaide AJC was a success, the kids our age were taking over and we met new friends. And John Kennedy returned home from his sabbatical year, gave a record recital at the SJS in late January and reunited with Judy.

1952 was another memorable year. In March I started going out with Jess Orr who I had met at the Collingwood Town Hall listening to the Johnson Dixielanders with her sister Helen who was a member of the SJS. John and Judy became engaged on her birthday and John and I became close friends through our keen interest in jazz discography and record collecting. The Bell band returned in April 1952, commenced an ABC concert tour then disbanded. When it was proposed in Adelaide that the Jazz Convention return to Melbourne in 1952 we were ready. The jazz circle at this time comprised the Southern Jazz Society crowd in its late teens and early 20s, the Bells and Newstead musicians in their early 30s with the Johnson mob and a whole lot of upcoming jazz musicians in between. We knew them all. Conventions were increasing in popularity and we sensed that the 7th in 1952 would be a big one. It certainly became the first to be involved in controversy. John Rippin, who published and edited Jazz Notes was president, I was joint secretary with Brian Sheridan and handled the correspondence and running around during the year while Brian took his holidays in December to tie up the loose ends. John Kennedy was its assistant Treasurer. Tony Standish declined a position as meetings were not his thing. The committee was composed of young, mainly non-musician enthusiasts from the Southern Jazz Society, with behind-the-scene advice from veteran musicians of earlier Melbourne AJCs. A busy year that included several pre-Convention concerts and regular committee meetings

The Convention was held at the Prahran Town Hall again. We made a massive profit and the committee was castigated at the AGM and afterwards. It was too influenced by musicians who wanted public performances at the expense of closed functions. Too big. Too modern. Too commercial. And some musicians introduced modern jazz and bop. Even Graeme Bell and Dave Dallwitz formed a twelve-piece big band. We were stunned. Cedric Pearce, the Hobart drummer summed it up in a Music Maker article in February 1951: "A series of public concerts were presented in the hall. The Convention was held in the pub across the road." Disillusioned and disappointed John and I retreated to our record collections, discographical research and independently began to correspond with our counterparts overseas. And we both boycotted the next AJC in Hobart. Although, I eventually relented and from 1960 have been closely involved with the Australian Jazz Convention up until recently.

1953 was another turning point for both of us. John was now a qualified optical mechanic, I had become a draftsman and Jess was becoming an important part of my life. John produced an Australian discography research magazine similar to the English Discophile which he called Matrix and launched it in July 1954. He co-opted me as a regular contributor and assistant editor. It was a success and he published 16 issues

then passed it over to Canadian discographer George Hume in April 1957. John and Judy married in December 1953, I was chosen as best man and they moved to Newport just up from where I lived in North Williamstown. Tony Standish left on a six-week sea voyage to San Francisco via Honolulu in January 1954 followed by a long working holiday across Canada. He then drove down the west coast of the US, including another few weeks in San Francisco, travelled around Mexico to the Guatemalan border and arrived in New Orleans in early March 1957. He eventually landed in London in April 1957 and became editor of Jazz Journal for 5 years. He returned to Melbourne with a family in early 1963 and rejoined its active jazz scene as though he had never left

Bill Miller decided to close down AJQ in 1954 unless he could find another editor. He eventually coerced me to take it over with John Kennedy as assistant editor. Its first issue came out in December 1954 and included the 9th AJC in Sydney official programme, Jess and I were married in March 1955 at Glen Huntly Presbyterian Church but unfortunately, John, being a strict Catholic was unable to be best man. We moved to North Clayton and the bungalow behind Jess's parents and near Huntingdale where I had started to build our house. We commenced a family and moved into the unfinished residence in 1957. The Kennedys had also started a family and built a new home in nearby Mount Waverley where John set up Kennedy Optical Supplies, with jazz as a hobby, and devoted his energy establishing a successful business. I was balancing jazz, a young family, a day job, night school studying architecture and completing Huntingdale. AJQ had to go after the April 1957 issue. It was too time-consuming and costly. Bill Miller had been right, no one was interested in scholarly jazz criticism any more. He had hoped that new blood would help, but it didn't. The SJS closed activities about this time to be replaced in 1958 by the Melbourne Jazz Cub. I was involved ... but that is another story. John, still an ardent record collector, curtailed his jazz activities in 1963 to concentrate on his wholesale business and did not return to it until 1987 after he sold Kennedy Optical Supplies. We lost contact with John and Judy when the Haesler family moved to Sydney in June 1966, but not our friendship.

In 1993 John became involved with the Australian Jazz Interviews Project with Tom Wanliss (a SJS member from 1950) and dedicated Australian jazz historian Eric J Brown, whom we met at the 4th AJC in 1949 and later a founding member of the Victorian Jazz Archive. In early 1996 the need for an Australian Jazz Archive was gathering pace with articles in JazzChord magazine. An initial meeting was held in Sydney in June 1996, with Bruce Johnson, as chairman, where it was decided to form an Australian Jazz Archive within the National Film & Sound Archive, with each state forwarding Australian jazz material to Canberra for preservation. A similar meeting was arranged in Melbourne, John Kennedy became involved and hosted the meeting at the Whitehorse Motel, Hawthorn in August 1996. I was selected to chair it as I was well known locally. Over 64 jazz musicians, collectors, along with representatives from the NFSA, arts and music teaching organisations and jazz clubs from South Australia, Canberra and the AJC Trustees.

In typical Melbourne jazz 'let's get things done' fashion it was resolved to form an independent Victorian Jazz Archive. A wise decision in hindsight. John was its founding curator/secretary, then collection manager until 2003, general manager in 2004-2005 and retired from the executive in November 2005. As curator he mounted thirteen exhibitions and initiated the release of unissued Australian jazz recordings on its first eleven VJazz CDs. Under his stewardship the VJA received numerous honours including both the National Bank of Australia Community Award for Conservation and a Museum Australia Award for Conservation in 2000.

John received the 2002 Museums Australia (Victoria) Industry Recognition Award for individual volunteer achievement in the museum sector, an OAM in 2004 for preservation of Australian jazz music through the Victorian Jazz Archive and the 2007 Australian Sound Recording Association award for achievement and leadership in the Australian Jazz Archiving Community.



