

AJAZZ

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**THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.
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DATE!**

**AGM
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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
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Open Tue & Fri – 10am to 3pm

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Regular \$50
Student \$25
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All with a range of benefits

AJM Jazz Ambassador: Paul Grabowsky AO



A large library of musical arrangements from the estate of prolific Dance Band director **Denis Farrington OAM** has been catalogued ready to be entered into our database and preserved.



Also pictured is another large collection of sheet music and records from the estate of well-known Sydney Jazz musician **Adrian Ford** which is presently being catalogued.



Dedicated volunteer **Richard Desmond** has spent several years cataloguing the Denis Farrington arrangements.

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.

The Carnival *is* Over ...

Judith Durham

Vocalist / Pianist / Songwriter
1943 – 2022



Judith Durham is welcomed to the 2003 Frank Traynor Exhibition by the VJA's John Kennedy

We were saddened to hear of the death of Judith Durham on 5 August. Judith Mavis Cock was born in Melbourne in 1943. She obtained her A.Mus.A. on piano and began occasionally singing and playing publicly. She first sang jazz with the University Jazz Band and was then given the position of vocalist with Frank Traynor's Jazz Preachers. She appeared on television and also sang with the John Hawes' and Sny Chambers' bands.

Her world fame came after she joined The Seekers although she always said that she preferred jazz singing. After The Seekers finished in 1968 she returned to jazz singing, especially with her pianist husband Ron Edgeworth. In 1972 they went to the United States where she was warmly welcomed at various well-known jazz clubs. After returning home she continued to perform professionally until a few years ago.

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Freddie Thomas

Early Exponent of Modern Jazz

By Ken Simpson-Bull

When all-round musician Freddie Thomas died in 2012 he does not appear to have been memorialised in any jazz publication. What seems to have been seriously overlooked was his important contribution to early Bop and Modern Jazz in Australia. In addition, during his illustrious career, he played with such jazz luminaries as Frank Coughlan and Don Burrows, and even jammed with Gene Krupa.

Bertram Henry Frederick Thomas, better known as Freddie (or Fred), was born in Melbourne on 28 August 1920. His father Bert had three brothers who all played instruments in brass bands. They also played accompaniments to the silent movies of their time. Fred's father was a multi-award-winning trombonist.

In 1922 Fred moved with his parents to England, returning in 1925 to live in Brunswick. Fred started learning the cornet from the age of eight. By the time he was twelve, and over the next six years, he was the undefeated champion for cornet solos in a variety of state competitions. He also became a skilled pianist and won two awards on that instrument.

In 1934 he had his first dance-band gig with Hood's Orchestra at the Moonee Ponds Town Hall which continued until 1937. During this period he also played cornet in various brass bands and toured Victoria with the Young Australia League. He began a regular daytime job with the public service in 1936. In 1937, now playing trumpet, he joined Clarrie Gange's Orchestra at the Brunswick Palais which featured George Dudley (alto sax) and Bennie Featherstone (drums).

In 1939 he re-joined Clarrie Gange's Orchestra at the "40 Club" a.k.a. the Green Mill, later called the Trocadero located where the Arts Centre now stands in St Kilda Road. Just across the way was the Glaciarium where Fred joined the Don Rankin band playing for ice skaters. He also played Sunday

afternoon sessions at the Fawkner Park kiosk as well as having gigs at the Regent and Capitol theatres in the city.

Musical entertainment at major cinemas was a big thing in the 1940s and Fred joined the orchestra at the State Theatre where he played six nights per week plus two matinees, not to mention rehearsals. During 1940 Fred also performed in radio shows which included a 3XY "Special" and some "Pepsodent" shows at the Comedy theatre with Isador Goodman.

Starting in November 1940 Fred played with the Bob Gibson Band at

... He was known as Melbourne's top Bop trumpet player ...

Palm Grove (Earls Court) on the Upper Esplanade in St Kilda for the next six years. Palm Grove was open seven nights a week and, during the war, was open on Sunday afternoons for American troops only. The Bob Gibson Band did much radio broadcasting as well, with Bobby Limb and Pam Corrigan the regular vocalists. Although Fred joined the army in 1941, he was stationed at Royal Park in Melbourne and was able to do most nights with the band.

After the war Fred had a plethora of jobs which included more radio work with Bob Gibson (for example the weekly "Shell Show" over 3AW with an enlarged orchestra and a six-girl chorus) and gigs with the Tom Davidson Band including a weekly

3DB Sunday night show. There was also "Music for the People" and the "Mobil Show", both with Hector Crawford. There was work with the Johnny Hawker Big Band, and at the St Kilda Town Hall with Kurt Black and Don Harper. He also played in the Tivoli pit band and with the Melbourne Symphony Orchestra.

It was around this time that Fred started experimenting with "modern" jazz. He had gigs with like-minded progressives such as Bruce Clarke, Don Harper, Ron Loughhead, Joe Washington, Charlie Blott, Splinter Reeves, Errol Buddle, Eddie Oxley and Ken Lester.

In 1948 Fred formed his own modern group, his All Stars, a twenty-piece outfit playing progressive jazz. They had monthly performances at Melbourne's New Theatre in Flinders Street as well as a variety of other concerts. This band was still in demand in 1952. He also recorded with other modern groups including Splinter Reeves' Splintette. In fact he was known as Melbourne's top Bop trumpet player in the 1950s. (Fred can be heard on several progressive numbers with Bruce Clarke's Quintones and Quintet on the AJM CD "The Cool School of the 1950s" - AJM 034.)

Fred married an ex-"Tivoli girl" in 1948 and moved to Reservoir where he opened a garden-hardware shop with his mate Jack Glenn. His marriage was to last 52 happy years until his wife's death in 2001.

During the late forties Fred was very busy. There was the "The Friday Night Sports Show" with the Tom

Davidson Band, gigs with a Billy Hyde small group, gigs at St Kilda Town Hall with Don Harper, and various jobs with Denis Farrington. He worked at the Palais Pictures with Harry Jacobs' All Girls Band (Fred stood-in if any of the girls dropped out) and also with Tommy Glynn at the Palais de Danse.

Around 1950 another Bop band was formed, the "Boposophical Society", in which Fred performed at the Galleon Coffee Lounge in Acland

... invited to sit in with Gene Krupa ...

Street, St Kilda on Sunday afternoons. This band included modernists Splinter Reeves, Eddie Oxley, Keith McDonald, Bruce Clarke, Ken Lester and Charlie Blott.

In 1951 Fred, temporarily changing pace, played with a small 3DB Symphony Orchestra conducted alternatively by William Flynn and Hector Crawford working two shows a day, four days a week.

In 1954 Fred recorded eight tracks with a Bruce Clarke group for a record entitled "Jazz from Down Under" made uniquely for sale in the USA. In the same year he played at the Orama Ballroom in Footscray and for Danny Keaton at Brunswick Town Hall. There were also four concerts with a famous visiting trio – drummer Gene Krupa with Teddy Napoleon and Eddie Shu. Fred was invited to sit in with Gene for several ad libs. In the same year he travelled to Canada, meeting up with Jack Brockensha and Errol Buddle and their celebrated Australian Jazz Quintet. Travelling on to England he made appearances with Bobby Limb,

Johnny O'Connor, Slush Stewart, and Rolf Harris at the Down Under Club. He also attended a session with the Ted Heath band at Albert Hall, returning to Melbourne in time for the birth of his son Mark.

A poll in *Downbeat* magazine in 1955 voted Fred as Musician of the Year. Television began in Australia in 1956 and Fred played at the opening of all of Melbourne's four stations. He then joined GTV9 under conductor Arthur Young. Graham Kennedy's "In Melbourne Tonight" kept him occupied for five nights a week. In 1959 Arthur Young resigned and Freddy became musical director. This stint lasted for over 13 years.

Jingles for radio and television advertising as well as backings for vocalists became the rage and Fred was busy recording at Alan Eaton's and Bill Armstrong's studios, and Bruce Clarke's Jingle workshop.