He finally retired from participation at the Victorian Jazz Archive (renamed the Australian Jazz Museum in 2014) in August 2007 but remained involved in some research projects including a Draft Frank Traynor Discography in 2013.

Martin John Kennedy died peacefully surrounded by his loving family on 20 November 2021 following a long battle with several serious strokes and a debilitating illness with his usual stoicism. He is survived by his wife Judith, daughters Jan and Lee, four granddaughters and a newly-born great grandson. ■

... **Bill Haesler OAM**

When John passed away on November 20, 2021 it closed the chapter on one of the two important people that established and made a success of the Victorian Jazz Archive.

He and Ray Marginson were the main drivers along with a dedicated group of volunteer jazz lovers who accepted the challenge in 1996 of “Saving Our Jazz Past for the Future” by creating a permanent home to archive Australian jazz music.

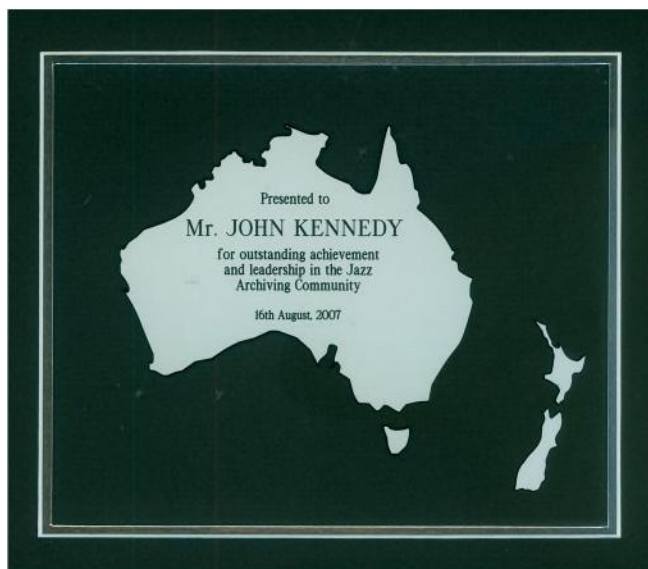
I first met John while I was working for the Pharmacy Guild in Hawthorn in 2005. They were replacing computer terminals with new models and the branch director asked if anyone knew who might like the old ones. I knew of the existence of VJA and offered them to John who was delighted to accept. He arrived at Hawthorn a few days later to collect them in his car. In the course of chatting I mentioned I planned to retire in May 2006 and he persuaded me to volunteer at the Archive. On my rostered day off each week I started going out to work with him in his role of general manager. It was a great atmosphere full of jazz music, jokes and banter. It was a bit like a musical men’s shed. It had solved my dilemma of how to fill my life after ending my pharmacy career. When I retired I continued on as a volunteer and found myself appointed Collections Manager soon after.

At that time John had been beaver away like a man possessed as founding Collection Manager and then General Manager for close to 10 years. They had taken a derelict truck-servicing building owned by Parks Victoria, rented at a peppercorn rent, and turned it into a well run jazz archive with three shipping containers inside to house the jazz music, printed material and photos plus the Australian Jazz Convention Archive.

Along the way John received several awards for his contribution to jazz:

2007 Australian Sound Recording Association award for outstanding leadership in the archiving community.

2004 Order of Australia medal OAM for “services to Jazz preservation”



2002 Museums Australia award for “most outstanding volunteer”

1997 Museums Australia for conservation for the “Acetate action digitisation project”

1993 Australian jazz interviews project with Tom Wanliss and Eric Brown.

John retired in 2007.

I suspect he had decided I was his replacement and left me to it. His amazing work ethic made the task of following in his footsteps easy because the groundwork had already been done. He and Ray from the start sought help from Museums Australia and National Film and Sound Archive and set high standards for the archiving for all the donated items. Without his drive and enthusiasm the organisation, now known as the Australian Jazz Museum, would never have happened. He brought all his life skills and leadership to help create a special museum that lives on to this day. The Australian Jazz Community salutes John for his commitment to jazz. ■

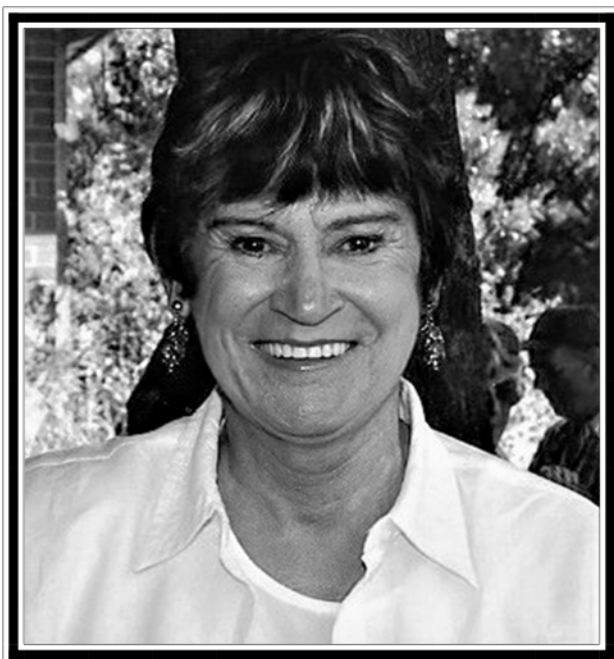
... Mel Blachford OAM, Collections Manager

Vale
Jazz Legend
Nick Polites
who passed
away on 14th
January



It is with a heavy heart ...

IN the week before her passing Marina submitted her resignation to the Australian Jazz Museum Committee of Management to which she had devoted herself for many years. This is what she wrote:



It is with a heavy heart that I am writing this missive.

I clearly remember the day in 1998 that Ray Marginson and John Kennedy both asked me to join the Victorian Jazz Archive as the Australian Jazz Museum was then known. I did join on that day and received a handwritten acknowledgement from Ray and a typewritten one from John. Under their time as President and General Manager and later I received many handwritten and typed notes from them both.

During this time I was part of "The Friends of the Archive" with Margot Chalk, Molly Clark and others. Molly Clark and I put on the Archive's only Concert

with musicians and bands drawn from our own membership. It was a huge success. I also remember David Ward falling off a ladder trying to take a photo of a rug knitted and donated by a member from Seaford.

It was early in 2002 that Jeff Blades and Margaret Harvey began helping me with the Under 25s Jazz Workshop at the Archive. The Archive promoted a special Membership for Students as they were wanting to promote jazz among young musicians. Later that year I began the Over 25s Jazz Workshop. Both are still going strong.

In November 2004 I joined the Archive Committee -17 years ago. Much has changed since then. Bill Ford became President and Ray Sutton became General Manager. Bill Ford, as well as sharing our love of jazz and the Museum, shares a birthday with me and I spent many a social outing in my teenage years in Bill's birthplace, Oaklands, in the Riverina of N.S.W.

My relationship with Ray was, to put it mildly, spirited at times, but the Museum always won out. At this time I was promoted to Visitor Services. Firstly to start a guides group within the Archive to save the Office bearers and other senior members of the Committee and volunteers from being taken away from their important work for the Archive.

This worked very well until recent years. The guides were very busy as we began the Group Visits in 2005. I also ran many promotions at the Rosstown Hotel. I resigned from fundraising in 2012. In adding up how much I had raised with Group Visits, Promotions at the Rosstown Hotel, Jazz Workshops, CDs and Membership sales at Group Visits and Australian Jazz Conventions the total was over \$72,000.00.

Ray Sutton announced this in his report at the AJM of the Victorian Jazz Archive November 2013. It was during this time I renamed the 'shipping containers' as 'Vaults'. Many guides have passed through the ranks since 2004, Phil Dowse, Sid Bridle, Kim Harris, Neil



Marina ran the Under 25 Victorian Jazz Workshops for over 20 years.

Marina Pollard

1937 – 2021



Marina with Workshop tutor Graeme Pender

Mitchell, Mavis Pickering, Fred Gaudion, who recently passed away, among some of them. Currently Terry Norman is President. He was elected in 2012.

Although I have touched on the names of only a few I have been involved with at the Australian Jazz Museum, I cannot leave out Irene Sutton. Irene has been beside me since November 2004. We have had many, many discussions about many subjects. Thank you so much Irene!

As for the present times. The Pandemic has pretty much been with us from January 2020 until now, October 2021. For me much has not happened at the Museum although I was able to keep the Workshops going until July. I am restarting both Workshops next March at either the Museum or the Wantirna Primary School.



Marina became Patron of the Piano Lunches

I once again come to my heavy heart in writing this missive to the President and members of the Committee of the Australian Jazz Museum, that being 84 years old, not being well and after 23 years on the Committee I will not be nominating for committee at the November 2021 AGM.

I thank all past and present committee members, volunteers and general members of the Australian Jazz Museum for all their courtesies and kindnesses during the past 23 years.

Sincerely,

... Marina Pollard

Sadly, Marina unexpectedly died as a result of post-operative complications on November 16th 2021 . ■



The Over 25 Victorian Jazz Workshops also proved popular

Irene Cox and the 1920s All-Girl Bands

by James and Jeffrey Cox

Miss Irene M. Cox was born in 1896 in Carlton, Melbourne and at an early age developed a musical ability together with her gifted younger brother, Standish D. C. Cox. Irene played violin solos for decades, using her beloved Stradivarius violin in many concerts. The Mechanics' Institute in Williamstown in 1916 and the Salvation Army, Camberwell Town Hall in 1918 are two notable examples.



Irene Cox

Irene also played lead violin along with Standish as lead cellist in several symphony Orchestras – South Melbourne Town Hall, and especially the Malvern Town Hall Orchestra. Irene was often the leader of the Orchestra. On September 3, 1914 Irene played Violin in the Malvern Amateur Orchestra, conducted by Mr. R. F. Schaefer.

Irene tutored students in violin at her private home at 98 Tooronga Road, Malvern. Furthering her abilities, she joined with many other All-Girl musicians that formed groups to become bands that featured all over Melbourne in the 1920s popular music jazz age and the 1930s, entertaining and providing music for the growing popularity of the dance craze that raged in Australia after the adversity of the 1914–18 World War and the Spanish Flu Epidemic of the 1920s.

In 1921, as a member of many All-Girl Bands, Irene toured Tasmania with The Harmonic Ladies' Instrumental Quartette. Playing violin, trumpet and saxophone, the recitals in Launceston and Hobart were fun and adventurous. *Everyone's Variety* magazine – June 29, 1921 mentions

“Vaudeville in Tasmania” – “At the Academy Theatre Launceston, Wright Entertainers are presenting Walter Champney's Musical Comedy Co. in a programme including Eileen Gilbert, Winnie Wynne, Victor Spencer, Ruby Kennedy, Allan Weir, Walter Champney, Grace Funston, Irene Cox, Lal Logie, Marion De Saxe, Joyce Davies and Frank Wright.”

Irene's mother created a scrapbook, and some of the musicians mentioned are Vie Elliott, Joyce Davies, Amy Ford, Marie Maxwell. In Tasmania, Mr & Mrs Hutton drove them around in their new motor car! While sailing to Tasmania aboard the ship T.S.S. Karoola and playing dance music on board, Irene named her dance band “The Karoola Trio.”

In Melbourne in 1922, The Harmonic Ladies' Quartette played many sessions at the Palais Pictures in St. Kilda. The group consisted of Miss Irene Cox (violin), Miss Grace Funston (cornet), Miss Marion De Saxe (flute), Miss Joyce Davies (piano), and the story was written up in the *Herald* newspaper on February 18, 1922. A five-week Grand Tour called



The Harmonic Ladies' Quartette



Standish Cox played cello with his multi-instrumentalist sister Irene



Mr Ranald's Concert Party, took place around Victoria in 1923.

In September 1929 Irene played violin at St. Saviour's Church, Collingwood. The Memoriam Service programme attended by over 250 folk was by Miss Grace Evans and students, assisted by Miss Irene Cox and local friends. The report stated "the violin solos of Miss Irene Cox were masterly."

As a Violinist/Orchestral performer and teacher of music, Irene Cox L.A.B R.A.M. R.C.M A.Mus.A., Univ., Melb. was a popular broadcast artist throughout Australia on radio – 3LO and 3AR Melbourne, 5CL Adelaide, 2FC Sydney, during the 1929–1930s, where she often broadcast some of her own compositions.