In 1972 he joined the group performing at Smacka's Place with Smacka Fitzgibbon, playing piano. He can be heard on several of Smacka's popular recordings on both trumpet and piano. It should be mentioned that Fred had played piano instead of trumpet on a number of his radio engagements in the 1940s and '50s. He also competently sang on many occasions.

Fred was a long-time member of the Musicians' Union, having served as President for one term, and in 1978 he was made a life member. In this same year he announced his retirement and took it easy for 12 years, mainly in Narooma on the south coast of NSW. However, ever restless, he formed a small group which worked up and down the south coast playing



With Splinter Reeves

mainly at clubs. He moved back to Melbourne in 1991 and joined the City of Whitehorse Band and had gigs with Denis Farrington. He also played with the John Wanner Swing Orchestra and the Radio Rhythm Orchestra – so much for his retirement!

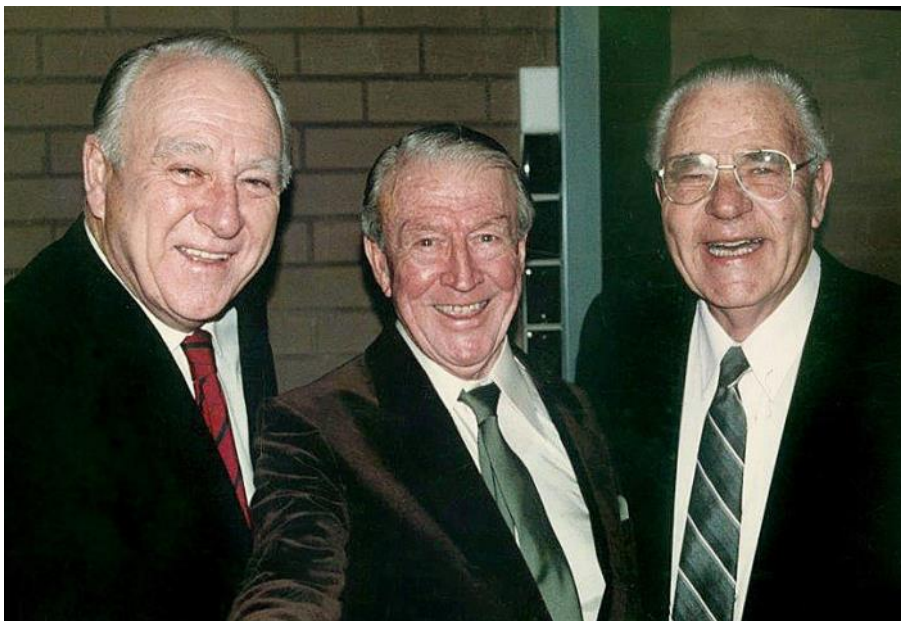
He announced a second retirement in 1995 but, in 1998, he suffered a heart attack. Not to be dissuaded he re-joined John Wanner, but eye trouble in 2004 forced him into permanent retirement. He had served 70 years as a professional musician. Over his career Fred worked with such luminaries as Gracie Fields, George Formby, Tommy Trinder, Yehudi Menuhin, Frank Sinatra, Sammy Davis Junior, Nat King Cole, Artie Shaw, Buddy Rich, The Seekers, Louis Armstrong and Stan Kenton. He was in the pit band when Evie Hayes starred in the stage version of "Oklahoma".

Not to be overlooked are his performances at TV Channel 10 with Johnny Hawker's band, and with Alan Eaton's Big Band at Albert Park Yacht Club. He also taught for two years at the College of the Arts. And somewhere along the line he managed to fit-in 18 months with the Melbourne Symphony Orchestra. It has been said that Freddie never made a mistake on trumpet. ■

Major sources:

1. Essay "The Life of Freddie Thomas – 2007" by Dorothy Stevens (Fred's sister).

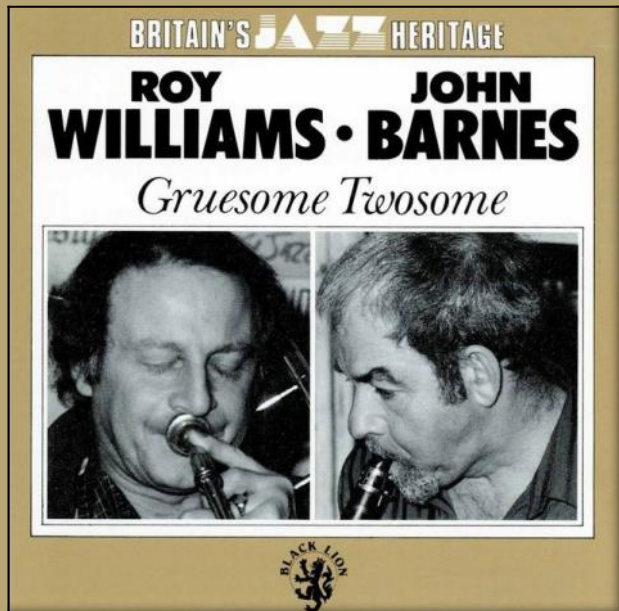
2. Radio Eastern FM broadcast and interview featuring Freddie Thomas – 2002.



Singer Geoff Brooke, Bob Gibson, Freddie Thomas

A FINE PAIR

By Bill Brown



This article features a CD I have which contains two musicians of some stature in the British and indeed the world scene. Trombonist Roy Williams and multi-reed man John Barnes were well travelled and often recorded in the process.

The CD in question is called **Gruesome Twosome** but I decided to do this article under another heading. First reason was that I used that title for an article I did for the then Jazz Archive back in 2007. It was a tribute to two characters of the UK scene in the fifties/sixties period, singer George Melly and his trumpet playing mate Mick Mulligan, both of whom had passed in 2007. Their lifestyle off-stage would have fitted the term Gruesome Twosome, no bother.

What raised this whole subject was that in recent weeks John Barnes died just short of his ninetieth birthday. Williams and Barnes

played with semi-pro traditional bands in their native Manchester in the fifties. By the mid-sixties they were in London, Barnes playing with Mike Daniels' Delta Jazzmen and Alan Elsdon Band and Williams with Terry Lightfoot.

In 1965 they came together in the Alex Welsh Band. Welsh led a swinging band in the style of US player Eddie Condon and their style meant they were often picked to tour with American musicians. There was a tradition in the earlier Welsh bands that occasionally, trumpet man Alex would sit out leaving the stage for his front line companions. Trombonist Roy Crimmins and clarinettist Archie Semple would feature a couple of tunes backed by the rhythm section. Often they would do tracks of a swing style perhaps a bit more modern than the band's usual fare.

I heard them a few times at 100 Oxford Street in the fifties. The quintet might play "Swinging The Blues" (Basie) "Queen Bess" (Ellington), or "North West Passage" (Woody Herman). That last number might bring a frown to the face of a pure Trad Jazzer. Anyway, Williams and Barnes developed as they went along.

In the Seventies both had a spell with the band of Humphrey Lyttelton, seen as the main name in the UK, indeed the European Mainstream scene.

Barnes was quite a comedian as well, able to quote the monologues of Stanley Holloway and impersonate a wartime comedian Rob Wilton whom I recall hearing on radio as a child. His opening line was, "The Day War Broke Out". Still, it's the jazz of Barnes and Williams that is important.

So why the heading **Fine Pair**? The sleeve note on the CD was written by the late Welsh critic Alun Morgan. He says Gruesome Twosome, I prefer to call them a Fine Pair. Amen To That. ■

DID YOU KNOW?

Nineteen forty-six marked the end of the Big Band Era – Woody Herman, Benny Goodman, Harry James, Les Brown, Jack Teagarden, Benny Carter, Ina Ray Hutton, and Tommy Dorsey – all announced that they were disbanding. However, within a year of the initial gloom, Herman, Goodman, James, Brown and Dorsey had all re-formed new big bands!

Ian Orr

By Lee Treanor



Ian and I first met in 1954 – I think. We were 15, but soon found we had a mutual interest in Jazz and we would often spend weekend afternoons in his bedroom listening to music and trying to work out how to play this stuff, with me on guitar. Out behind the Orr house was a small bungalow where Bill Haesler lived with his wife, Jess.