In 1931, Irene was honoured to play her own composition, *The Australian Patriots' Song*, dedicated to Sir John Monash. The words were written by R. M. Fergus M.A. and sung by J. Alexander Browne. This fact was discovered by the Cox family when a photograph of Sir John Monash was featured for an unknown reason in the Irene Cox family album without explanation.

Upon investigating the reason for it being there it was found that Irene published her composition and she played it at the Sir John Monash event. This rare musical piano arrangement has recently been re-recorded, the piano played by Peter Eller, and the words sung by family member and popular singer Clare Cox.

In 1936, the New Metropolitan Symphony Orchestra was founded by Mr. C. J. Lauer and Mr. S. D. C. Cox. The first performance took place in the Central Hall, Collins Street, on Wednesday August 19 and was conducted by C. J. Lauer. Principal Violin (Leader) was Miss I. M. Cox, L. R.S.M., London, A.Mus.A., Univ. Melb., and Standish Cox was Leader of the 'Cellos. He was also the Hon. Secretary. Many more performances took place in the Melbourne Town Hall, the Malvern City Hall, and the National Theatre Movement, Princess Theatre, Melbourne for a performance of *As You Like It* by William Shakespeare. This event was written up in the Melbourne newspapers, the *Age* and the *Herald*. However, the New Metropolitan Symphony Orchestra disbanded before World War II.

A book was published in 1999 titled *Sweethearts of Rhythm* by Kay Dreyfus, featuring the popularity of orchestras and Australia's All-Girl dance bands including Irene Cox's history, showcasing her ability to master many instruments including clarinet, trumpet, piano, piano accordion, harp, saxophone, piccolo, viola, and violin.



Irene playing trumpet in Grace Funston's Concert Rhythm Orchestra

There were many All-Girl dance bands, under leaders like Eve Rees, Marion and Dora Lightfoot, Val Summerhayes, Thelma Ready, Agnes Smyth, Alice Dolphin, Grace Funston. Irene played in many of them.

Irene M. Cox, now Mrs Irene Waters, was living at Kalorama, in the Dandenong Ranges and was rather isolated from the Melbourne musical scene. On January 6, 1959 her husband Stanley went into the city to buy a brand new car for her birthday. Arriving home he tragically found that Irene had left a pot on the stove and the kitchen had caught fire. Irene had run toward the house from the garden, but was unable to save her valuable Stradivarius violin. Irene possibly had a heart attack from the stress of losing the beloved instrument that had provided her employment and fame as violinist as she died on her verandah. ■



Released Only in Australia

The Darktown Strutters' Ball by the Boswell Sisters

by David McCain

Michael Brooks, the late producer, archivist and jazz historian, related the story of Harry Leedy and his wife, Connee Boswell, listening to a tape of several Boswell Sisters performances, courtesy of Brooks' employer, the CBS archives, at Connee and Harry's Central Park West apartment in New York City.

When Leedy, manager of the Boswell Sisters, heard *The Darktown Strutters' Ball*, he exclaimed, "That number wasn't supposed to be released!" Connee was not only surprised, but expressed delight at Brooks' surprise gift.

**"That number
wasn't supposed to
be released!"**

I first heard *The Darktown Strutters' Ball* sitting next to Vet Boswell in her living room in Peekskill, New York some time in the late 1970s. The Boswells and their unorthodox arrangements (and expert musicians) never fail to entertain. Hearing the Boswell Sisters remains a "now" experience!

Ben Gross, radio critic of the New York Daily News, capsulized the appeal of Martha, Connie and Vet Boswell:

Hearing the Boswell Sisters on WABC at 7:30 last evening, this listener could easily understand their tremendous popularity. These girls have a style of their own ... one that extracts every ounce of rhythm from even a commonplace number.

The Darktown Strutters' Ball, as recorded in New York on May 23, 1934, begins slowly with the trio and a solo by Connie (who substitutes *The Heebie Jeebie Blues* for *The Jelly Roll Blues*). The surprise element is a Latin rhumba beat arrangement, in which the Boswells sing, "I want to be there when the band starts to rhumba!"

The number concludes with the well-known chorus conforming more to the rhythm of the song as written. After closing my mouth (in an effort to compose myself), I remember saying, "Vet, only the Boswell Sisters would think of adding a rhumba rhythm to this song!"

The accompanying musicians on this date were Bunny Berigan, Manny Klein (trumpet); Chuck Campbell, Tommy Dorsey and another (trombone); Jimmy Dorsey (clarinet/alto sax); Larry Binyon (tenor sax); Martha Boswell (piano); Dick McDonogh (guitar); Artie Bernstein (string bass); Stan King (drums)

One month later, on June 21, 1934, the Boswells recorded another song with a rhumba beat: *Don't Let Your Love Go Wrong* which was issued on American Brunswick 6929.

As is shown in the accompanying gramophone label, *The Darktown Strutters' Ball* was issued on the Columbia label in Australia, with *Alexander's Ragtime Band* (also recorded in New York on May 23, 1934) on the flip side.

American Brunswick issued *Alexander's Ragtime Band* on Brunswick 7412, with *Dinah* on the flip side. The musicians on *Dinah* were Martha Boswell (piano) and Bobby Sherwood (guitar).

Bobby Sherwood later married Virginia "Jimmie" Gumm of the Gumm Sisters who were comprised of Mary Jane ("Suzy") and Frances. The

youngest Gumm sister, Frances, became famous as Judy Garland. The Gumm Sisters' favorite singing trio was the Boswell Sisters.

Going back to Harry Leedy's surprise at the release of *Darktown Strutters' Ball*:

As is related in the only published biography of the Boswell Sisters, *The Boswell Legacy* by Kyla Titus (Vet Boswell's granddaughter), although he managed the Boswell Sisters and later his wife's solo career, Harry did not fully appreciate nor understand the Boswells' trio work.

From the beginning of his management of the trio in 1929, he could not subdue his preference of promoting Connie's interests over those of the trio. Connie/Connee's (she changed the spelling in 1942) solo career was indeed successful.

But:

The creativity and inspiration she exhibited with her sisters Martha and Vet could not be duplicated.