Bill was an avid follower and jazz collector and there

were frequent Jazz musos passing through who might poke their head around the door to give us a nod of encouragement.

We soon became involved with the local copper who ran a small band, "The Happy Wanderers" (definitely not jazz) for the benefit of his two sons and we played a few gigs with them. Kevin Goodie was also in this band and by that time we were able to take two buses, then walk to the Mentone Life Saving Club to listen to the Bob Barnard Band. Marvellous stuff.

A year or so later, Eddy Robbins turned up. I'm not sure how we met but he had a car and could drive us to Mentone. It was at Mentone that we also met Mary and Brian Carter who lived in Frankston. She played piano and he played tuba. Soon, we were going to The Pier Hotel in Frankston to play with them on Saturday afternoons. The Pier soon became a popular place to be. Even Allan Leake would turn up, lugging his drum kit with him, all the way from Essendon

One night at Mentone, we heard a new band: The Melbourne New Orleans Jazz Band and I became enthralled with that style of jazz; I even swapped the guitar for the banjo. Eddy was equally taken by that style, too, and this led to a gradual lessening of our bonds as we sought out different jazz venues.

The bond of friendship between Ian and me however, never waned. Ours was the kind of friendship that depended on a smile, a hand on the shoulder, or a raised finger across a room.

He told me he had become a music teacher and I told him that was the perfect job for him. And I knew then that his pupils would all benefit greatly by his tuition. And that even if none of them became professional musos they would all have a greater understanding of it and, therefore, a greater enjoyment of it.

I was quite upset that, one night at the Musos' Club, Ian told me he had prostate cancer.

I don't know if that was the beginning of the end for him or not but, in any case, the music scene in Melbourne is the lesser for his death. ■

Ian Orr was McKinnon Secondary College's much-beloved Stage Band Manager.

Ian Orr was an incredibly talented musician who inspired and influenced countless students.

Past students remember Ian as an inspirational educator as exemplified in the following quotes:

"There are so many stories, but (Ian's) influence through my time at McKinnon has still stuck with me today. The fun memories of the American jazz tours and introducing me to all sorts of music made me feel I firmly belonged in the music faculty. The passion for music you brought to every lesson made playing so fun and so much more than playing scales."

"Thank you Mr Orr for inspiring me and fellow McKinnon Secondary students over many years to foster a love and appreciation for making music and to appreciate the delights of Jazz. I will forever be grateful for the country stage band tours, the many musical events, fundraisers and joy you brought to my and many others' high school days and beyond."



Memory of Andy Kirk

Dr John Andrews AM



John's host in New York, bandleader Andy Kirk

The year was 1944 and I had just returned from a voyage to Australia and New Zealand arriving back to the UK in March in time for my 17th birthday, for which I was given a new drum kit by my mother and father, a semi professional musician. I was a Merchant Navy Cadet at the time and was on leave staying at our home which was over a restaurant in Bath run by my family called "Biddies" and very popular with many service men who were looked after well and had good affordable meals.

One night a visiting serviceman heard me practicing in the flat above the restaurant and asked if he could go upstairs and see me after he had eaten as he was a drummer, whose name I unfortunately do not recall, who had played in London bands pre-war. He was a professional who had played with Benny Carter when he came to London before the war, and gave me some good tips on the High Hat amongst other drum techniques. After telling him my ship sometimes goes to New York and when it does I'd be going to **Nick's** in Greenwich village and other trad jazz and swing venues, he then asked me to take a message to Benny Carter when next in NYC and gave me his address.

At a later date the ship visited New York and I went uptown on the subway to deliver the message. Benny Carter lived in a smart block of apartments but there was no one at home at the time. There was a young man playing good tenor sax in the next door flat and he came out and said that Mr Carter was away playing on the West Coast and that he could hand him the message for me when he returned. We got talking about music and bands and I told him about English groups generally, and one I had recently seen and met, the **RAF Blue Rockets** band with the fabulous Jack Parnell on drums. He invited me to come with him to hear his father's band who was playing that night at the Apollo Theatre in Harlem and I jumped at the chance.



John at a 1969 Royal Melbourne Hospital revue

It was the group led by Andy Kirk of **Clouds of Joy** fame. We went to Harlem and the theatre was packed with me being the only white face in it as far as I could see. The band was fantastic with guest star Ben Webster, an outstanding performance.

After the show was over I was taken to meet Andy Kirk and the band, a great experience. We talked about music and he suggested I go and hear some of the new stuff which was being played at that time, so next evening I went to **52nd Street** and it was the first time I heard Bop. He asked me what I was going to do after the war and I said if I did not stay at sea as a career I would like to either do medicine if possible, or study drums for a musical career. His advice was become a doctor and have music for a hobby which is the path I followed after leaving the sea when 2nd Mate in 1948.

I said goodnight and thanked him and his son and prepared to leave but he said, "I can't let you go all the way back to the docks alone at night", and kindly but firmly insisted on driving me back all the way down Manhattan to the dock gates.

I'll never forget Andy Kirk, a wonderful musician and band leader, and a very fine gentleman. ■



Fred Sommerville, Noel Cass, Cliff Restarick and John Andrews playing at a gig in the 90s



John Andrews has had a lifelong involvement in the local jazz scene, performing with a variety of jazz ensembles over several decades.

These included **Bayside Swing** playing drums and performing vocals, **The Jazz Doctors** along with Noel Cass and with Denis Cox in the **Mountain Valley Jazz Band**.

A Right Royal Performance

compiled by Ralph Powell

THE COL NOLAN QUARTET which includes Bob Bertles, Dieter Vogt and Laurie Bennett has a new single out on M7. The A side features “Love in Spring” which was written by his Royal Highness, the King of Thailand, and given to the Quartet when they toured there early this year.

1977 Press release



LOVE IN SPRING
(Jasob Linnong Jazz [Bullbird])
THE COL NOLAN QUARTET
45 R.P.M.
MS-208
MS-208 B

In February 1977, The Col Nolan Quartet returned to Sydney from a highly successful tour of The Philippines, Thailand, Korea, Japan and an unscheduled visit to Peking [Beijing], China.

While on this cultural relations tour the group's musical interests were greatly sparked by the many strange instruments and sounds they saw and heard throughout the various countries.

Whilst in Thailand, the group's interest was caught by a tune they heard everywhere and its haunting theme stuck in Col Nolan's mind.

Finally, at an Australian Embassy function in Bangkok, the song's origin was revealed as being written by His Royal Highness, King Bhumibol of Thailand, a keen jazz musician himself.

Later, on Thai TV and in concerts, the group performed the tune as a special tribute to the Thai people.

One of the many musical instruments the group heard in Thailand was a bamboo flute called a khlui. Bob Bertles was presented with one during a concert at The Chulalongkorn University in Bangkok.

Back in Sydney, Bob practised on his khlui and it was decided to incorporate this instrument into the recording of the King's tune, the English translation of the title being “Love in Spring”.

It is this marriage of the Thai khlui and His Royal Highness' tune that was released by The Col Nolan Quartet. The distributors were hoping that “Love in Spring” with its royal patronage, would be a hit like “The Theme from Picnic at Hanging Rock”. ■

The Oldest Jazz Club in Hong Kong

compiled by Ralph Powell

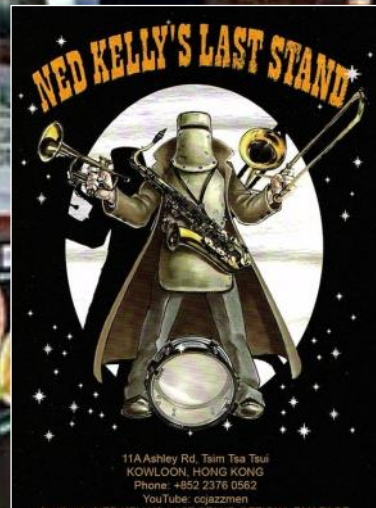
With its own house band performing every evening on a stage little bigger than an extendable table, Ned Kelly's has achieved legendary status in Hong Kong and is soon to celebrate a milestone.