As Connee told John Lucas in 1974: "Almost every write-up about the Boswell Sisters says that I made all the arrangements. Wrong. I did make



The only known 78 rpm release of the Boswell Sisters performing "Darktown Strutters' Ball" was in Australia.

some of them and I used to work wee hours in the morning, but Martha and Vet were loaded with talent and contributed much to the trio arrangements. The band background, intros, fill-ins, and special endings were usually planned out by me. Some parts were as free as the breeze, while others were kept right in the saddle. I do want it known, in fairness to my two sisters, that they were very important spokes in the Boswell wheel of success”.

Connee's private musings on creativity (handwritten and undated) were found by Kyla Titus:

Everyone needs a someone. Like fishes need the water. Morning glories have to have the dew. Some animals need the cold and others thrive on hot weather.

Well, so it is with human beings. A creative person finds it terribly difficult and for the most part impossible to be the creator, his own cheerleader, critic and admirer. When he's gay, be gay alone, when he's blue, be the one to get himself out of the blue mood. When he has an inspiration, to have to be the one to say to himself, "Gee, that's great. Get going on this one, it sounds like a winner." Or, "Sounds good, but it needs a lot of work" etc. etc. But to have someone push you on, encourage you, this is one luxury a creative person can seldom be without. ■

Music Historian David McCain, a native of New Orleans, currently lives in Newark, New Jersey. He first met Vet Boswell in November of 1977 at Vet's home in Peekskill, New York. He worked with Vet's daughter, Chica Minnerly and Vet's granddaughter, Kyla Titus, on *The Boswell Legacy*.

Work is almost completed on a documentary about the Boswell Sisters entitled *Close Harmony*, produced by Joshua Tree Productions in Las Vegas.

SOURCES

New York Daily News, December 8, 1931. "Listening In" radio column by Ben Gross.

Rainbow: The Stormy Life of Judy Garland by Christopher Finch. (Grosset & Dunlap, New York, 1975. p. 40)

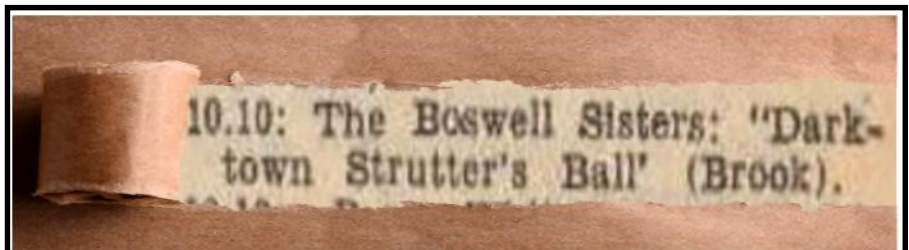
The Boswell Legacy: The Story of the Boswell Sisters of New Orleans and the New Music They Gave to the World by Kyla Titus (2014)

Jazz Journal and Jazz Blues. "Another Boswell Chronicle" by John Lucas. (January 1974)

The Boswell Sisters and Connee Boswell discography by Arthur Hobson, and Eric Woodward, (1998)



"Vet", Connee and Martha Boswell



In Australia The Darktown Strutters' Ball was first listed by Radio 2CH

On May 23rd 1934 the Dorseys accompanied the popular American singing trio the Boswell Sisters on a recording of *The Darktown Strutters' Ball*.

Never released in the USA, it was distributed in Australia by Columbia - its first documented playing being at Sydney's 2CH on October 23rd that year (Wireless Weekly October 19th, 1934 p. 57) suggesting this was probably a new release at the time of broadcast.

In the USA, it appears that the lead time from recording to release was generally at least a month, give or take.

As the master would have come to Australia by ship, for a recording done in late May to have been released by October at the latest means they really must have put their skates on!

It appears to have been very popular here, as the record was still in the 1948-49 Australian Record Catalogue.

The fact that the Boswell Sisters' recording of *Alexander's Ragtime Band* (from the same session) is on the other side may have helped.



However, the record is not in the 1951 catalogue, probably being deleted when EMI Australia removed thousands of Australian releases circa 1949-50.
... **Editor**

A Pagan Piper

by Bill Brown

As lockdowns seem a way of life the presence of a jazz collection is a blessing. In recent times I have perused the lists and dug up various treasures that I have neglected for ages. I've unearthed items from the USA, UK, Europe, Canada and indeed from God's Own. The CD in question features one Roger Emerson Bell trumpeter, vocalist and composer of note who, although gone from us, has a presence on my dusty shelves; the younger brother of pianist bandleader Graeme Bell.



The story of the Bells is part of Australian jazz folklore. Their two odysseys to Europe/UK in the post World War two period had a hand in the development of the Good Noise there in. In 1947 they journeyed to Czechoslovakia to attend a festival there. As they had been a working band for some time they had a formidable repertoire to display. I'm sure that versions of *Fidgety Feet* or *Sister Kate* or indeed *Czechoslovak Journey* would have eased the Czech post war angst. When the band arrived in England they were probably broke but they joined in the traditional jazz movement that was underway in the UK led by their soon to be mate Humphrey Lyttelton and other groups Freddie Randall, Mike Daniels etc.



Leicester Square Jazz Club 1948

Lou Silbereisen bb, Davey Carey perc, Graeme Bell p, Ade Monsborough tb, Humphrey Lyttelton t, Pixie Roberts cl, Jack Varney bj.

There were also the rhythm clubs where records were played and discussed in a scholarly fashion. However, Graeme decided on a policy of Jazz For Dancing and started a gig at the Leicester Square Jazz Club.



Roger Bell's Pagan Pipers

Neville Stribling cl, Derek Capewell sb, Bud Baker g, Roger Bell t, Len Barnard d, Ian Pearce p, Ade Monsborough ts

On their return from the second tour in 1952 the Bell band broke up although the guys still played on the Aussie scene. Roger Bell played in Frank Traynor's Jazz Preachers and occasionally formed his own group the Pagan Pipers. The Pagan Pipers often had Roger's friends Lazy Ade Monsbrough and Neville Stribling in the front line. They paid their dues to the greats of the twenties, thirties, Louis Armstrong, Jelly Roll Morton, Bix etc. and also played a lot of their own material. Roger and Ade were fine composers.