NED KELLY'S LAST STAND

HAPPY HOUR

11:30am to 9:00pm



Started by Melbourne-born Tom Parker, who, with Ross Edgerton, made up the '60s Australian comedy duo The Fabulous Flattops, Ned's opened on the 18th December 1972 and celebrates a 50-year milestone this year.

Images: Craig Lonnee

Jazz In Occupied Europe

By Graeme Bell – November 1948

A poster announcing a Belgian Jazz Concert in 1941 had scrawled across it by Nazi Occupation Troops: "100 percent Jewish, English and American music."

To their childish way of thinking this was sufficient reason for condemnation even if it were true. We know that jazz is 100 percent Negro in origin.

In spite of Hitler's banning of this music within Germany and occupied territories, jazz made certain progress.

In France, the Germans banned the playing of American tunes and created the myth of "European Jazz."

Charles Delaunay, the writer and jazz critic was arrested and his secretary deported to Germany.

Underground Jazz Bulletin

The Hot Club of France issued a secret bulletin which was used by the Resistance Movement. Delaunay was later paroled and managed to print in hiding the most definitive edition of his "Hot Discography." He worked on it secretly during 1943 with assistance from some German soldiers who came to the Hot Club against orders.



"...Carlos de Radzitzky was giving a Count Basie recital when the Gestapo burst in..."

In Belgium, defiance of the Germans led to desperate situations. At one meeting attended secretly by 250 people Carlos de Radzitzky was giving a recital of Count Basie when the Gestapo burst into the room armed with tommy-guns. The organiser escaped arrest through a backdoor.

They had the Gestapo Blues

Two Belgians were deported into Germany when the police discovered some of their manuscripts were entitled "Gestapo Blues" and "Hitler Stomp". Two other jazz musicians were named as "terrorists and dangerous criminals."



René Goldstein

While playing with the orchestra at the Blue Hour in Brussels, Goldstein was arrested by the Gestapo who had found caricatures of Hitler and the mocking titles "Hitler Stomp" and "Gestapo Blues" on his scores. Deported to Auschwitz, he survived thanks to his musical knowledge.

Belgian fans met in a little house where they held secret recitals and jam sessions. Now with the war over, they have hopes for a successful future and have already commenced publication of an excellent little revue "Jazz".

In Holland, the pressing of all jazz records was stopped and often the black market would bring up to £15 for a worn Ellington item.

In Germany all the rhythm clubs were disbanded, but the enthusiasm of many collectors remained.

After the Armistice, leading German collector, Dietrich Schulz, who was in the army of occupation in Paris was photographed by "Stars and Stripes" when as a prisoner-of-war he asked for jazz records!

British paper restrictions and other hardships did not prevent new jazz magazines appearing during the blitz and one English editor tells us that he had to correct proofs of one issue lying on the floor because his table was made unsteady by falling bombs.

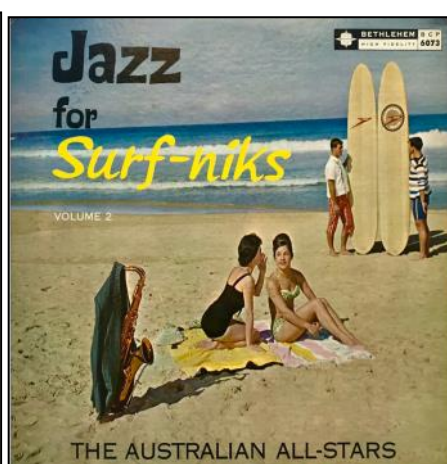
Remembering this courageous struggle to keep jazz alive in occupied Europe, it is with a feeling of honour that members of the Eureka Hot Jazz Society accept an invitation from Delaunay to affiliate with the Hot Club of France. ■



The surf theme first appeared with the **Australian All-Stars**, whose 1959 album *Jazz for Beach-Niks* pictures the band clustered around a Whale Beach Surf Living Saving Club boat wearing suits. "Golden Sands" is the only track reflecting the beachside tenor of this record sleeve. None of the other tracks bear any relationship to the image and one wonders why the connection was ever made. The link between the title and the sleeve is obvious with the 1977 self-titled **Yacht Club Jazz Band** but none of the other releases appear to have any connection to the cover or its contents. Whatever the motivation, it would be interesting to know what influence the sleeve art had upon sales. ■



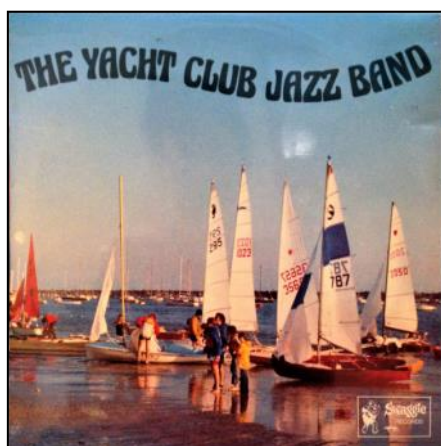
Australian All-Stars 1959



Australian All-Stars 1960



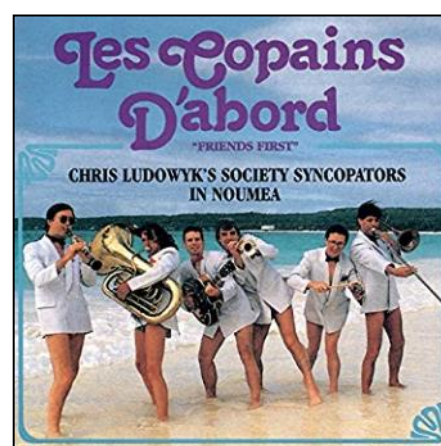
MNOJB 1961



Yacht Club Jazz Band 1977



Original Freshie Jazz Band 1982



Society Syncopators 1992

Freddy Logan & The Three Out Trio

By James Gaunt



The Three Out were a short-lived Australian jazz trio who formed in 1960, released two albums, toured Europe, and then went their separate ways. The trio's pianist Mike Nock made a name for himself in North America, while drummer Chris Karan toured the world in The Dudley Moore Trio, but although bass player Freddy Logan appeared on recordings with Pia Beck and Tubby Hayes, to name only two, less is known about him overall.

Across his career he was credited variously as Freddy Logan, Freddie Logan, and Fred Loggen. For the sake of clarity he is referred to as Freddy Logan in this article.

Freddy Logan was born Frederick Christian Loggen on 8 April 1930 in Amsterdam, Netherlands. In his late teens he became a prolific bass player, playing with bands around Europe, and his interest in the double bass first started after seeing it played at a school dance when he was 15.

"While the band was out of the hall having a smoko, I began plucking the strings of a double bass and liked the deep sound so much that I decided I wanted to learn it," he recalled in 1958.

After buying a bass of his own, Freddy played in several local jazz bands and became a full-time musician in 1948, but didn't take his first bass lesson until 1953. This led to him developing an unorthodox style which later made him stand out from others.

He got his break when Dutch singer and pianist Pia Beck asked him to join her trio in November 1949, with Carel de Vogel on guitar as their third member. Less than twelve months later they were invited to England to become the first Dutch artists to perform on BBC Television. They spent two months there before returning to the Netherlands for some further engagements back home.

While in Holland, Freddy met Australian actress and model Lucille Power. Originally from Bellevue, New South Wales, Lucille left Australia in 1951 and sang with Freddy's band

when he toured West Germany, telling *The Australian Women's Weekly* it was the only time she ever felt nervous on stage because she'd never trained as a singer. The two married in October 1953 in Amsterdam.

Freddy left Amsterdam and moved to Germany in 1952 to lead his own band, and was joined by clarinettist Herman Schoonderwalt, trombonist Dick Bezemer, pianist Frans Elsen, and percussionist Ferdy Posthuma de Boer in 1953 when they formed a combo and played for the USAF. But after touring through Western Europe, Freddy decided to disband and settle in London. It was here Lucille acted in her first film in 1953, *The Master of Ballantrae*, and during their time in England she also appeared in 1954's *The Belles of St. Trinian's*, and 1955's *As Long as They're Happy*.

From December 1953 to June 1956 Freddy studied at the Guildhall School of Music in London and appeared on BBC Radio and TV. During this period he recorded with Kenny Graham's Afro-Cubists, the Vic Ash Quartet, Harry Klein, the Tommy Whittle Band, and by mid-1955 he was playing across five different jazz clubs in England.

Following his studies, Freddy had a short stay in North Africa, playing for the US Air Force, before he and Lucille travelled to Australia, departing 26 June 1956 on board the S.S. Orontes from England to Sydney with their two month old son.

Originally their plan had been to make a short visit to Lucille's family before travelling on to America to pursue Lucille's acting career, but Freddy liked Australia and they settled in Sydney, with some of his extended family later joining them in 1958.

By November 1956, Freddy Logan was working as a bass teacher at Lou Campara Studios in Sydney and was playing in a hotel with the Pat Caplice Trio. He then formed Jazz Club II at the beginning of 1957 with drummer Don Osborne, and after Don left for Melbourne, Freddy acted as president, treasurer, and secretary, as the club attracted some 1500 members during its first six months. Freddy told *Music Maker* magazine he wanted to emulate jazz clubs in England and allow younger musicians to sit in with those more experienced to create a higher standard of jazz musicians in Australia.

Famed Australian clarinettist Don Burrows was one of the members happy to sit in with any young group, and in 1957 they were back in the pages of *Music Maker* when the magazine ran a poll for the country's best jazz players, with the winners to be given recording time in Sydney to release an LP. Announced in their July issue, the winners included several members of the Jazz Club II house band, including Freddy Logan and Don Burrows.



Ron Falson, Don Burrows, Ron Webber, Freddy Logan, Billy Benham

A 10-inch album *Jazz In Australia Volume 5* was released September 1957 credited to the Music Maker 1957 All Stars, and leading up to the 1960s Freddy played with some other All Stars, with Dave Rutledge (tenor and alto sax, and flute), Don Burrows (clarinet), Ron Webber (drums), and Terry Wilkinson (piano), playing as part of Freddy Logan's All Stars on Freddy's radio program *Jazz For Pleasure*. The program was broadcast Wednesday nights between June and November 1958, with the band joined by guests such as Terri King on vocals.

1958 was also the year The Australian All Stars formed after Graeme Bennet opened his club the Sky Lounge in Sydney and needed a band. He contacted Terry Wilkinson about forming a group and The Australian All Stars were formed, featuring Dave Rutledge, Don Burrows, Ron Webber, and Terry Wilkinson, alongside Freddy Logan.

The Australian All Stars recorded two albums, *Jazz For Beach-Niks* and *Jazz For Beach-Niks Volume 2*, released in 1959 and 1960, and prior to their first album's release, the band appeared on a series of radio programs and TV before getting their own show.

Elsewhere, Freddy Logan recorded with Johnny Ashcroft and Graeme Bell, Joe Loufer, The Don Burrows Six, and visiting US singer Russ Arno. Freddy helped put together a band for Arno, which included Australian All Stars, and regular Freddy Logan collaborators, Don Burrows, Dave Rutledge, Ron Webber, Terry Wilkinson, and Cyril Bevan. Their album *Salute To Sinatra* was released in Australia by Columbia, and Freddy had another connection to Sinatra that year too, as when Frank Sinatra toured Australia, he was part of the pit band, alongside other members of the Australian All Stars Terry Wilkinson and Dave Rutledge. The 14-piece group even accompanied Sinatra for the last few songs in his set.

But amongst all of this success as a musician, Freddy's marriage seems to have ended within the first few years of his arrival in Australia. No one I spoke to recalled him having a wife, and in her autobiography "A Whole Load of Front" Australian singer Maria Venuti wrote of dating



Freddy briefly while he played at the Sky Lounge. Their time together didn't last, and Freddy remained busy touring, recording, and sitting in around Sydney. Even with the success of the All Stars, Freddy remained in demand as a bass player. But he would soon put all his focus into a new group after meeting Mike Nock and Chris Karan.

Over in New Zealand, Michael Anthony Nock was born on 27th September 1940 in Christchurch. His father taught him

some piano when he was 11 years old, and in his teens Mike began playing piano and alto saxophone in jazz bands. After moving to Auckland, he recorded with Johnny Devlin, appearing on his 1958 EP "How Would 'Ya Be", but he had greater ambitions and wanted to work in the USA. Deciding his best route there was via Australia, he stowed away on a boat, hiding in a friend's cabin, and arrived in Sydney in 1958, aged 18.

After working odd jobs as a pianist, Mike was offered a place in the house band for a club in Melbourne. He happily took the job as it would allow him to play jazz fulltime, and this is where he met drummer Chris Karan.

Chris Karan was born Chrisostomos Karanikis to Greek parents in the Melbourne suburb of Carlton on 14 October 1939. He began playing drums in 1953, and two years later had become a full-time musician. He played for Barbara Virgil in 1959, and was playing at The Embers in Melbourne's South Yarra area when he met Mike Nock.

The Embers was located at 55 Toorak Road, with nearly 400 people attending the opening on 3 August 1959. On August 20 The Embers advertised The Frank Thornton Quintette, including Frank Smith and Chris Karan with American musicians Wilmus Reeves and Carl Brown, who had arrived from San Francisco.

Mike Nock eventually joined too, but didn't stay long because on 9 November the building burnt down as 400 patrons ran for cover. It's a memory that is still strong with Chris Karan, as he told me.

"I tried to rush back to save my cymbals and the firemen grabbed me by the neck. I said, 'I need to get my cymbals', and he said, 'You're not going in there', and he pushed me over. That was pretty horrific. We lost this lovely grand piano and my drum kit and everything else. That was the end of it."

The band were paid over the summer on the condition they didn't play anywhere else, so they spent the time rehearsing. Then when The Embers reopened in February 1960 the owner wanted the band to play more commercial music and wear chefs' hats. Mike Nock wasn't interested so he returned to Sydney and Chris Karan soon followed.

In Sydney, Mike Nock was looking to play any gigs he could get and he soon caught the eye of Freddy Logan who invited him to sit in with Don Burrows at El Rocco. Shortly after, American alto saxophone player Bob Gillett formed a band with Freddy Logan, Mike Nock, and Chris Karan for an engagement at El Rocco. The group then found gigs at other venues, working two to three nights a week until Bob Gillett left for New Zealand.

Following that short-lived group, Freddy wanted to form a trio with Mike and Chris, but Chris wasn't available as he'd signed a six-month contract with accordionist Ronnie Fabri at the Rex Hotel. Instead, English drummer Colin Bailey sat in, and the trio rehearsed together until Chris Karan was available again. With that, The Three Out were formed, and following some rehearsals with their solidified lineup they began to play El Rocco, and the Sydney jazz scene took notice.

"Things happened really fast in those days," Mike Nock told me. "I'm not so sure why that was. But looking at my history back then it was like, wow. So much seemed to happen in a very short period of time."

"I think we made quite a bit of a sensation with the trio," Chris Karan said. "There were people going crazy for the group and it was a terrific group to play in. Mike's music and the way he played was really quite rewarding for me because it got me going and put me on the right track for the way I should be playing. It was just so inspiring and rewarding, and I was really grateful for that."