The Pagan Pipers recorded four LPs for Swaggie between 1963 and 1972. One in 1968 comprised totally of Roger's original compositions. Such titles as *Devil Bends His Elbow*, *The Bobby Dazzler* and my favourite *All She Wore Was A Hectic Flush*. In his playing Roger was interested in trying things in his improvising. If it didn't work out he would throw back his head and let out a laughing shout. He didn't have tickets on himself.



Roger had a great love and knowledge of literature and brought this into his writing. The sleeve notes of his of the records show his penchant for getting to the heart of the music not just listing the tune titles.

In my work as a volunteer at the Australian Jazz Museum I have listened to quite a few cassettes of Roger being interviewed or such as they are transferred to archive CD. He revealed quite a lot about the UK/Europe trips and the musicians he met. I spoke to Roger briefly at gigs on occasion. After I got used to being called boy - he called the musicians that - I gleaned quite a bit from him. He made my day when he said when in the UK the best musician he heard of the locals was the Scottish clarinettist Sandy Brown. Amen to that.

Without further ado I will sit back, and the Pagan Pipers can fill my room with the Good Noise. ■

Nostalgia from 1949

Mrs. Graeme Bell
wife of famous JAZZ BAND leader
praises new
Kellogg's
BRAN FLAKES

"Wheat tastes simply wonderful this way!"— she says

You get that new, exciting favour in a flake, like Mrs. Graeme Bell — you never knew that wheat could taste as wonderful as this! Suddenly you realize that the added bran makes as much difference to wheat as butter makes to dry bread! When you pour on the milk you notice that each honey-brown flake stands up crisp and firm. Now, for the first time, you are getting the full value of nourishing, sun-ripened wheat, PLUS the gentle laxative properties of bran. Ask for Kellogg's Bran Flakes. Serve them to all your family.

Kellogg's
BRAN FLAKES

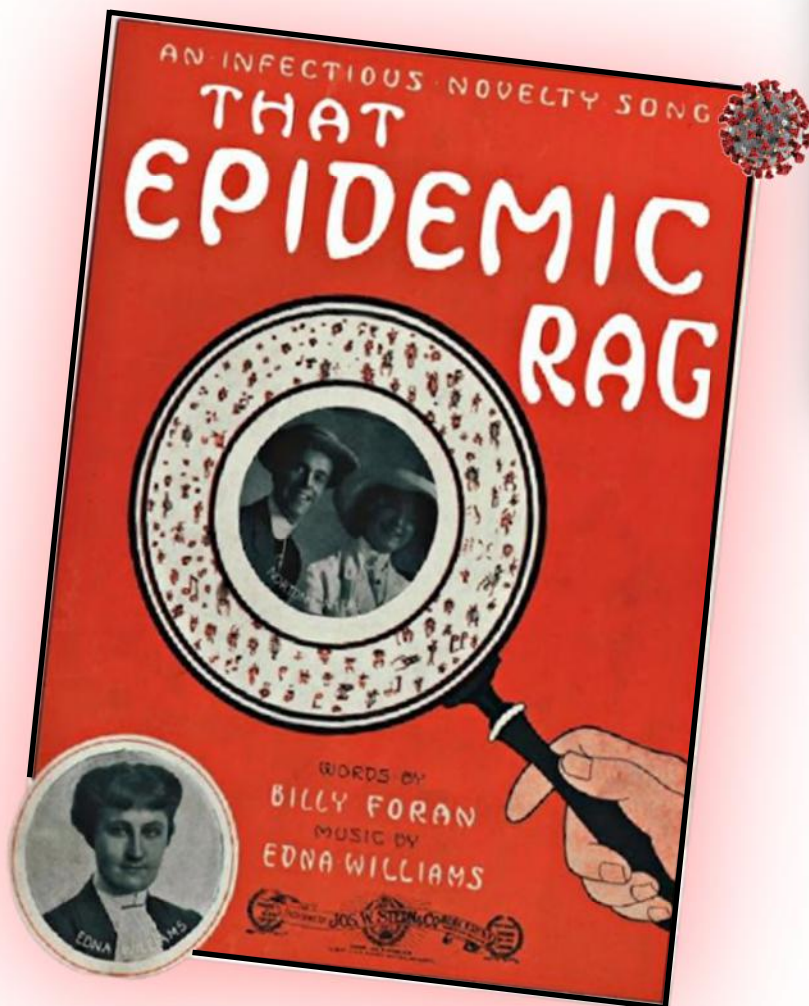
NEW! Kellogg's BRAN-FLAKES—the BEST part of wheat with BRAN added!

Kellogg's
BRAN FLAKES

MILDLY LAXATIVE—specially good for children

Tunes for These Times?

From over a century ago ...



That Epidemic Rag (1911)

By Billy Foran & Edna Williams

Have you heard about the new disease
That's spreadin' 'round the universe?
It's nothing like the influenza sneeze
It's not the epizooty, but it's twice as worse.
Folks are stricken with it ev'rywhere
The germ is in the atmosphere.
You can fumigate, camphorate
Vaccinate, emigrate.
But it's bound to overtake
And sting you in the ear.

Contagious Rag (1913)

By Edward J. Mellinger



Ajazz Magazine welcomes articles from readers.

The following criteria are recommended:

- Articles can be created as "Word" documents and sent as an email attachment to rpowell@ajm.org.au
- Items may also be sent just as an email to rpowell@ajm.org.au

or

- Posted on a USB stick, or on a CD to:-

The Editor AJazz Magazine
Australian Jazz Museum
P.O Box 6007
Wantirna Mall, Vic 3152

- Photos are best sent as JPEG files with captions clearly identifying the subject.
- We have the right to edit in order to reduce item length, correct grammar and spelling errors, or remove offensive material.
- Only major changes to submitted articles require author's approval.
- Submitted articles will be returned to sender only if requested.
- We are not obliged to publish.
- Preferred font is Arial 9

Deadlines for articles are six weeks prior to publication unless otherwise agreed by all parties.

Mid March for May AJazz
Mid June for August AJazz
Mid September for November AJazz
Mid December for February AJazz



An Unconventional Year

AUSTRALIAN JAZZ CONVENTION ARCHIVE REPORT – 2020/2021

How great it is to be writing this Report, albeit a rather small one. It embraces part of 2020 and part of 2021. I attempted to work on Convention material at the Australian Jazz Museum in 2020 and 2021, but the COVID restrictions made it impossible.