The Three Out played a mixture of standards and originals, and the popularity of the group led El Rocco to extend their opening times to six days each week, with The Three Out

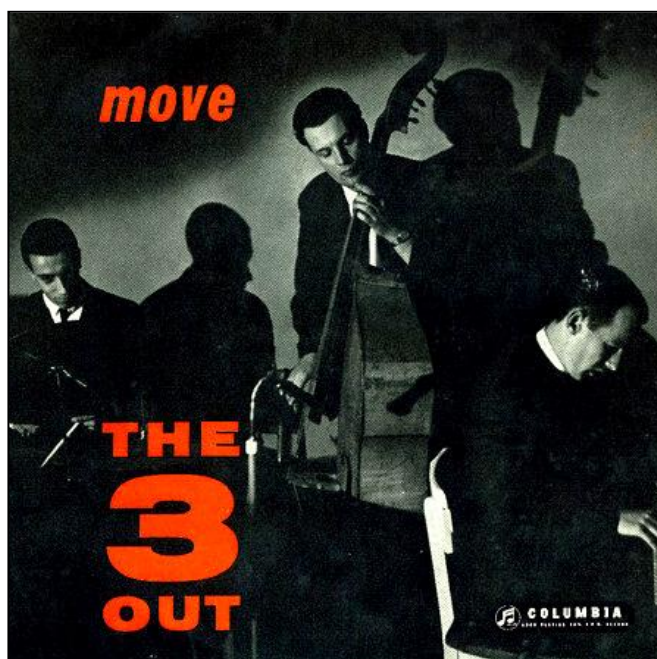
playing on four. This also led to greater opportunities, and a few weeks after they had formed, The Three Out were invited to join Australian singer Diana Trask on a US tour. Unfortunately that didn't happen, but after concert promoter Lee Gordon heard them, he managed to convince the group to leave El Rocco and start playing at his strip club The New Primitif. The new location meant The Three Out earned more money, but the audience's focus wasn't on the band anymore, so they soon returned to El Rocco.

Freddy Logan acted as the group's manager and was responsible for finding them gigs and recording sessions. Chris Karan said, "He was really our business manager, and he did quite well for us because Mike and I played okay, but we certainly weren't businessmen by any means. But Freddy had the right idea and managed to make the right contacts."

As noted earlier, Freddy Logan didn't take bass lessons until some five years after he'd started playing professionally in the Netherlands, and Mike Nock told me his bass playing style really stood out. "He played the bass like someone that couldn't play the bass, and I don't mean that in a negative way, but it was like he was totally self taught. He must have been, because he didn't play the bass like most bass players. I remember Freddy just kind of grabbing the bass in one hand and he was very rough and ready, but he had a great energy and he obviously had a lot of a musical ability and talent anyway."

Tony Buckley was one of the many people who went to see The Three Out play at El Rocco and Freddy's playing stood out for him too, as he recently told me. "He had a very unorthodox left hand fingering technique. Definitely not classically trained. Still got good jazz results though. [His style was] sort of a grabber and ugly to bassists trained with correct legitimate left hand and finger movements."

Freddy himself noted it wasn't an easy instrument, as he told a reporter in Australia in 1958. "The double bass is one of the most difficult instruments to play because of its size, and it scares taxi-drivers for the same reason, but I'm still glad I chose it."



Regardless of the way he held his bass, after only six weeks together The Three Out recorded their debut album *Move* on September 28 and October 14, 1960. *Move* was due for release mid-November, but arrived early March 1961 when reviews started to appear in the press. In their review, *The Sydney Morning Herald* highlighted Freddy Logan and his song *Freshwater*. They wrote, "Logan, as a bassist, is the best we have heard here. He has worked tirelessly for modern jazz both on the stand and off it, in the organising of groups, dates, and support for his music."

The album sold well in Australia and brought the group even more praise outside of their Sydney home. *Move* had many fans, but Mike Nock wasn't one of them, as he told me.

"The thing is, I could hardly play the piano, to be really honest. I mean, I had spirit and energy and all that, but I was really, really, really rough. However, having said that, the first record was the one that was by far more successful. It really ignited some kind of interest in people, and I'm not sure why. I really had no technique whatsoever and I'm just doing the best I can. But it seems some resonated with that."

While their stint at The New Primitif club didn't last, Lee Gordon was still a fan and invited The Three Out to join a national jazz tour he was planning. The First Australian International Jazz Festival ran from October 26–29th with concerts in Adelaide, Brisbane, Melbourne, and Sydney, and alongside their own set, The Three Out trio also played as Gene McDaniels' band.



Freddy Logan and Chris Karan also supported Dakota Staton and the Coleman Hawkins Quartet, and Chris sat in with Teddy Wilson after his drummer had to go back to the US.

"It was nice being with Coleman Hawkins," Chris said. "He didn't say a lot, but he played a lot. It was really nice of Lee Gordon to put this on because it was the very first international one that had happened in Australia. It's just a shame it wasn't filmed, that would have been terrific."

Recordings of the festival were made for later broadcast on ABC Radio, but they're no longer held in the ABC archives. Other recordings are scarce, with a short video held in the National Film and Sound Archive, and an audio recording of the Adelaide shows held by The Australian Jazz Museum.

Their tour partners praised The Three Out, with Teddy Wilson calling them "one of the best jazz trios I've heard", and Dakota Staton said of Freddy Logan, "Logan is exceptional. I would like to see him come to America where there is great demand for players of his calibre."

Following the tour, Gene McDaniels stayed in Australia, sharing a house with Chris Karan, and he would occasionally join The Three Out at El Rocco. Nancy Wilson also sat in with the band as singer around this time too, and as the new year arrived, The Three Out set aside time to record their second album with some of their friends.

Sittin' In was recorded May 2, 3, and 10, 1961, and featured guests Errol Buddle, Don Burrows, Ron Falson, and Colin Jones sitting in with the trio on the album's B-side. It was released in December 1961.

While he hadn't been a fan of their debut, Mike Nock felt his playing on *Sittin' In* had improved as his style matured. "The second album was played much better," he said. "I played much better, and I think the band was probably a better band. But it lacked the excitement, the real visceral excitement, that the first album had. Some of those things are almost unlistenable to me, but some of them are really good."

Across Australia, The Three Out were hailed as "Sydney's most popular cool jazz group" and "the best contemporary jazz group in Australia", and after visiting Melbourne for an appearance at the Moomba festival, the group left the country for a short tour of New Zealand. Arriving on 17 April 1961, they brought with them Australian singer Paula Langlands, who still recalls the tour well.

"It was only Christchurch and Auckland, with a recording session for NZ's equivalent of our ABC, but there was only time to record two songs. We were all good friends. Freddy was a first call bassist in Sydney at that time, quite liked generally but yes, perhaps a little quiet. Terri King said she was in love with him and I must confess to a bit of a crush too."

At the time there was talk in the press of The Three Out touring the US, and Mike Nock was certainly still looking for his ticket over there. Earlier, Mike had made a recording of four songs during a radio session with Rick Laird (bass) and Chris Karan, and sent them to American music magazine *Down Beat* as entry to their annual scholarship program. Then in June 1961, they announced Mike Nock would receive their Hall of Fame Scholarship, including \$200 and study at the Berklee School of Music in Boston.

With the news of Nock's scholarship, The Three Out left Australia on a three-month European tour after Freddy Logan organised for the group to perform on a boat to England in exchange for their tickets. In England, Freddy once again stepped into the role of manager as he set about securing them gigs, and The Three Out made their London debut at Ronnie Scott's club in July, as reported by English jazz magazine *Jazz News* who called them "a top Australian modern jazz trio". The magazine also noted EMI in the UK were hoping to release *Move* later that year, but a technical hitch could delay their plans.

"Unfortunately, we weren't represented very well before we left [for England]," Chris Karan said. "Because we were hoping to do some work in Europe and in London with the group, but the albums weren't released in England. Nobody had heard of The Three Out so we just did a few gigs."

"Freddy had all these connections in England," Mike Nock said. "He had these connections with a company called the Harold Davidson Agency who were quite big and he managed to get us a little tour of the continent, so we went straight from London to a brief tour of Europe."

Following their brief European tour, which included a date in Freddy's hometown in the Netherlands, Mike Nock left for Boston and Chris and Freddy joined with an American pianist to continue working as a trio. "It might have been Brian Lemon," Chris Karan said. "But it didn't last long because at that time I met up with Dudley anyway."

"Dudley" was the British musician and actor Dudley Moore, who Freddy introduced Chris to when he needed a drummer. After sitting in with him for one night Chris then spent several years touring the world as part of the Dudley Moore Trio.

Freddy remained in England as he had a British passport by now and was living in the Bayswater area for a time with Scottish trumpeter Jimmy Deuchar. He was once again busy sitting in on sessions with various artists, including BBC sessions with Tubby Hayes, Marian McPartland, Mark Murphy, Stan Tracey, and Dakota Staton. For a December 1965 session with Staton the band was billed as The Freddy Logan Quintet, and Freddy lent his name to various trios, quartets, quintets, and sextets who each performed on BBC Radio during the '60s.

Australian pianist Ted Nettlebeck spent some time with him in England and the two stayed in touch for several years after Ted returned to Australia, but eventually lost contact. Years later Ted recounted some of his memories of Freddy Logan to Eric Myers, telling him, "He was invariably cheerful, laughed a lot, very easygoing, easy to talk to and very kind. I never heard him put anyone down. We only ever talked about music, about which he was passionate and thought a lot."

After touring and recording with Tubby Hayes for several years, Freddy led his own quartet at London's Rhinegold Club in the early '70s, before taking a trio to The New



Tubby Hayes Quintet, unknown venue, circa summer 1962

Bogart's restaurant in 1981, and then back with a quartet at the Colony Room Restaurant starting in 1983. That year, in October 1983, Freddy married Catherine Kelly in Cambridgeshire where she had been born in 1957.

There is very little information available about Freddy's life after he remarried. He continued playing at the Colony Room Restaurant into 1984, but then his name disappears from the press and everyone I spoke to had lost touch with him before then.

He lived in Cambridgeshire with his wife until May 2003 when he died from cancer aged 73. Since then, Freddy Logan has been written about occasionally, such as in biographies of Tubby Hayes, Pia Beck, and Mike Nock. But still, his later life has remained unknown up until his death, and many of his early recordings were only available through second hand stores through much of his life.

By then, The Three Out albums were long out of print, and Mike Nock recalls seeing their first album *Move* selling for US\$3,000 in Japan during the early 2000s. In 2015, both albums were remastered for vinyl and CD and reissued by German label BE! Jazz, and continue to circulate on second hand markets, though they have yet to appear on streaming services.

Other albums featuring Freddy Logan are available, such as the two from The Australian All Stars (often under their US title *Jazz For Surf-niks*) or his numerous contributions with Tubby Hayes. Chris Karan and Mike Nock are also represented well by their many decades of work, with Chris on albums by Dudley Moore, Serge Gainsbourg, and The Yardbirds, while Mike can be heard in his jazz fusion group The Fourth Way, several solo albums, and the recently released *Another Dance* with Hamish Stuart, Julien Wilson, and Jonathan Zwart. ■

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If it is Excellent to have a Giant's Strength, 'tis Tyrannous to use it Like a Giant

By Ralph Powell

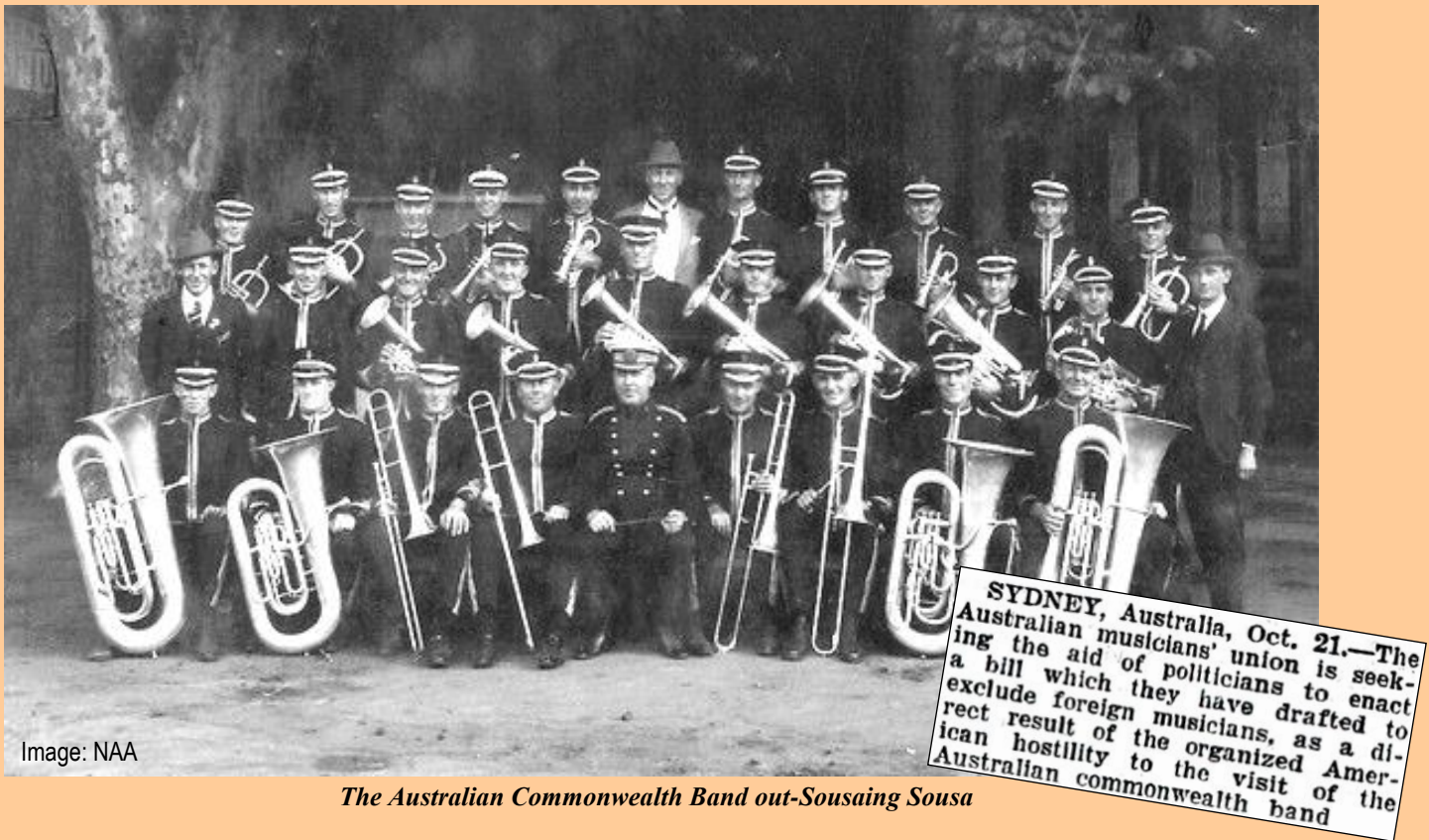


Image: NAA

The Australian Commonwealth Band out-Sousaing Sousa

In **AJazz 94** Ken Simpson-Bull reviewed Deirdre O'Connell's excellent work **Harlem Nights** relating to the deportation of Sonny Clay's *Colored Idea* from Australia and the associated political and industrial relations storm it caused.



Upon the deportation of the *Colored Idea* in April 1928, bandleader Sonny Clay claimed that Australia

"took revenge on me because the United States excluded the Australian Commonwealth Band."

"Australia Took revenge"

Exactly what was he referring to?

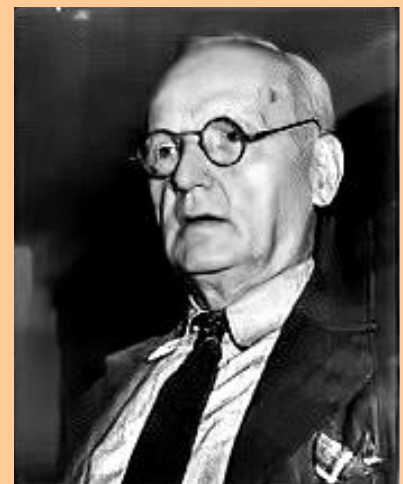
In 1927 the Australian Commonwealth Band was riding high on the back of a highly successful world tour.

With a reputation for out-Sousaing Sousa they were highly regarded by the news media of Canada and the United States.

However, all this was for naught in the face of the American Federation of Musicians which black banned the performers, forcing a return home to Australia with a huge financial loss.

Australian pride was stung.