For the first time since 1946 the Australian Jazz Convention (AJC) was cancelled for 2020.



When it came to 2021 the AJC committee was uncertain again if things would proceed. Musicians and delegates had already registered to show their support. It wasn't until October 2021 that the decision was made to go ahead. The 75th AJC was to be a swell occasion but this will not be the case. It will be great, but with a smaller attendance, smaller program, with many more social events.

With regard to donated material, in 2019/2020 I received material as follows:

December 2019

Carl Maynard (at the 74th AJC) donated a hat with AJC badges; T-Shirts and other memorabilia

January 2020

Carol Coyle donated AJC programs.

February 2020

Lois Stephenson donated photos 62nd AJC 2007, Goulburn. Also negatives from 27th AJC 1972, Adelaide,

March 2020

Rod Andrew donated committee documents on USB stick. Video clips and photos of 73rd AJC 2018, Ballarat. Polo shirt and Convention bag 69th AJC 2014, Swan Hill. Article in Forte Music newspaper, and Ballarat local 'What's On' booklet.

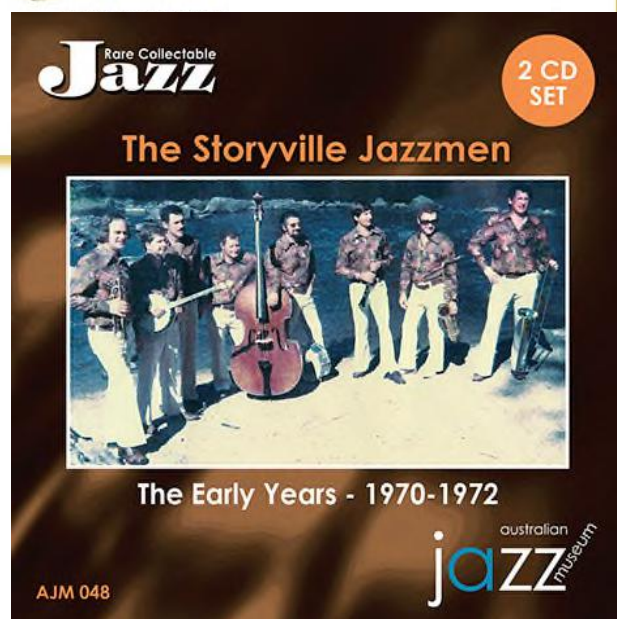
Neil Macbeth donated photos from 13th AJC 1958 and other memorabilia. Photos 46th AJC 1991, Newcastle.

Unknown Donor – 14th AJC 1959, Cootamundra, 10 tracks, Sonic LP.

Roger Beilby donated photos from 17th AJC 1962. Poster from "The News" 27.12.1968 plus other memorabilia. Poster for pre-convention concert at 34th AJC 1979, Fremantle.

Evelyne Perks donated various AJC photos plus a framed photo of a jazz event signed by Bob Barnard (not a convention item but passed on to Museum Collections Manager, Mel Blachford.

In 2021 I was re-elected to the Committee of the Australian Jazz Museum. Even though most of my work is for the AJC, I do often liaise with Mel Blachford, Collections Manager of the AJM and many others. It seems I have a foot in both camps.



In closing I would like to mention that the AJM has recently released a double CD of the *Storyville Jazzmen* 1970-1972. It is a marvellous representation of that rich era for this band. They enjoyed a long residency at the Manor House Hotel in Melbourne, called The Storyville Club.

This CD represents the early years before they became The Storyville Allstars. ■

... **Margaret Anderson** Archivist
Australian Jazz Convention

Convention material can be forwarded to:

Margaret Anderson, 12 Homewood Court, Rosanna 3084, Victoria.

Email donmarganderson@bigpond.com or telephone 03 9459 1008 Mobile 0418 529 659

Convention material can also be forwarded to the Australian Jazz Museum marked "Attention of Marg Anderson."



The Good Noise

Album Review

By Bill Brown

The Storyville Jazzmen



The Early Years - 1970-1972

This two CD set has recently been put out by the Australian Jazz Museum. I thought that this was a great initiative as, in my opinion, this band and its later title **Storyville All Stars** was a standout jazz group as it covered a broad church of the music's styles and characteristics. Although the Storyville tag was often used by bands devoted to New Orleans jazz as then dubbed as Traditional or Trad for short, drummer bandleader Allan Leake, followed a much broader path.

I saw them at their Friday night gig at the Manor House pub in Melbourne quite a few times in that 1970/1972 period and the feeling of anticipation I felt climbing the stairs at the pub was similar to that I felt back in my Merchant Navy days when I was around London and descending the stairs to the basement of 100 Oxford Street to hear Alex Welsh, Sandy Brown or the great Humph. You never knew what to expect apart from the fact that the joint would be jumping.

So the band could sound a bit like an Eddie Condon Band and play a few Dixieland type tunes like *Shimmy-Sha-Wabble*, *Clarinet Marmalade*, *That's A Plenty* then cover a few earlier Louis Armstrong favourites *West End Blues*, *Someday You'll Be Sorry*, then they would feature a few of the Thirties' Swing or Jump numbers *Shorty George*, *Special Delivery Stomp*. As befitted a Mainstream Band, Duke Ellington's compositions were not overlooked. Thus we had *Drop Me Off at Harlem*,

The Mooche, *Mood Indigo*, *Solitude*, *What Am I here For*, *I Got It Bad And That Ain't Good*.

Also they let their hair down on occasion and reed player Kenn Jones performed vocals on off beat items like Woody Herman's *Caledonia*, *Saturday Night Fish Fry*, and the incongruous *The Duck's Yass, Yass, Yass*. Also on the CDs there are a number of vocals by Joanie Watts. On one, *Dam That Dream*, she is only accompanied on the piano by her U.S. husband Ken Nelson.

All in all, the two CDs provide a total of 154 minutes of swinging inventive jazz which leaves one asking for more. Perhaps there will be more. In 1974 the band appeared on two LPs. I think the title was *Storyville And All That Jazz*. That was the last hurrah for the jazzmen. A year or so later there were a few personnel changes and they became the **Storyville All Stars**.

However, the style or the musical prowess was as before. Buy this double CD and you'll enjoy it.