Leading politicians saw an opportunity to play the race card and the local Musicians' Union to reciprocate, so, following a clandestine campaign by the *Truth* newspaper, payback came when the performers were deported on trumped-up charges related to consorting with white women.



Federation of Musicians' union head Joseph Weber proved implacable

Although there had been visits by performers like the Mills Brothers and Ada Brown in the intervening years, it was several decades before the Australian embargo was completely lifted with the arrival of such top-line jazz artists as Rex Stewart in 1949 and Louis Armstrong in 1954. ■

THE THINGS THAT HAPPEN ON GIGS

BY NEIL MACBETH

Jazz musicians are familiar with the occasional gig which serves up the unexpected and/or the amusing.

This article covers a few of such events in the writer's experience.



Frank Traynor's Jazz Preachers 1962

Sometime in 1962 or 1963 Frank Traynor's Jazz Preachers were booked to play at a cabaret organised by a reasonably large Trade Union. On the night, the band was: Frank on trombone, Roger Bell trumpet, Ade Monsborough clarinet, Graham Coyle piano, Ron Williamson sousa, Peter Cleaver banjo and myself on drums. As I recall the venue was a hall in the Prahran area, an older one with seats around the perimeter.

The band duly arrived only to be told that the liquor licence for the event had been revoked after initially being approved, so the cabaret was cancelled.

The few committee members present, being good unionists, agreed to pay the band whereupon Frank decided as a gesture of good faith to give them a short concert. Lights were dimmed and the band struck up.

Suddenly the doors burst open, the lights went on and in came several uniformed and plain clothes police. However, instead of uncovering drunken, orgiastic revels they saw only an empty hall and a small group of persons quietly enjoying some music. It turns out that the licensing police had assumed that the organisers would go ahead with the dance anyway, despite no licence. The stalwart guardians of the law quietly retreated, no doubt somewhat embarrassed.

It is fortunate that they did not come behind the bandstand as they would have seen the Preachers' alcoholic refreshments.

A similar aborted gig for the Preachers also occurred in the early 1960s but with a rather sad and dispiriting conclusion. The band was much the same personnel except as I recall with Les Davis on banjo. We were booked for a casual dance in rather unfamiliar territory for such gigs, i.e. west of the city and a reasonable drop-punt from the beautiful Maribyrnong River.

The memory is somewhat dusty but the venue was a large hall (I think) in Racecourse Road, not far from

Newmarket Railway Station. The band duly arrived and set up on the stage which was in the middle of the hall in Shakespeare's "Theatre in the Round" fashion, although there the similarity ends. A small group of youngsters stood outside the hall watching with ill-disguised curiosity (perhaps suspicion) the arrival of these old musicians.

The Preachers played a bracket. The hall remained empty and the crowd outside increased in number. Finally the promoter suggested that some friends of the crowd, a young rock group, take our place which they did. We packed up and left and as I recall we did not get paid for that one. A hit to the notion "take jazz to the people"!

The third anecdote concerns my old Ashfield friend clarinet/alto player Graham Spedding, with whom I had played on and off since the late 1950s Black Opal Jazz Band days. The two reed front-line Sydney group, Sydney Swing Five featured Kevin Goodey and Graham Spedding ("Speddo") with David Stevens on piano, John Bartlett on bass and myself on drums.

In the early 2000s many Sydney bands played Sunday afternoons in the RSL and Sporting Clubs. In 2002 the group was playing at the Harbord Diggers Club on the Northern beaches, in the heart of the Manly Warringah Rugby Leagues Club territory. As usual we were surrounded by an array of TV screens featuring all sorts of sports and accompanied by the ceaseless jingling of poker machines. Yes, a small section were actually listening to the music. Rugby League 1, Jazz Music 0!

Speddo played a solo and the crowd erupted in thunderous applause. He leaned over the drum kit declaring, "It wasn't that good was it?" Just then we both glanced towards a large screen. Manly had just scored a try!



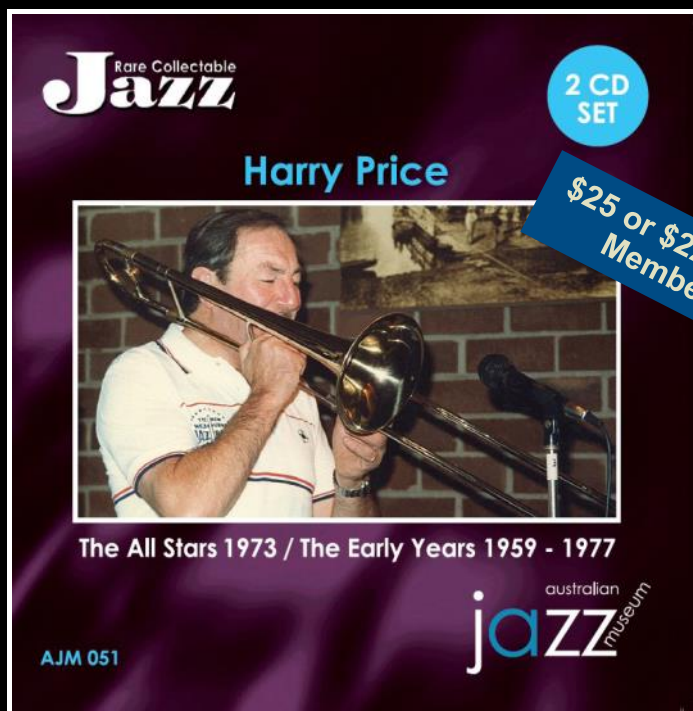
Graham Spedding on clarinet

The foregoing are just a couple of those "things that happen". Poor recall and discretion prevent me from recounting others. I hope this inspires others to write about quirky or funny things that happen on gigs. There must be hundreds! ■



The Australian Jazz Museum is proud to release “Harry Price – The All-Stars 1973 / The Early Years 1959–1977” as a tribute to Trombone-Player and Vocalist Harry Price.

This double-CD set (AJM 051) features Harry’s little-known “All-Stars” plus his early recordings with an array of renowned jazz bands from 1959 to 1977 including Len Barnard, Tony Newstead, and Frank Johnson.



Harry Price was born in Melbourne in 1930. Around 1949 he became interested in jazz and studied trombone with Cy Watts. He formed a jazz band in 1949 which he called the Melbourines, a band which continued into 1953.

In the following years he played with Kenn Jones at Powerhouse (1958–66), Frank Gow (1959–62), Bob Harrison’s Orchestra (1966), and the Alan Eaton Orchestra at Powerhouse (1969–79). He joined a new band at Powerhouse in 1979. He also played overseas at the American Sacramento festival in 1982.

During his long career Harry worked with the Storyville All-stars, the Maple Leaf Jazz Band, and the New Melbourne Jazz Band. He recorded with Len Barnard, Tony Newstead, Ken Flannery, the Radio Rhythm Orchestra, Tabasco, the Ted White Big Band, the Bob Barnard Jazz Parties, and many others. In fact, Harry performed almost continuously up until 2019 and currently still occasionally appears as a vocalist. See <https://www.facebook.com/groups/449925388405860/permalink/5223580121040339/?sfnsn=mo&ref=share>



Tracks:

THE ALL STARS – Blues in B Flat ... That’s a Plenty ... Bye Bye Blackbird ... Old Spinning Wheel ... You Took Advantage of Me ... China Boy ... Sugar ... Coquette ... Lulu’s Back in Town ... When It’s Sleepy Time Down South ... Stumbling.

THE EARLY YEARS – John Hardy’s Wife ... I’m in the Market for You ... New Orleans ... I Gotta Right to Sing the Blues ... High Society ... Honeysuckle Rose ... Sunday ... Memphis Blues ... I’ll Be Your Friend Forever ... Davenport Blues ... Just a Closer Walk ... Coney Island Washboard ... Someday Sweetheart ... Big Butter and Egg Man ... Bye and Bye ... Christopher Columbus ... Roll Jordan Roll ... Bourbon Street Parade ... Lil’ Darling ... Avalon ... Someday You’ll Be Sorry.

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