The musicians present on the two CDs are:-

Tony Newstead t, or Dick Tattam t, v, John Murray tb, v, Denis Ball cl, v, or Ian Harrowfield cl, sax, or Ian Walkear cl, sax, Kenn Jones ts, bar, cl, v, John Adams or Dave Campbell p, John Brown g, bj, Fred Stephenson bs, Allan Leake d, ldr. Joanie Watts v, Ken Nelson p. ■

Six of the Museum's latest Double-CDs

The AJM's "Rare Collectible Jazz" series of Compact Discs draws on items from its vast collection. These discs represent the very best value in entertainment, rarity, and historical significance. Each track is meticulously restored and remastered for the very best sound quality. A complete listing of every CD in the series together with track titles can be viewed on the AJM website. Priced at only \$25 each or \$22.50 to members plus postage, you can order on line at www.ajm.org.au, by phone on 03 9800 5535 or email us at info@ajm.org.au

AJM041 - The Yarra Yarra Jazz Band



This esteemed New Orleans-style band was very popular in the 1960s and '70s. We have selected the band's early years – 1961 to 1965. Their well-known vocalist, Judy Jacques, is prominently featured.

Tracks include: *Up Above My Head, Nobody Knows the Trouble I've Seen, Old Man Mose, and Ace in the Hole.* Playing time is 142 minutes.

AJM042 - The Red Onion Jazz Band



The "Onions" were a popular New Orleans-style group of young musicians who began in 1961 and continued until 1996. This CD features their entire recorded output from 1962 to 1965.

Tracks include: *Stevedore Stomp, It's Tight Like That, Mandy, Shine and Four or Five Times.* The playing time of this double-CD is a generous 153 minutes.

AJM043 - Happy Feet - Australian Swing & Dance Bands of the 1930s



Inspired by Jack Mitchell's book documenting the musicians and the dance halls of the 1930s, this Double-CD set features a large selection of performances by Australia's jazz and swing bands from 1930 to 1939. Once-famous band leaders such as Jim Davidson and Frank Coughlan as well as many lesser known artistes are extensively featured.

AJM045 - The New Harlem Jazz Band – A Tribute



This double CD features most of this popular Jazz Band's recorded output between 1972 and 1979, released on CD for the first time from some of their popular LPs. Items include many jazz standards as well as lesser known tunes - *The Rich Maharajah of Magador, Your Feet's too Big, At the Codfish Ball, Egyptian Ella*, and many more. Guest vocalist Pippa Wilson is featured on three tracks. The playing time is close to 2 hours and 40 minutes.

AJM048 - The Storyville Jazzmen (The Early Years)



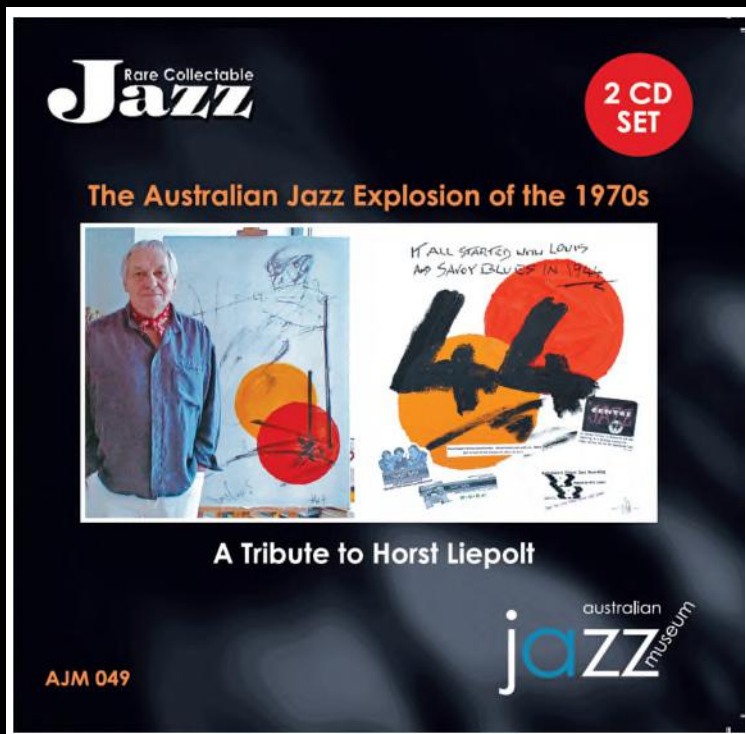
In the early 1960s Allan Leake, who had been fronting jazz bands around Melbourne for several years, formed a group which he called the *Jazzmakers*. By 1968, this band had become *The Storyville Jazzmen*, renowned for playing not just Dixieland but new and different material. This double CD set covers the band's complete recorded output from 1970 to 1972.

A Tribute to Horst Liepolt



This double CD pays tribute to Jazz Impresario and creator of '44' records, the late Horst Liepolt. It provides extensive selections of mainly modern jazz in high fidelity stereo produced from the original recordings.

The Australian Jazz Museum is proud to release "The Australian Jazz Explosion of the 1970s" as a tribute to the renowned jazz entrepreneur and record producer, the late Horst Liepolt.



This double-CD set features a wide-ranging selection of mainly modern jazz in High-Fidelity Stereo chosen from the extensive catalogue of Horst's "44" Records .

Artists and bands include Brian Brown, Bryce Rohde, Dick Hughes, Free Kata, Ted Vining, Galapagos Duck, Richard Ochalski, Bruce Cale, Mike Nock and many others.

Selections include Crest of Freedom, A la Coltrane, Love Child, The Opal Hearted Aborigine, Bloo Hoo, Touch of Blue, Theme for Horst, Rivera Mountain and more. Complete bands and track listings can be found on the AJM website.

How to purchase: You can order on line at www.ajm.org.au or by phone on 03 9800 5535. Email us on info@ajm.org.au

HELP WANTED

The Museum requires people with Jazz knowledge for two important roles at the Museum:
To Help identify Jazz people/musicians in the Museum's photo collection.
To Help sort the Museum's wide-ranging general collection.

Computer experience is not required nor any long-term commitment.

If you are interested, please contact Margot Davies on **0412 826 216** or call the Museum on Tuesdays on **9800 5535**

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